

CRIME SPREE

Written by

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FOR EDUCATIONAL PURPOSES ONLY

FADE IN:

INT. DARK ROOM - NIGHT

Pitch dark. We hear two men speaking FRENCH in hushed voices.

NOTE: All dialogue is in French until otherwise noted.

DANIEL
(whispering)
Turn on the flashlight.

JULIEN
I'm trying. It doesn't work.

DANIEL

It has to work. You just bought it this
afternoon.

A beat.

JULIEN
Do they come with batteries?

DANIEL
You didn't buy batteries?

JULIEN
I thought they came with batteries.

DANIEL
I can't believe you didn't check.

JULIEN
I bought everything you put on the list.
Gloves. Pen knives. Flashlight.
Batteries were not on the list.

DANIEL
Why should I have to put it on the list?

It's like saying to buy a car with tires.

EXT. HOUSE -- NIGHT

A wealthy neighborhood of Paris off the Champs Elysees. Large homes line the secluded street. We see the silhouette of a man in a Peugeot. We MOVE IN closer to see RAYMOND GAYET, 30's, waits nervously.

INT. DARK ROOM -- NIGHT

Dark. DANIEL FORAY lights his Zippo lighter. He is late 30's, tall, handsome with eyes that seem to twinkle in the glow of the flame. Beside him is JULIEN LABESSE, 30's, hyper. Daniel places the LIGHTER on a small table and moves over to a PAINTING on the wall. Daniel stops at one, removes a pen knife and starts to cut the canvas from the frame. Daniel rolls up the canvas.

DANIEL

Let's go.

Julien starts to pick up the ZIPPO.

DANIEL

Be careful it's...

Too Late! Julien has already picked it up. It burns his hand and he flicks it away. It flies through the air and lands in the corner of the room. The CURTAINS catch on fire.

DANIEL

... hot!

Julien panics! He grabs the canvas out of Daniel's hand and begins beating the flames with it. Daniel looks at him with disbelief. Julien flails his arms wildly as he beats back the flames. He turns to Daniel pleased that his efforts have extinguished the fire, but unaware that the canvas has now caught on fire. A beat. Julien sees the flames and puts them out. Daniel just stares at him. He opens the canvas. The painting is ruined.

EXT. STREET -- NIGHT

A Mercedes parks in front of the Peugeot, boxing it in between it and a car behind it. The DRIVER gets out and walks away.

INT. HOUSE FOYER -- NIGHT

Daniel and Julien move through the darkness.

DANIEL

Light your lighter. I can't see anything... and try not to burn down the house!

Julien remove a lighter and presses it. The entire room fills with light. Julien stares at the flame amazed.

OLD MAN'S VOICE

Don't move!

They turn to see an old man standing at the top of the stairs in his bathrobe. He is frail, his face pasty white. He is holding a very long, double-barrel shotgun.

Julien looks to Daniel with a 'what now' expression. The old man slowly moves down the stairs. He loses his balance and falls down the stairs, tumbling head over heels until he reaches the bottom. Daniel and Julien stare at the old man who is sprawled out on the floor, motionless.

JULIEN

Is he dead?

DANIEL

I don't know. He looks dead.

JULIEN

He looked dead before he fell.

The old man groans, then opens his eyes. He grabs his shotgun. Daniel and Julien run to the door.

EXT. HOUSE -- NIGHT

Daniel and Julien run towards the street.

DANIEL

Start the car! Start the car!

Raymond starts the engine. Daniel and Julien rush across the street and get in the back seat.

Raymond tries to pull out but there are only a few inches between the Mercedes in front and the car behind. Like a pinball stuck between two bumpers the Peugeot jerks rapidly back and forth.

INT. PEUGEOT -- CONTINUOUS

Daniel and Julien stare angrily at Raymond.

JULIEN

You didn't think to move the car before we came out!

Daniel looks out his window and sees...

DANIEL'S POV -- the old man runs out of his house with his shotgun and heads towards the car.

Raymond is desperately trying to get the car free. They all slide down as the old man fires. The windows on the left side of the car shatter.

DANIEL

Raymond, get us out of here!

Raymond pops up and returns to getting the car out as the old man opens the breach of the shotgun to reload..

Raymond floors the Peugeot keeping his foot on the brake. The engine revs. He turns the wheel to the left and releases the brake. The Peugeot juts forward smashing into the rear of the Mercedes and pushing in out into the street. Before the old man can take aim the Peugeot is speeding down the street.

INT. PEUGEOT -- MOVING -- NIGHT

Raymond bites his lip nervously as he drives. Julien finds the whole thing amusing. Daniel leans forward.

DANIEL
(to Raymond)
You know what makes a good get away driver?
(controlled anger)
Being able to get away!

RAYMOND
You're always pointing out my negative qualities. My analyst says positive reinforcement is a much more productive way of relating with people.

JULIEN
Fine. Raymond, we'd like to commend you on how well you fucked up tonight.

EXT. STREET, PARIS -- DAY

A narrow street. Daniel carries the cardboard tube as he walks with Julien and Raymond. They enter a WAREHOUSE.

INT. BASTALDI'S OFFICE -- DAY

Two large desks are lined up face to face. One is empty. The other is occupied by LAURANT BASTALDI, 40's, all business. Off to the side is MARCEL BUROT, 40's. Daniel, Julien and Raymond enter. As they approach the desk Daniel glances at Marcel who is staring at him.

MARCEL
(amused)
I heard you almost got your ass blown off last night. Some thief. A regular black panther.

Marcel glances at Bastaldi to see if he appreciates his comments.

RAYMOND
A Black Panther was a member of an African American militant group in the sixties, Marcel. I think you're referring to The Pink Panther.

MARCEL
Pink panther, black panther. Who gives a shit? And I don't remember asking you a God Damn thing, you little turd.

RAYMOND

There's no reason to be abusive. You're projecting your anger on me as a defense mechanism.

MARCEL

What the hell is he talking about?

RAYMOND

I'm talking about human beings communicating openly and honestly.

MARCEL

How about getting on your knees and communicating with my dick?

BASTALDI

Shut up! Both of you! You're giving me a fuckin' headache.

A beat. Raymond and Marcel stare at one another. We HEAR a muffled GROANING SOUND in the b.g.

DANIEL

Where's your brother?

BASTALDI

Vincent's in the States on business.
(a beat; referring to
the painting)
That it?

Daniel lays the cardboard tube containing the painting on the desk. Bastaldi removes the painting. To him it is not a work of art, just a commodity to be sold. He opens his desk drawer, removes several large stacks of money and hands them to Daniel.

BASTALDI

Okay. Now I've got something I want to --

We HEAR the groaning sound again. Bastaldi looks irritated. He gets up and walks over to a closet. He opens the doors to reveal a man in his underwear, his wrists tied behind his back, his mouth taped shut. A wire noose is around his neck forcing him to stand on his tip toes to avoid hanging himself.

BASTALDI

Do you mind? I'm trying to do some business here.

The man looks at Bastaldi through pleading eyes and mumbles something.

BASTALDI

One more sound out of you and I'm going to cut your fuckin' tongue out.

Bastaldi closes the door. Daniel looks at him inquisitively.

BASTALDI

You take someone in. Give them a steady job and how do they repay you? By claiming to misplace a shipment of your merchandise.

RAYMOND

Maybe he did misplace it.

BASTALDI

You misplace your car keys. You misplace your cell phone. You do not misplace one hundred and forty seven wide-screen TV's!

DANIEL

Laurant, how long has he been in there?

Bastaldi looks puzzled.

BASTALDI

I don't know. What day is today?

JULIEN

Thursday.

BASTALDI

Is it Thursday already? This week has just shot by.

Bastaldi thinks about something for a moment, then...

BASTALDI

You and your crew speak English, don't you?

Daniel is still staring at the closet.

BASTALDI

Hey Daniel! Hello?
(snaps his fingers)
Do you guys speak English?

DANIEL

Uh, yeah.

BASTALDI

Good. I have a job for you in America.

Bastaldi tosses a photo of a middle-aged American couple. He points to a diamond necklace around the woman's neck.

BASTALDI

The Taylors from Chicago. Very rich. An acquaintance of mine recently quit working for Mrs. Taylor as an assistant.

She tells me they keep all their jewelry
in a safe in their bedroom.

JULIEN

It seems like a long way to go for a
necklace.

DANIEL

Besides, we don't know the city and--

MARCEL

(overlapping)

Mr. Bastaldi isn't asking you if you
want to go.
He's telling you you're going! And if
he's telling you you're going to be going
then you are going to go!

BASTALDI

Thank you Marcel, for that... extremely
redundant explanation.

DANIEL

C'mon, Laurant, America?

BASTALDI

The job is worth about two million euros.
Pull this off and you and your crew could
make some real money, Daniel. You leave
tomorrow.

They know they don't have a choice.

JULIEN

We're going to need to find someone who
knows the city.

MARCEL

I know someone.

EXT. NOTRE DAME -- DAY

The plaza is filled with tourists. Moving through the crowd is SAMI ZERHOUNI, Algerian, late 20's, a small time street hustler, dressed in jeans and a "I Love Paris" tee-shirt. He passes a MAN who is about to take a picture and lifts his wallet. Sami moves on. He sees two overweight women standing at a vendor's cart, holding a large wad of MONEY. The woman puts the cash back in her purse, but does not zip it up. Sami moves in behind her and slips his hand into the purse. She zips the bag closed. Sami's face fills with pain as the zipper catches the hair of his arm. The women walk towards the cathedral. Sami has no choice but follow after them. He tries to match their pace so he doesn't alert them of his presence. The woman looks back and sees Sami's hand. She pulls her bag away, ripping a section of hair off his arm, then swings the bag, putting all of her weight behind it. It hits Sami squarely in the face. He lands on his back with a thud. WALLETS and

BILLFOLDS fly out from every one of his pockets.
He staggers to his feet and starts to pick up the wallets when
he sees...

HIS POV -- ACROSS THE PLAZA: of two police officers moving
towards him .
He knows he has no more time. He takes off running, disappearing
into the crowd.

INT. CAFE -- LATIN QUARTER -- DAY

Sami is at the bar. He sees Marcel enter and runs towards the
back. Standing in his way is one of Marcel's MEN. Sami turns
around as Marcel approaches and forces a smile.
NOTE: All dialogue is now in English unless otherwise noted.

MARCEL
Going somewhere?

SAMI
Oh, Marcel! I thought you were somebody
else. If I knew it was you I would have
never run.

A long, awkward beat as Marcel just glares at him.

SAMI
You're probably here for the money I owe
you.
(off Marcel's nod)
I don't have it.
Marcel opens the door to the bathroom and pushes Sami inside.

INT. BATHROOM -- CONTINUOUS -- DAY

Marcel closes the door. He is face to face with Sami.

SAMI
You know this is how rumors get started.

Marcel punches Sami in the stomach. He drops to his knees. A
beat. The door to the bathroom opens and the LARGE MAN peers
inside. He stares awkwardly at what he perceives as the beginning
of a sexual act.

SAMI
Told you.

Marcel slams the door then grabs Sami by the ear and yanks him to
his feet.

MARCEL
Today's your lucky day, Sami.

SAMI
(breathlessly)
Yeah, I can see that.

MARCEL

Normally I'd be breaking your fingers right now, but I'm going to give you a chance to make enough to pay me back and have some extra for yourself. We have a group going to Chicago to do a job. You're going with them.

SAMI

Me?

MARCEL

You lived there. You know the city.

SAMI

I've still got a few legal problems back in the States.

Marcel glares at him.

SAMI

(nervously)

But I'd be... I'd be happy to go.

Marcel stares at him with hard expression.

MARCEL

If you try to leave town I'll know. If you manage to leave town I'll find you... and the next time we meet in a bathroom I'll be cutting you up into little pieces.

He hands Sami a piece of paper.

MARCEL

Be at this address at nine o'clock tomorrow morning.

INT. CAFE -- MORNING

Daniel sits with Julien. At the end of the bar Raymond is on the pay phone.

RAYMOND

(in French)

Yes, Mama. Yes, I have my vitamins. I have everything. Of course I'm coming back. I'm not leaving you. I'm only going to be gone a few days. I'll call you when I get there. Okay? I've got to go now.

(listens)

Mama, I've got to go.

(listens)

No, I'm not yelling.

Sami enters and walks over to Daniel and Julien.

SAMI

I'm Sami. Marcel sent me.

JULIEN

What is it you do, Sami?

SAMI

You know, a little of this, a little of that. I've boosted cars, stole radios, run a few scams. Right now I'm into pick-pocketing.

JULIEN

I see. A master criminal.

SAMI

Hey, I was told to come here by Marcel. You guys don't want me, I'll be more than happy to leave.

The door opens. ZERO enters. No one knows his last name. He is 40's, blonde hair, leather jacket, black pants. Looks more like a rock-star than a criminal. His eyes are flat and there is an intensity about him that is unnerving. Zero casually nods to Daniel. Zero stares at Sami as Daniel leads him over.

DANIEL

(to Sami)

This is Zero.

SAMI

Hi. I'm one and this is two, three, four and five.

Sami laughs at his little joke. The others cringe. One look in Zero's eyes tells Sami what everyone else already knows: This is not someone to fuck with. Julien puts his arm around Sami and leads him away from the others.

JULIEN

Let me give you some advice. You don't want to piss him off because he'll kill you for the fun of it. What you want to do is keep your mouth shut and do what we tell you.

ZERO

(in French)

So, we are going to America?

DANIEL

In English. Sami doesn't speak French.

ZERO

Where are you from?

SAMI

Algeria.

ZERO

And you don't speak French?

SAMI

Well, you know, not all Algerians speak French. It's a matter of what school you went too. Me I never really --

ZERO

(overlapping)

-- Zero isn't interested in your life story.

(to Daniel)

Who gets killed?

DANIEL

Hopefully no one.

ZERO

(confused)

No one? Then why is Zero here?

Sami leans over to Raymond.

SAMI

He speaks about himself in the third person?

RAYMOND

Feel free to correct him if you want.

DANIEL

(to Zero)

I just want you there in case there's trouble.

ZERO

And if there is, then Zero can kill someone?

DANIEL

We'll see.

EXT. CAFE -- DAY

Daniel and the others step out carrying their suitcases. The door to a limousine opens and Marcel gets out. The scene is in FRENCH.

BASTALDI

(to Daniel)

I thought I would accompany you to the airport to say bon voyage... and tell you that Marcel will be going with you.

DANIEL

What?

BASTALDI

This is a considerable move up for you, Daniel. The temptation of having so

much money might be too much for you.

DANIEL

You don't trust me?

BASTALDI

I don't trust anyone. You don't get to the top of this game by trusting people... and after all, you are a thief. It's in your nature to steal. I'm just protecting my investment.

INT. LIMO -- MOVING -- DAY

For many of them this is the first time they have ever been inside a limo. Julien pours himself a drink. Sami plays around with the air conditioner.

Zero turns on the radio and clicks through a few stations until he comes to RENAUD singing "Des que le vent souffera." He leans back in his seat, bobbing his head to the music. Marcel doesn't like it. He changes the station. We hear JOHNNY HALLYDAY singing, "Que je taime."

MARCEL

That's better.

Zero doesn't like it. He pushes the button returning to the Renaud song and stares at Marcel. Marcel, not to be outdone returns the Hallyday song. Like two children they click the buttons of the radio, switching back and forth between Renaud and Hallyday. Bastaldi has had enough.

BASTALDI

Stop it! Both of you!

He turns off the radio. A long beat. Marcel, like a child who has to have the last word starts singing to himself quietly, but loud enough for Zero to hear.

MARCEL

(singing)

... que je t'aime... que je...

Marcel sees Bastaldi glaring at him and stops.

EXT. O'HARE AIRPORT -- MORNING

Daniel and the crew get into a mini-van taxi.

EXT. CHICAGO DRIVING MONTAGE -- MORNING

Quick cuts of the familiar sights of the city. The Sears building. Chicago board of trade building. Grant park. Then with each successive cut the beauty of the city seems to fade until we are in...

EXT. STREET -- MORNING

An industrial section of the city. Empty streets. Run down

buildings. Graffiti filled walls and burnt out hulls of abandoned cars line the street. The taxi driver leans out his window.

TAXI DRIVER

Are you sure you guys have the right address? This ain't no tourist area.

Marcel looks at a piece of paper he is holding.

MARCEL

Yes. We are sure.

The taxi speeds off, leaving them standing on the sidewalk, their bags in a pile. Suddenly, from out of nowhere three BLACK TOUGHS appear and walk over. Daniel looks behind him and sees another two approaching from the rear. Zero calmly sits down on one of the suitcases.

SAMI

Let me handle this.

LAMAR, 30's, the leader of the group steps forward.

SAMI

Hey, brother. What's happening, man?

Sami raises his hand as if to greet Lamar.

LAMAR

Don't you brother me, motherfucker.

Sami looks like an idiot with his hand up in the air. He casually lowers it. Lamar looks over the group and grins.

LAMAR

What's in the bags?

JULIEN

Dirty underwear.

Lamar forces a laugh.

LAMAR

Dirty underwear. That's a good one. Let me explain something to you. This is my street and you're gonna give me what I want or I'm gonna bust your heads open.

Raymond steps forward and places his hand on Lamar's arm.

RAYMOND

Lamar, violence is never an answer to settling disputes. I can see you have a lot of anger... but this is not the way to get it out.

LAMAR

Get outta my face!

Lamar removes a knife. The others in his group bring out an assortment of clubs, chains and pipes.

LAMAR

Now, are you going to give me the suitcases? Or are we going to have to take them?

Zero is still sitting on one of the suitcases.

ZERO

Va te faire foutre!

LAMAR

What did he say?

DANIEL

He said to go fuck yourself.

ZERO

We are tired and bored with your bullshit. So, put that stupid little knife away before Zero shoves it up your ass.

LAMAR

Who is Zero?

JULIEN

He is.

LAMAR

(to Julien)

He speaks about himself in the third person?

Julien shrugs his shoulders.

LAMAR

Maybe Zero would like to get off his ass and take my knife from me?

ZERO

If you insist.

Zero stands up and raises his hand. He is holding a .9mm Glock. He aims it at Lamar's head.

Lamar's brave exterior quickly fades now that he is looking down the barrel of the gun. The rest of his gang turns and runs away. Zero aims the gun at his groin.

ZERO

Leave now before Zero shoots off those little raisins you call balls.

Lamar runs away. Daniel and the others smile at Zero as they pick

up their bags and walk towards a building.

Zero is left with Sami who stares at him with disbelief.

SAMI

You put a loaded gun in your bag and brought it through customs? How stupid is that?

ZERO

Zero did not put it in his bag. He put it in yours.

Zero grins and walks away.

EXT. WAREHOUSE -- MORNING

The crew stands at a door. Marcel knocks. A peep-hole in the door is opened and an eye looks them over.

MARCEL

We are looking for Sophie. Laurant send us.

The door is opened by SOPHIE (the girl in the photo on Bastaldi's computer). She is late 20's, beautiful.

SAMI

(softly)

Ouh La La.

INT. SOPHIE'S WAREHOUSE -- MORNING

An old building, the rooms are partitioned off by sheets hanging from the ceiling. The main area is an artists workspace where large abstract paintings lean against the wall.

SOPHIE

I wasn't expecting this many of you. I've got a few sleeping bags you can use.

SAMI

Thanks.

Of to the side, sitting on the couch is WAYNE, 20's, a burn-out with long hair and a scraggly goatee. His face is buried in a bong as he sucks in a lung full of marijuana. He watches a cartoon show on the television.

SOPHIE

(to all of them)

This is Wayne. My roommate.

Raymond walks over to him.

RAYMOND

I am Raymond. Thank you for allowing us to stay here.

WAYNE

No problem, man.
(offers him the bong)
Hey, you wanna hit?

RAYMOND

No thank you.

Raymond looks at the television and sees a cartoon show.

RAYMOND

Oh, Pepe Le Pew. He is very funny and quite well known in France.

WAYNE

Yeah, I dig him.

RAYMOND

Although a cartoon I feel he shares a universal theme: We are all searching for love. No?

Wayne stares at him with a dead pan expression as he tries to assemble a coherent thought.

WAYNE

Whoa... That's deep.

SOPHIE

You guys hungry?

INT. COFFEE SHOP -- AFTERNOON

Because of the hour the room is not crowded. Only a few PEOPLE sit at the counter sipping coffee. A WAITRESS, 50's, bee hive hair style, face covered in make up arrives at the table.

WAITRESS

Ready to order?

Julien looks up at her.

JULIEN

Could we see a wine list please?

WAITRESS

(smirks)

That's cute.

SOPHIE

They don't have a wine list.

JULIEN

Oh, then we will have the house wine.

WAITRESS

Sure -- and would you like that before your escargot in white truffle sauce?

JULIEN

I did not order escargot.

SAMI

They don't serve wine here.

JULIEN

What kind of restaurant doesn't serve wine?

SAMI

This kind.

JULIEN

Okay. I will have a beer.

WAITRESS

I don't think he's grasping the concept. Iced tea, lemonade, coca cola, sprite or root beer.

JULIEN

(to the others)

C'est quoi root beer?

DANIEL

He'll have a sprite. We'll all have sprite.

WAITRESS

Good. Now that we've gotten the beverage selection out of the way, dare we move on to the main course?

ZERO

Idiot.

Zero grins as he puts a cigarette in his mouth. The waitress pulls it out of his mouth.

WAITRESS

And no smoking.

ZERO

(in French)

No smoking? No drinking? What kind of country is this?

CUT TO:

CLOSE ON MAN'S FACE.

VINNY, 40's, not the brightest bulb on the tree. His head snaps back as someone punches him in the face. Blood flows from his nose. We are in...

EXT. ALLEY -- AFTERNOON

Two GANGSTERS stand on each side of Vinny. They are JOEY "TWO

TONS" 40's, could have a second career as a Sumo Wrestler. NICKY "THE RAKE", 30's, thin a rail. They make a strange pair but they both have one thing in common: They are stone cold killers. Standing in front of the them is FRANKIE ZAMMITO, 30's, a wise guy, tough as they come. He wears a well tailored suit, black leather gloves and polished shoes.

VINNY
(frightened)
I'm sorry, Frankie. Really.

Vinny gets off his knees and moves towards Zammito.

ZAMMITO
You bleed on me, I'll kill ya.

Vinny takes a step back.

ZAMMITO
What'd I tell you? Huh, Vinny? What'd I tell you when you came to me for money? Didn't I ask you not to do it? Did I not say that?
(to Joey)
What'd I say to him?

JOEY "TWO TONS"
You said don't do it, boss.

ZAMMITO
That's right. I said don't do it. Did you listen to me? No. You wanted the money. So, I lent you twenty large. Now it's been three weeks and you ain't paid a dime. What do you think that makes me look like on the street? I don't do something to you and everyone will think they can skate.

VINNY
Frankie, I --

ZAMMITO
-- Shut up! Don't you try to make me feel bad about this. You knew what would happen to you if you didn't pay. This is on your head, not mine.
(to Joey and Nicky)
Break his arm.

Vinny looks up at Zammito through pleading eyes.

VINNY
Jesus, Frankie, I'm your brother!

ZAMMITO
That's why we're only breaking one arm.

INT. COFFEE SHOP -- LATER -- AFTERNOON

The table is littered with plates. Sophie has sketched out a diagram of a house on her napkin.

SOPHIE

There's an exterior alarm system. There's also another one in the hall that leads to the bedroom with a motion detector. The control panel is in the bedroom.

JULIEN

I can handle the exterior alarm, but the one in the bedroom is a problem.

SAMI

After the outside alarm is off we go in through the bedroom window.

DANIEL

(impressed)

Good. Zero and Julien will go in through the window and disable the motion detector. The rest of us will come in through the front door.

JULIEN

What about transportation?

SOPHIE

You can use my car.

DANIEL

Not a good idea. Someone gets a license number and it all leads back to you. Raymond, you'll steal one.

RAYMOND

No problem.

SAMI

When do we go?

SOPHIE

Tonight.

DANIEL

Tonight?

SOPHIE

I know they won't be home tonight.

SAMI

You ever hear of jet lag?

SOPHIE

Take a nap.

EXT. SOPHIE'S WAREHOUSE -- AFTERNOON

As they crew and Sophie approach the door we hear the muted roar of loud MUSIC.

INT. SOPHIE'S WAREHOUSE -- AFTERNOON

As they enter the music is even louder. The bass pounds through the walls. Wayne seems oblivious to it as he sits on the couch smoking a joint.

JULIEN

What the hell is that?

WAYNE

Neighbors. They do this all the time.

SAMI

I can't even hear myself think.

ZERO

How are we supposed to sleep with this noise?

SOPHIE

I've asked them a hundred times to keep it down. They don't listen.

RAYMOND

I will talk to them.

Sophie and Wayne both find his offer amusing.

WAYNE

Yeah. Right.

SOPHIE

Not a good idea.

RAYMOND

It's just a matter of communication.

Raymond leaves.

EXT. SIDE OF WAREHOUSE -- AFTERNOON

Raymond walks towards a door at the end of the building. The MUSIC grows louder. He KNOCKS on the door and waits. It is opened by a very large man... a biker type, leather jacket, full beard, several long earrings hanging from his ear. He is holding a BEER BOTTLE. Behind him are two other rough-looking men.

RAYMOND

(cheerfully; loudly
over the music)

Hello. My name is Raymond. I am visiting next door and I was wondering if you could make your music a little less loud.

The Biker takes a sip of his beer.

BIKER

No.

RAYMOND

But the music is very--

Before Raymond can finish his sentence the Biker pours his beer over Raymond's head.

BIKER

Fuck off!

He slams the door in Raymond's face.

INT. SOPHIE'S WAREHOUSE -- MOMENTS LATER -- AFTERNOON

The music continues to pound through the walls. A soggy Raymond steps into the room. He walks over to a chair and sits down, his head hung down, embarrassed. Marcel is angered by this. He glances over to Daniel who subtly nods to him. Marcel leaves the room.

EXT. SIDE OF WAREHOUSE -- MOMENTS LATER -- AFTERNOON

Marcel walks purposefully along the side of the building. He reaches into his jacket pocket and removes two black leather gloves. He slips them on as he approaches the door, then knocks. A beat. The Biker opens the door.

BIKER

Listen asshole, I told you --

Marcel head butts him, slamming his forehead into the bridge of his nose. The Biker clasps his hands over his bleeding nose. Marcel grabs him by the hair and rapidly punches him in face several times -- each punch backing the Biker into the room.

INT. BIKER'S WAREHOUSE -- CONTINUOUS

On the last punch the Biker falls backwards crashing through a large glass coffee table.

BIKER #2 moves in behind Marcel and throws a hard punch as Marcel turns around. Marcel bends his head down, so that his attackers fists slams into the hard crown of his skull.

BIKER #2 painfully grabs his broken knuckles. Marcel knees him hard in the groin. BIKER #2 turns to his side and doubles over. Marcel kicks the man into the back of his knee spinning him around and down on his knees.

In a fluid movement he elbows the man in the back of head . BIKER #2 falls face forwards and is out cold.

Marcel turns to the third BIKER who is standing by the stereo. He is smaller than the others and has seen enough. He quickly turns off the power. DEAD QUIET.

INT. SOPHIE'S WAREHOUSE -- MOMENTS LATER -- AFTERNOON

Marcel enters. Wayne is on the couch with Raymond.

WAYNE
(impressed)
What'd you say to them?

MARCEL
(dryly)
Nothing.

EXT. SOUTH SIDE SOCIAL CLUB -- AFTERNOON

A plain looking building in an old neighborhood of the city.

INT. SOUTH SIDE SOCIAL CLUB - ZAMMITO'S OFFICE -- AFTERNOON

Zammito sits at his desk. Joey "Two Tons" and Nicky "The Rake" sit on the couch. Bobby Beans balding, stocky enters.

ZAMMITO
Hey, Bobby beans... How you doin'?

He walks up to Zammito and they kiss each other on the cheek.

BOBBY BEANS
Good. I'm doing good. How you doin',
Frankie?

ZAMMITO
Good. I'm good.

BOBBY BEANS
Mr. Maranzano sends his warmest regards.

ZAMMITO
When you return please extend my regards
to Mr. Maranzano and his family.

Zammito motions for Bobby to sit down.

ZAMMITO
Can I offer you something. A drink?
Coffee?

BOBBY BEANS
No thank you.

ZAMMITO
You sure? I just got a shipment of
espresso from Sicily. Special blend.
Can't find anything like it in the States.

BOBBY BEANS
I'm good. Really.

ZAMMITO
Okay. I understand you're interested in
one of our properties?

BOBBY BEANS

Yeah. That warehouse over on Merchant Street. The volume on our import business has risen dramatically. The proceeds this quarter will be supernumerary due to the --

ZAMMITO
(overlapping)

-- Super what?

BOBBY BEANS
Supernumerary. It means better than expected.

ZAMMITO
Then why not just fuckin' say better than expected? Everybody knows what better than expected means.

BOBBY BEANS
I'm taking a vocabulary course to enhance my communication skills.

ZAMMITO
Okay. How much?

BOBBY BEANS
I'm not here to negotiate.

ZAMMITO
Why are you here?

BOBBY BEANS
To tell you that we're interested in the property.

ZAMMITO
You told me that on the phone. What the hell are you doing here? Showing off your communication skills? Go back to your people and tell them when they're serious to put a number on the table.

BOBBY BEANS
I will relay the particulars of our conversation to Mr. Maranzano.

ZAMMITO
Yeah -- you do that.

Bobby Beans leaves.

ZAMMITO
Jerk-wad!

Zammito looks over at Joey and Nicky.

ZAMMITO
How's my brother?

NICKY "THE RAKE"

He's over at St. James. They had to put two pins in his arm.

ZAMMITO

I said a clean break.

JOEY "TWO TONS"

Hey boss, it's not a science.

ZAMMITO

Send some flowers. Something nice. Roses or carnations. And one of those get well soon cards.

Nicky gets up to carry out his instructions.

ZAMMITO

Oh and uh, send a case of steaks over to his house. I don't want the kids to go hungry while he's recuperating.

INT. SOPHIE'S WAREHOUSE -- LATER -- AFTERNOON

Julien and Zero are playing cards at the back of the room. Sami sitting by himself sorting through a BLACK CANVAS BAG filled with shoes. Sophie joins him. Sami pulls another pair of shoes out of the canvas bag.

SOPHIE

You like shoes?

SAMI

No, I like the bag. It would be good for the job tonight.

SOPHIE

It belongs to Vincent Bastaldi. He left it last time he was here. I'm sure he wouldn't mind if you used it.

Sami dumps the rest of the shoes out of the bag.

SOPHIE

So, how did you get hooked up with these guys?

SAMI

Just lucky I guess. How'd you start working for the Bastaldi's?

SOPHIE

The art world doesn't fully appreciate my talent yet. I needed some way to pay the rent. Laurant and Vincent pay well for information.

SAMI

So you arranged to have the people you worked for robbed?

SOPHIE
They're not nice people.

She sees a TATTOO on Sami's arm. It's a heart with someone's faded name.

SOPHIE
I like your tattoo.

Sami is suddenly self-conscious of it. She traces along the letters with her finger.

SOPHIE
(reading the name)
Casandra. Old girlfriend?

SAMI
Something like that.

SOPHIE
Did she break your heart?

SAMI
Something like that.

SOPHIE
It looks old. Did you get it a long time ago?

SAMI
You ask a lot of questions.

SOPHIE
That's how you get to know someone. Did it hurt when you got it?

SAMI
I don't remember. I was drunk.

SOPHIE
You got it in a bar?

SAMI
No. I got it in prison. I went in for three years. When I came out she was married to my best friend. Happy?

SOPHIE
Sorry. I didn't mean to pry.

SAMI
It's okay. It was a long time ago.

SOPHIE
I've been thinking about getting tattoo. You know, a flower or something. On my

ass.

Sami looks at her quizzically.

SAMI

Who's gonna see it there?

SOPHIE

The lucky ones.

She smiles flirtatiously and walks away.

EXT. LIQUOR STORE -- EVENING

A car drives up. We can only see the outline of an old Chevy Impala. Two men get out of the car, leaving the engine running as they head for the liquor store.

Across the street Raymond is checking out a Buick LaSabre, but stops when he sees the flashing alarm light on the dashboard. He looks across the street and sees the Impala.

INT. LIQUOR STORE -- EVENING

An OLD MAN is behind the counter. Two masked men enter with guns and rush up to the counter.

RAPHAEL

Gimme the money!

The old man opens the cash register and hands him all the bills.

RAPHAEL

Open the safe!

OLD MAN

I don't have the combination.

Raphael pistol whips him with his gun and drags him half way over the counter, then presses his gun to the old man's head.

OLD MAN

I swear! I don't have it!

Raphael pushes him to the floor. He runs out of the store with the others.

EXT. LIQUOR STORE -- EVENING

They run out and remove their masks. RAPHAEL RUIZ, 20's, Latin, tough, shaved head, neck covered with tattoos. HECTOR, Latin, small, cubby, stops and stares at something with confusion.

HECTOR

Hey, Vato, where's your car?

Raphael stops as he sees the street is empty.

RAPHAEL

My car!

Hector has to grab Raphael who is too stunned to move and drag him down the street.

INT. SOPHIE'S WAREHOUSE -- EVENING

The crew gets ready. On the table a variety of gear is laid out. Cell phones, electronic devices, all the tools of the trade. Sami throws some items into the black canvas bag. A cell phone rings. Julien answers it.

JULIEN

It's Raymond. He's outside with the car.

They grab their gear and head for the door. Sophie leans over and kisses Sami on the cheek. He stares at her, half surprised, half embarrassed.

SOPHIE

For luck.

EXT. STREET, SOPHIE'S WAREHOUSE -- NIGHT

The crew steps out to find Raymond in the IMPALA. We can see it clearer now. It's a low rider car. Bright orange flames are painted on the side, wire wheels and chrome exhaust pipes.

SAMI

I'm glad you didn't get something flashy.

RAYMOND

Watch this.

Raymond pushes a button and the hydraulics make the car bounce up and down. Sami rolls his eyes as the others get into the car. ACROSS THE STREET -- Lamar is standing in the shadows with one of his friends, watching.

INT. IMPALA -- MOVING -- EVENING

The six of them are crammed into the car as it moves down the street. Julien studies a map.

INT. RAPHAEL'S HOUSE -- EVENING

Raphael sits on the couch. He can barely contain his anger. He looks up slowly, his jaw clenched. Hector sits across from him with a few other GANG BANGERS.

HECTOR

Maybe you should call the police.

RAPHAEL

Hey, idiot -- I've got stolen wheels and a stolen radio in the car.

HECTOR

I just thought that--

RAPHAEL
(overlapping)
-- Don't think. Okay? You're not good
at it.

The other Gang Bangers laugh at Hector.

RAPHAEL
Go do something -- get some beers for
the guys.

Hector slinks out of the room. Raphael's face hardens.

RAPHAEL
When I find out who did this I'm going
to mount their head on my dashboard!

INT. ITALIAN RESTAURANT -- EVENING

A family operation. Checkerboard table clothes. Candles burning
in Chianti bottles. On the stereo VIC DAMONE sings "Angela Mia".
Zammito waits at a table. His cell phone rings.

ZAMMITO
(into phone)
Yeah?

HALF TOOTH TONY (V.O.)
Mr. B. wants to see you.

ZAMMITO
Now? I've got a date with a drop dead
major babe.

HALF TOOTH TONY (V.O.)
I'll tell him that.

Zammito thinks it over.

ZAMMITO
Okay. I'm coming.

He walks over to the MARIO, the OWNER of the restaurant.

ZAMMITO
Mario, I gotta go. When my date arrives
tell her I had an emergency.

MARIO
Of course, Mr. Zammito.

EXT. WRIGLEY FIELD STADIUM -- NIGHT

The Impala is stopped in the parking lot.

RAYMOND (V.O.)
I think we went the wrong way.

SAMI (V.O.)
Oh, you think?

MARCEL (V.O.)
The map said to go left.

JULIEN (V.O.)
Yeah and if you turned it around it would
say to go right.

MARCEL (V.O.)
(amused)
Oh yeah.

INT. BONANNO'S HOUSE, STUDY -- EVENING

Zammito enters to find ANGELO BONANNO, 60's, powerful, head of the
Chicago Mob. He is smoking a cigar with a glass of brandy.

BONANNO
Frankie, come in. Good to see you. You
want something?

ZAMMITO
No, I'm good, Angelo.

Bonanno motions to the couch. Zammito sits down.

BONANNO
I understand Bobby Beans came to see you
today.

ZAMMITO
Yeah. Seems Maranzano wants to talk
about buying the Merchant Street
warehouse.

BONANNO
And?

ZAMMITO
And nothing. He's just feeling us out.

BONANNO
He's trying to get a foot hold in our
territory.

ZAMMITO
He sticks his toes in the water again,
we'll cut 'em off.

BONANNO
Business must be good if he can afford
to buy up useless property.

ZAMMITO
I heard this quarter his profits are
gonna be supernumerary.

Bonanno stares at him.

BONANNO

They're gonna be what?

ZAMMITO

Supernumerary. It means better than expected.

BONANNO

Good word.

Half Tooth Tony, 30's, built like a tank step into the room. He has the face of a boxer, several of his teeth are chipped or broken.

HALF TOOTH TONY

Mr. Bonanno, I just wanted to remind you that you have an appointment in ten minutes.

Half Tooth Tony leaves.

ZAMMITO

Someone else coming?

BONANNO

Nah, that's just Tony's way of telling me Judge Judy starts in ten minutes. You ever watch it?

ZAMMITO

Uh, no --

BONANNO

You should. You can learn a lot about the criminal justice system on a program like that. Very informative. Stay and watch it with me.

ZAMMITO

You know, I'm kind of tired. I'm just gonna go home if it's all the same to you.

Bonanno affectionately slaps Zammito's cheeks.

BONANNO

Go. Rest.

Bonanno takes a sip of his brandy, but his eyes stay on Zammito.

BONANNO

Oh Frankie, what's this I hear about your brother?

ZAMMITO

He missed three weeks.

BONANNO

Your own brother? You couldn't send someone else to do it?

ZAMMITO

I did. Joey "Two Tons" and Nicky "The Rake" did the deed.

BONANNO

But you were there?

ZAMMITO

Angelo, we live and die by the rules we make. We are men of honor, but honor without respect is a... horse-less carriage.

A long beat. Bonanno thinks about what he said, not sure what to make of it, then...

BONANNO

What the fuck does that mean?

EXT. STREET -- NIGHT

The Impala is by the pumps. Sami leans out the window holding the map as he speaks with the station attendant.

EXT. RESIDENTIAL STREET -- NIGHT

An upscale neighborhood. Expensive homes line the wooded street. The Impala stops and the crew gets out.

DANIEL

(to Raymond)

Park on the next street over. We'll meet you when we're done.

EXT. ZAMMITO'S HOUSE -- NIGHT

Julien attaches a device to the alarm panel. A series of numbers flash by as the computer cracks the code. One by one, the numbers stop until the entry code is displayed on the screen. He enters the numbers on the alarm and nods to the others.

Julien and Zero move around to the side of the house as Daniel, Sami and Marcel wait in the shadows.

EXT. ZAMMITO'S HOUSE, SIDE OF HOUSE -- NIGHT

Julien places a retractable ladder against the wall and climbs up. He pries open the window and climbs in. Zero follows.

INT. ZAMMITO'S HOUSE, BEDROOM -- NIGHT

Dark. Julien makes his way to the door and repeats the process with another alarm panel. Zero sits on the corner of the bed and waits patiently. Julien turns off the hall alarm and nods to Zero. Zero speed dials a number on his cell phone.

ZERO

We're in.

EXT. ZAMMITO'S HOUSE -- NIGHT

Daniel uses a locksmith tool and quickly pries the lock out of the door. They go inside.

INT. ZAMMITO'S BEDROOM -- NIGHT

Julien and Zero wait for them. We hear a toilet flush. The door to the bathroom opens and a man steps out. In an instant Julien and Zero jump him. The others enter and quickly join in to subdue the man.

EXT. STREET -- NIGHT

Raymond waits in the Impala. He can't resist using the hydraulics, raising the car up and down.

INT. ZAMMITO'S BEDROOM -- NIGHT

The lights are on. The room is an interior designers nightmare. Clashing colors, zebra skin bedspread. We move along Daniel, Sami, Marcel, Julien and Zero as they stare at something. THEIR POV -- Tied to a chair, his mouth taped shut, is a very angry Frankie Zammito. He yells, his voice muffled by the tape, but it's not hard to understand what he's saying.

DANIEL

So much for no one being home.

Julien goes to a bookcase and finds the safe.

JULIEN

At least they got this right.

He removes his tools and goes to work. Sami stares at Zammito with vague recognition, then turns to the others.

SAMI

We've got to be careful not to use our real names while we're in here.

DANIEL

Good idea.

SAMI

I'll be Elvis and you--

MARCEL

(overlapping)
-- I want to be Elvis.

SAMI

It's my idea.

MARCEL

(whining)

C'mon, I look more like Elvis than you do.

SAMI

Okay. You can be Elvis.

Marcel smiles happily.

SAMI

And the rest of us are... John, Paul,
George and Ringo.

Marcel sees an autographed baseball on the book shelf.

MARCEL

Hey, Barry Bonds. The home run king.

Marcel tosses the ball into the black canvas bag. Daniel stares at him.

MARCEL

It's for my nephew.

INT. HOUSE ACROSS THE STREET -- NIGHT

A surveillance operation. Two FBI agents sit near the window. A small card table is littered with coffee cups. SPECIAL AGENT AGENT HADLEY, 40's, a hardened field agent, picks up a pair of binoculars and looks out the window.

HIS POV - THROUGH THE BINOCULARS: of Zammito tied to the chair and surrounded by the others.

AGENT HADLEY

Looks like Zammito's being robbed.

FBI AGENT

Should I call C.P.D.?

AGENT HADLEY

Yeah, but tell them not to move until these morons come out of the house.

INT. ZAMMITO'S BEDROOM -- NIGHT

BLACK SCREEN. From inside the safe we see Julien open the door. Daniel and Julien look inside. There are a several stacks of cash, envelopes and a small cardboard box. Julien starts removing everything and puts it into the bag canvas bag.

JULIEN

Where are the jewels? There aren't any jewels.

Marcel looks as surprised as they are.

MARCEL

There has to be.

JULIEN

I'm telling you I've pulled out everything
in the safe. There aren't any jewels.

MARCEL

There must be half a million dollars
here though.

DANIEL

Marcel, we came here for jewels, remember?
Sami moves closer to Zammito, studying his face. He moves over to
the dresser where there are several photographs of Zammito with
various famous people. Next to the photographs is a plaque that
reads: TO FRANCIS ZAMMITO...

We can see the color drain from Sami's face. He glances over at
Zammito whose eyes are locked on his. Sami grabs Daniel and Marcel
and pulls them aside.

SAMI

(babbling nervously)

We have a problem. Problem isn't the
right word. Dilemma. No that really
doesn't describe --

(flatly)

Do you know who that is?

MARCEL

Mr. Taylor?

SAMI

No, that's not Mr. Taylor.

DANIEL

(sensing something
bad is coming)

It's not?

SAMI

That's Frankie Zammito. The Under boss
of the Chicago Mafia.

MARCEL

(confused)

Why would they want us to rob the Mafia?

SAMI

(screaming)

WE'RE IN THE WRONG HOUSE, YOU FUCKIN'

IDIOT!

A beat. The three of them turn and look at Zammito. The
seriousness of the situation finally dawns on Marcel. He moves
over to Zammito and rips the tape off his mouth.

MARCEL

Mr. Zammito, there seems to have been a

big mistake here. May I use your phone?

ZAMMITO

Feel free.

Marcel picks up the cordless phone and dials.

QUICK CUT TO:

INT. BASTALDI'S BEDROOM - EARLY MORNING

Bastaldi removes a sleep mask and answers the phone.

BASTALDI

Hello?

MARCEL (V.O.)

(in French)

It's Elvis...

BASTALDI

Who?

MARCEL (V.O.)

(in French)

It's me...

BASTALDI

Marcel?

CUT BACK TO:

INT. ZAMMITO'S BEDROOM -- NIGHT

Marcel continues his conversation.

MARCEL

(in French)

Yes.

We went to the address we were given and had to tie up the owner of the house who turns out to be some Mafia guy.

BASTALDI (V.O.)

(in French)

You're there now?

MARCEL

Oui.

BASTALDI

(in French)

You're calling me on your cell phone, right?

MARCEL

No.

BASTALDI (V.O.)

(in French)
You're calling me on is phone?

MARCEL
Oui.

BASTALDI (V.O.)
(in French)
My number's going to show up on his bill!

MARCEL
(In French)
Should I call you back?

We can hear Bastaldi sigh over the line.

BASTALDI (V.O.)
(in French)
You've already robbed the safe?

MARCEL
Oui.

BASTALDI (V.O.)
(in French)
Take what you've got and get out of there.

Bastaldi hangs up. The line goes dead.

ZAMMITO
Walk out of here with nothing and I'll
forget this ever happened.

SAMI
Yeah. Right. You're not a vendetta
kind of guy.

ZAMMITO
I'll find you. No matter where you go
I'll find you.

DANIEL
You don't carry the same weight in France
as you do here.

Marcel whispers into Daniel's ear.

MARCEL
You think it's smart to tell him we're
French?

DANIEL
I think he's already figured that out.

Zero who has been standing quietly by the window sees something
across the street. A flash. Light reflecting off glass. He takes
a pair of night vision binoculars out of one of the bags and looks
out the window.

ZERO'S POV -- of Agent Hadley and the other FBI Agent watching

him.

ZERO

We are being watched.
Daniel grabs the binoculars and looks.

DANIEL

Cops?

ZAMMITO

FBI. They've been there for months.
Think I don't know. Morons.

Daniel closes the curtains. He tries to think. The crew huddles together in the corner, speaking softly so Zammito can't hear them.

JULIEN

What do we do?

MARCEL

I was told to take what we have and go.

JULIEN

Go where? The police are outside.

Daniel looks at the others.

DANIEL

If we do this we all have to agree.

Marcel and Zero nod. Daniel looks to Julien who appears indecisive.

JULIEN

I don't know. Maybe if we did just leave --

SAMI

C'mon, get real, will you. You think he's just going to forget about this? These guys are all about respect. All about honor. He's coming after us, so we might as well take the money.

Julien nods. Sami walks over and grabs the black canvas bag.

ZAMMITO

You're all dead.

Zero grins then tapes his mouth closed again.

EXT. BACK OF HOUSE -- NIGHT

The crew goes out the back door and climb over a fence.

EXT. STREET -- NIGHT

The crew arrives to find Raymond still playing with the hydraulics of the Impala. They get in.

EXT. SOPHIE'S WAREHOUSE -- NIGHT

The Impala pulls into a driveway and goes to the rear of the building, out of view from the street.

EXT. SOPHIE'S FRONT DOOR -- NIGHT

The crew waits as the door is unlocked. Wayne opens the door in a stoned haze.

INT. SOPHIE'S WAREHOUSE -- NIGHT

The crew places their equipment on the table.

SOPHIE (V.O.)
Wayne, who is it?

She enters and appears surprised to see them.

SOPHIE
I wasn't expecting you guys back so fast.
How'd it go?

She quickly notices their angry expressions.

SAMI
How'd it go? I don't know. Daniel, how
would you say it went?

DANIEL
I would have to say... pretty fuckin'
bad. You gave us the wrong address
Sophie.

SOPHIE
No, I didn't.

JULIEN
Bastaldi got the address from you, yes?

SOPHIE
Yes.

JULIEN
And he gave it to us. 145 Ridgeway Road.

SOPHIE
No. 145 Ridgeroad Way.

DANIEL
That moron.

MARCEL
It was an honest mistake. Ridgeway...
Ridgeroad... Ridgeway Road.

DANIEL
Everyone get some sleep. We're leaving
in the morning.

INT. SURVEILLANCE HOUSE -- NIGHT

Agent Hadley checks his watch.

AGENT HADLEY

What the hell are they doing in there?

FBI AGENT

Chicago P.D. says they can't hold the units here any longer. They want to know if they should go in?

Agent Hadley thinks a moment.

AGENT HADLEY

Tell them no. We'll advise if anything changes.

INT. ZAMMITO'S BEDROOM -- NIGHT

Zammito is still tied to his chair.
HIS POV -- of the cordless phone of his bed.
He pushes with his feet, sliding the chair over to the bed, then starts rocking back and forth until he tips over forward, his face pressed against the mattress. Using his nose he turns on the phone and presses a speed dial number.

INT. JOEY TWO TONS BEDROOM -- NIGHT

Joey "Two Tons" is asleep in a sleeveless tee shirt. Next to him is his wife, her hair in curlers, her eyes covered by a black sleep mask. The phone rings. Joey answers it.

JOEY "TWO TONS"

Yeah?

We hear Zammito's muffled cries for help. It almost sounds like someone moaning during a sexual act. Joey is surprised at first, then glances over at his wife to make sure she is asleep. He slides his hand under the covers and closes his eyes.

JOEY "TWO TONS"

(quietly)

Hmmm.... Oh yeah... Uh huh

INT. ZAMMITO'S BEDROOM -- CONTINUOUS

Zammito stops as he begins to realize what Joey is doing on the other end of the line. He grimaces, then shouts louder.

INT. JOEY TWO TONS BEDROOM -- CONTINUOUS

Joey is really going to town now as his hand moves slowly under the covers. We hear a loud scream on the phone.

JOEY "TWO TONS"

That's right baby, give it to papa Joey.

He is really deep into his fantasy world when...

JOEY "TWO TONS" WIFE
Joey, who is that?

Joey sits up quickly.

JOEY "TWO TONS"
(loudly; for his wife's
sake)
-- And don't call here again, you pervert.

He slams the phone down. A long beat. It rings again. This time he checks his caller ID and sees that call is coming from Zammito's house.

JOEY "TWO TONS"
Yeah boss?

Again we hear the same muffled cries.

JOEY "TWO TONS"
Boss?

INT. BODY SHOP -- NIGHT

Raphael enters with Hector and two GANG-BANGERS. The room is filled with low rider cars.

Working under the hood of a car is FELIX, 30's, sleazy. Raphael walks over and slams the hood down, pinning Felix's upper body and squishing his face between the hood and engine.

RAPHAEL
Someone stole my car tonight!

FELIX
C'mon Raphael, you don't think that I
would steal your car?

RAPHAEL
You run a chop shop for low riders.
Yes, I think you'd steal my car.

Raphael lifts up the hood and slams it down on Felix again.

FELIX
I swear I didn't. I wouldn't!

RAPHAEL
And I should just believe--

HECTOR
(overlapping; to Felix)
-- you stole my cousin Enrique's car.

RAPHAEL
(to Hector)
Hector, don't interrupt me.

HECTOR

He told Enrique he didn't know anything about his car.

RAPHAEL

I don't give a shit about your cousin's car. We're here about my car. So, shut your mouth! You think you can do that? You think you can keep your big mouth shut?

Hector is embarrassed as Raphael once again berates him in front of the others. Raphael picks up a pair of pliers of the workbench. He clamps them down on the tip of Felix's nose and squeezes. Felix's face fills with pain.

RAPHAEL

If I find out you're lying. If I find out you know anything about this I'm going to come back and cut off your nose.

He gives the pliers one last squeeze, then releases Felix.

RAPHAEL

(to the others)

Vamos.

INT. SURVEILLANCE HOUSE -- NIGHT

Agent Hadley sips a cup of warm coffee. He looks very concerned.

FBI AGENT

Sir, do you think we could have a hostage situation in there?

Agent Hadley is about to answer when he sees something. HIS POV -- of a Lincoln Town Car pull up. Joey "Two Tons" gets out, goes to the front door and enters.

AGENT HADLEY

Hold on a second. Joey "Two Tons" just pulled up.

INT. ZAMMITO'S BEDROOM -- NIGHT

Joey enters to find Zammito tied to the chair, face down on the bed.

JOEY "TWO TONS"

Jesus, Boss!

INT. ZAMMITO'S LIVING ROOM -- NIGHT

Zammito stands behind the bar pouring himself a large scotch.

ZAMMITO

They were all French guys.

JOEY "TWO TONS"

French guys? You mean like from France?

ZAMMITO

(with strained patience)

Yeah, French guys from France.

JOEY "TWO TONS"

What'd they take?

ZAMMITO

Everything.

JOEY "TWO TONS"

Everything?

ZAMMITO

Everything.

JOEY "TWO TONS"

Boy, you must be pissed.

ZAMMITO

Well, you know, when five guys break into my house in the middle of the night, stick guns in my face, tie me up and steal from me... it does irritate me.

JOEY "TWO TONS"

Well, I must say you're handling it very well.

ZAMMITO

You know why I'm handling it very well? Because you're going to get these guys for me.

JOEY "TWO TONS"

Okay boss. Where are they?

ZAMMITO

If I knew where they were you wouldn't have to find them, would you?

JOEY "TWO TONS"

You didn't say find them. You said, "get them."

ZAMMITO

Just find them!

JOEY "TWO TONS"

Okay boss.

Zammito stares at Joey for a long beat, then...

ZAMMITO

Papa Joey?

Joey looks away, embarrassed.

INT. SOPHIE'S WAREHOUSE -- NIGHT

Sami can't sleep. He walks over to the table and sorts through the canvas bag containing the contents of Zammito's safe. Inside a small cardboard box he finds several cassette tapes. He removes the box and walks to the stereo system on the floor, then inserts a tape into the cassette deck. A moment later Sophie enters.

SOPHIE

Can't sleep?

SAMI

No.

SOPHIE

I'm sorry things went so wrong today.

SAMI

It's not your fault.

She notices the box of tapes.

SOPHIE

What are you doing?

SAMI

I thought I'd listen to some of the tapes.
See what's so important that a mob guy
has to lock it away in his safe.

SOPHIE

Sounds boring.

SAMI

It's three in the morning. Not much
else to do.

She grins seductively, then leans in towards him.

SOPHIE

I can think of something.
They kiss.

INT. SOPHIE'S WAREHOUSE -- MORNING

Sami is asleep on the floor, curled up under several blankets. He wakes up and looks to his side expecting to find Sophie. She is not there. Sami looks around for her.
Wayne is sitting on the couch preparing his morning joint.

WAYNE

She's not here, man.

SAMI

Where is she?

WAYNE

I think she went to do some laundry.

Threw some stuff in a bag and left.

It takes a moment for Sami to connect the thoughts.

SAMI

Bag?

Sami runs to the table. The black canvas bag is gone.

CLOSE ON DANIEL: Asleep. Sami shakes him. He opens his eyes.

SAMI

Get up. We've been ripped off!

INT. SOPHIE'S WAREHOUSE -- MOMENTS LATER

Daniel and Sami are with the crew. They are not a happy bunch. Wayne is smoking his joint, his eyes locked on the television.

JULIEN

Oh, man... this is bullshit! You can't trust anyone these days.

RAYMOND

She took everything! Didn't even leave us cab fare.

A thought occurs to Sami.

SAMI

Not everything.

He removes the tape he put in the cassette deck last night before Sophie entered.

SAMI

I was going to listen to it last night but I --

He realizes it may not be the time to tell them what happened.

SAMI

-- feel asleep.

Wayne blurts out a sloppy laugh.

WAYNE

No you didn't, dude. You were bangin' Sophie. I saw you guys going at it.

DANIEL

You slept with her?

SAMI

Well, actually I would say she slept with me.

Daniel stares at him angrily.

SAMI

What's the big deal? It's not like I

was on guard duty or something.

DANIEL

You didn't think it was little suspicious that someone you only knew for a few hours wanted to sleep with you?

SAMI

No. Chicks dig me.

Daniel grabs the cassette and puts it in the player. On the tape we hear a phone ringing.

MAN'S VOICE

Hello?

ZAMMITO'S VOICE

It's me. I need an answer from you if I'm going to move.

MAN'S VOICE

We're not just talkin' about a 'piece of work' here. We're talking about a boss.

Sami is the first to realize what he is hearing.

SAMI

Holy shit.

RAYMOND

What?

Sami holds his hand signaling them to be quiet so he can hear the rest.

ZAMMITO'S VOICE

Bonanno's a dinosaur. Guy thinks he's fuckin' Vito Corleone or something. The old ways are gone. If we don't change now we're going to get pushed out. I need to know if I can count on your support?

A pause on the line.

MAN'S VOICE

Yeah.

The line goes dead. Sami leans back.

SAMI

No wonder Zammito didn't want us to walk out with this stuff. He's planning on killing Bonanno and taking over the family.

JULIEN

This wasn't the deal! The deal was to steal a necklace, not get in the middle

of a Mafia war.

MARCEL

The deal is whatever Mr. Bastaldi says it is.

DANIEL

You know, if you could get your nose out of Bastaldi's ass for two seconds you might see what's going on around you.

JULIEN

I knew this was a mistake! I knew it last night when you asked me to go along with this. I could hear that little voice in my head saying, "don't do it! Don't you do it!" Jesus, why don't I ever listen to myself?

SAMI

Yeah, but you did do it. So let's deal with that.

MARCEL

What are you guys so scared of? Zammito doesn't know who we are. We just get out of town and it's over.

ZERO

Oh, you think it's that easy?

RAYMOND

Yeah. We just go home.

DANIEL

We can't.

RAYMOND

I agree with Marcel. I say we go to the airport and get on a plane.

SAMI

They'll be waiting for us at the airport.

DANIEL

You steal some money from a man he gets over it in time. But these tapes. He's never going to stop looking for us.

SAMI

We have to find Sophie.

RAYMOND

How are we going to do that?

WAYNE

I know where she went.

They all look over at him as he takes a huge hit off his joint.

WAYNE

I heard her talking on the phone. Bay View Motel. It's about five blocks from here.

EXT. STREET -- MORNING

A beat up Ford Pinto sputters down the street, black smoke spewing from the tail pipe.

INT. PINTO -- MOVING -- MORNING

Raphael is at the wheel, his eyes scanning the street for his car. In the passenger seat Hector sits calmly. They come to a red light and stop.

RAPHAEL'S POV -- Across the street is low rider car.

Raphael stares at it as he thinks about his own car.

ON HECTOR. We see the Impala pull up beside them. Raymond is driving. Daniel, Sami and Zero are with him.

Hector glances over and sees the Impala. Raymond smiles at him and nods. Hector slowly nods back. He looks over at Raphael who is still looking out the window.

The light turns green. The Impala turns right. Raphael looks over at a confused Hector.

RAPHAEL

Tell me the truth Hector... do you think we'll find my car?

HECTOR

Hard to say.

EXT. BAY VIEW MOTEL -- MORNING

A motel like any other. Sami stands outside the office with Daniel, Raymond and Zero.

RAYMOND

How do we know what room she's in?

SAMI

Wait here.

INT. OFFICE -- BAY VIEW MOTEL -- MORNING

Sami enters. Behind the counter is the MOTEL CLERK, middle-aged, balding.

SAMI

Hi. Did a woman just check in? She's about five six. Pretty. Dark hair.

MOTEL CLERK

I can't give out information on our guests.

SAMI

C'mon man, I think she's having an affair.

MOTEL CLERK

So are half the people in this place. I
can't help you, pal.

Sami nods and walks outside. Through the window we see him talking
with the others. A beat. Sami steps back inside with Zero.

MOTEL CLERK

Look, I can't tell you --
Before he can finish the sentence Zero has his gun out and wedged
under the clerks jaw.

MOTEL CLERK

Room fourteen.

ZERO

Thank you.

EXT. MOTEL ROOM -- MORNING

Sami knocks. The others stand off to the side of the door. Sophie
opens the door and sees Sami. Before she can slam it he pushes it
open.

INT. MOTEL ROOM -- MORNING

Sami pushes her onto the bed.

SAMI

I really thought we had something special
going. I can't tell you what a
disappointment you've turned out to be.

SOPHIE

After last night I could say the same
for you.

Sami feigns a smile. Zero checks the bathroom to make sure she is
alone. He looks at Daniel and shake his head. Raymond finds the
black canvas bag on the dresser and checks the contents.

RAYMOND

The money isn't here.

SAMI

Where is it, Sophie?

SOPHIE

I don't know.

DANIEL

If you think because you're a women this
can't go hard on you, think again.

She stares at them defiantly.

SAMI

Who are you waiting for?

SOPHIE

Stick around and find out.

INT. MOTEL ROOM -- LATER -- MORNING

A knock on the door. Sami clamps his hand over Sophie's mouth just in case she gets any stupid ideas. Daniel opens the door. Agent Hadley steps in, stares at Daniel, then feels the barrel of Zero's gun pressed against his head.

Hadley steps into the room. Daniel closes the door. Zero searches him. Finds a gun which he gives to Daniel, then a wallet. He opens it and sees his FBI identification.

ZERO

He's FBI.

Zero knowingly bends down and removes Hadley's backup gun which is strapped to his ankle. He gives the gun to Sami.

RAYMOND

What is she doing with an agent du FBI?

Sami looks at her -- at Hadley -- at the black canvas bag. Slowly it starts to come together in his mind.

SAMI

We've been set up.

He stares at Sophie angrily.

SAMI

We didn't go to the wrong house. We went to right one, didn't we Sophie?

Her expression gives away nothing.

SAMI

They send us to Zammito's house. The FBI is right across the street watching the whole thing, but they don't move. A crime is going down and they don't move. Why?

(beat)

Because they were waiting for us to come out so they could arrest us.

ZERO

What does arresting us get them?

SAMI

(to Hadley)

You wanna tell him?

AGENT HADLEY

You're telling it fine.

Daniel motions to Zero.

DANIEL

You see my friend over there? I nod to him and he's going to put a bullet in your knee.

Zero stares at Hadley, just waiting for Daniel to give him the go ahead.

AGENT HADLEY

You wouldn't.

Daniel nods. Zero aims his gun at Hadley's knee cap.

AGENT HADLEY

That's going to make a lot of noise. Not much time for a conversation after you pull the trigger.

They know he's right.

SAMI

He's got a point.

Sami lifts up a heavy brass lamp from the nightstand. He pulls the electrical cord out of the base, then touches two wires together. They spark. Before Hadley can say a word Sami touches them to his hand. Hadley's body jerks violent as he screams. Sami removes the wires. Hadley winces in pain from the burn mark on his hand.

AGENT HADLEY

Okay! Okay! We've been investigating Zammito for years, but we've never had enough evidence for a warrant to search his house. We got word through a snitch that Zammito was planning on taking Bonanno out.

DANIEL

We know all this.

AGENT HADLEY

You just don't take out a boss. You need permission from the other families to do something like that. Our informant told us that Zammito was talking with other bosses and recording their conversations in case they later claimed they weren't involved. Look at these tapes. The guy has recorded every conversation he's had for years.

DANIEL

So we rob Zammito. You arrest us when we come out and the contents of the safe is now evidence which you can use against him.

Agent Hadley nods.

SAMI
(to Sophie)
What are you getting out of this?

There is no point in hiding anything now.

SOPHIE
Money. It was supposed to simple. In
and out.
Zammito wasn't supposed to be there.

QUICK CUT TO:

INT. ITALIAN RESTAURANT -- LAST NIGHT (FLASHBACK)

We see Zammito walk over to Mario.

ZAMMITO
Mario, I gotta go. When my date arrives
will you explain to her I had an
emergency.

MARIO
Of course, Mr. Zammito.

Zammito leaves. Through the window we see Joey "Two Tons" open the door to the car. Zammito and Joey get in and drive away. A beat. A Taxi pulls up. The front door opens and Sophie enters, all dressed up and beautiful. She walks up to Mario.

SOPHIE
Hi. I'm meeting Frankie Zammito --

CUT BACK TO:

INT. MOTEL ROOM -- CONTINUOUS

Sami stares at her with contempt.

SAMI
Why?

SOPHIE
Vincent Bastaldi is in jail.

DANIEL
For what?

SOPHIE
Laurant and Vincent were in business
with Zammito.

DANIEL
What kind of business?

SOPHIE

Black market art. Zammito got to a few key security guards at the Metropolitan Museum. The Bastaldi's supplied the artists to make copies of famous works. They'd switch the paintings, send the originals to Paris and the Bastaldi's would sell them to private collectors.

AGENT HADLEY

We're talking Matisse, Renoir, Monet. We know for sure they replaced Van Gogh's "Vase with twelve sunflowers" last week with a copy. It was on loan from the London National Gallery and they're not going to be very happy when they find out about it.

SAMI

So Bastaldi makes a deal with the Feds to trade up for his brother?

AGENT HADLEY

Yeah. He delivers the goods on Zammito. If we got what we wanted we'd let his brother go providing he tells us where the Van Gogh and the other paintings are.

RAYMOND

No one has mentioned the part of the plan about us getting caught and going to prison.

DANIEL

We're leaving. Raymond get the bag.

AGENT HADLEY

You walk out with that bag and you won't only have Zammito and his people after you. You'll have the entire United States justice department. How far do you think you'll get? I know who you are Mr. Foray? Mr. Zerhouni. Mr. Gayet.

(looks at Zero)

Mr...

Agent Hadley looks to Sophie.

SOPHIE

Zero. That's all I know.

AGENT HADLEY

You'll never get out of the city.

They move to the door.

EXT. BAY VIEW MOTEL -- MORNING

Daniel, Sami, Raymond and Zero walk to the Impala.

DANIEL

Bastaldi's dead. He is fuckin' dead!

ZERO

You want Zero to kill him?

DANIEL

I'm going to kill him myself!

ZERO

What about the money?

SAMI

It has to be at Sophie's. She didn't have time to go anywhere else before she came here.

ZERO

We don't know that for sure.

DANIEL

Forget the money! We've got bigger problems than the money right now.

RAYMOND

She probably hid it at her place. The six of us could find it in --

SAMI

(overlapping)

-- We don't have time to look for it. Hadley's first move is going to be to look for us there.

Daniel dials a number on his cell phone.

DANIEL

We're moving. Pack up and be on the street in five minutes.

INT. MOTEL ROOM -- MORNING

Agent Hadley steps out of the bathroom, a towel wrapped around the burn on his hand.

AGENT HADLEY

This is turning to shit. If word gets out of my involvement in this I'll go to prison.

SOPHIE

Listen, we know their names. They don't know the city. You'll find them. You're the FBI.

AGENT HADLEY

I can't bring the Bureau into this. If I do the tapes become evidence.

SOPHIE

They're supposed to be evidence. That's why Bastaldi set this up.

AGENT HADLEY

Fuck Bastaldi and his brother. These tapes are gold. Do you have any idea what Zammito would pay to get them back?

SOPHIE

I thought you wanted Zammito?

AGENT HADLEY

What for? The minute I get him some other Gavone will take his place. I've been doing this for twenty years. When I retire it's not going to be to some trailer park in the suburbs.

She likes the idea. Already she's thinking how she can work her way into this.

AGENT HADLEY

Too many people know about my involvement in this.

SOPHIE

Then we just have to make sure everyone who knows can't say anything.

His jaw tightens.

AGENT HADLEY

You're right about that.

Hadley is standing behind her. He lifts up the brass lamp with his towel and swings down hard towards Sophie's head.

EXT. STREET, SOPHIE'S WAREHOUSE -- MORNING

Marcel, Julien and Wayne are waiting as the Impala drives up. Raymond hops out of the car.

RAYMOND

I would like to thank you for your hospitality.

(hands him a card)

If you are ever in Paris here is my number.

WAYNE

Cool.

Marcel grabs Raymond and leads him back to the car. Daniel sees Lamar standing across the street.

DANIEL

(to the others)

I'll be right back.
He gets out of the car and walks over to him.

LAMAR
What do you want now?

DANIEL
Guns. Can you get them?

LAMAR
Man, I can get anything.

DANIEL
Don't bullshit me.

LAMAR
I ain't bullshittin'. I can get guns.
I can get any kind of gun you want. But
they ain't gonna help your sorry ass.
You ain't been in town one day and already
you got two of the toughest people in
Chicago looking for you. How is that
possible?

DANIEL
I've got a way with people.

LAMAR
I can see that. The man's car you stole.
Raphael Ruiz. He's head of the 19th
Street gang and one crazy motherfucker.
And Frankie Zammuto's got the word out
he's looking for some French dudes.
You're French ain't ya?

DANIEL
I'm from Belgium.

LAMAR
Yeah, I'd be from Belgium too if I was
you. You know Zammuto just put his own
brother in the hospital? Broke his arm
cause he was late on a debt. I mention
this to illustrate the kind of people
who are lookin' for you.

DANIEL
Why haven't you turned us in?

LAMAR
I ain't no rat.
(beat)
You got money, right?

Daniel nods.

LAMAR
And, uh, I'm going to have to charge you
a commission... kind of like a brokerage

fee.

DANIEL

How much?

LAMAR

A thousand dollars?

DANIEL

Fine.

Daniel hands him his cell phone.

DANIEL

Take this. I'll call you in a few hours.
You tell me where we meet.

INT. SOPHIE'S WAREHOUSE -- DAY

Wayne is on the couch watching TV. There is a loud knock on the door. He opens the door to find Agent Hadley.

WAYNE

Yeah?

Hadley pushes past Wayne and enters.

WAYNE

Hey dude, what do you think you're doing?

Hadley flashes his badge.

WAYNE

Uh... excuse me, but don't you need a
warrant or something?

AGENT HADLEY

Not today. Where are your friends?

WAYNE

They left about a half hour ago.

AGENT HADLEY

Where did they go?

WAYNE

I dunno.

Hadley punches Wayne in the face. Wayne falls to the floor.

WAYNE

Hey man, you can't do that!

AGENT HADLEY

What? This?

Agent Hadley kicks Wayne in the chest.

AGENT HADLEY

Or this?

Agent Hadley kicks Wayne in the ribs.

WAYNE

Jesus. What kind of FBI agent are you?

AGENT HADLEY

I'm your worst fuckin' nightmare. Now, if you don't want me to keep on hurting you, it's important that I believe you and right now I don't. So tell me, where did they go?

WAYNE

I swear man, I don't know. They packed up and left a half hour ago.

(points to coffee table)

All I got is one of their phone numbers in Paris.

Hadley sees the phone number Raymond gave Wayne on the coffee table. He puts it in his pocket and stares at Wayne, then just for the hell of it gives him one last kick in the ribs.

EXT. BAY VIEW MOTEL -- DAY

A MAID stops her cart in front of room fourteen. She KNOCKS.

MAID

Maid service.

No answer. She uses her key and steps into the room. A beat. We hear a loud scream.

EXT. HOLIDAY HOTEL -- EVENING

A large building near the freeway.

INT. HOLIDAY HOTEL SUITE -- EVENING

Raymond is on the phone.

RAYMOND

(in French)

I know Mama, but I couldn't call you yesterday we were very busy.

(listens)

No, nothing's more important than you.

(listens)

I don't know. I think I'm going to have to stay a few more days.

Daniel, Sami and Julien sit at a table. Marcel stares out the window sadly. Zero is flipping through the television channels.

DANIEL

(to Marcel)

Did you know about Bastaldi's deal with Zammito?

MARCEL

No.

DANIEL

You're sure?

MARCEL

I think if he told me he was going to steal Van Gogh's "Sunflowers in a vase" I would remember it.

SAMI

(correcting him)

"Vase with twelve Sunflowers."

MARCEL

Whatever! He never told me about the Van Gogh or any of the other paintings.

Raymond hangs up the phone and joins the others.

SAMI

It makes sense. I mean, do you really think he would come along if he knew we were being set up?

DANIEL

I think he'd cut his dick off if Bastaldi told him to.

MARCEL

Fuck you! You know I'd never go along with something like this.

DANIEL

Do I?

MARCEL

This ain't about that and you know it. This is about you never forgiving me for leaving the crew.

SAMI

(surprised)

You guys used to work together?

MARCEL

Yeah and he can't stand it that I tried to do something to better myself.

DANIEL

(in French)

You call being Bastaldi's lap dog better?

MARCEL

(in French)

Better than spending my life crawling through windows in the middle of the night.

SAMI

All right, knock it off.

DANIEL

(in French)

All you are is a professional ass-kisser.

MARCEL

(in French)

I'm not a guy who is known for his patience and right now you're testing mine.

DANIEL

(in French)

What is that a threat? Are you fuckin' threatening me, Marcel?

They take a step towards each other. Sami steps in between them.

SAMI

I said knock it off! Now as far as I'm concerned you two girls can bitch slap yourselves silly when this is over, but right now we've got to figure out what's going on.

RAYMOND

It's simple. Bastaldi's moving up. He's closing down his operation and this is his way of saying thanks to all of us.

JULIEN

Well, I say the whole deal is off. In fact, if you ask me, there never was a deal because we were screwed from the start.

Zero turns to another channel. A news broadcast. We see a mug shot photo of SAMI on the screen.

ZERO

Hey Sami, you're on TV.

Zero turns up the volume.

REPORTER

... Sami Zerhouni in connection with the murder of Sophie Nichols.

Sami is stunned.

SAMI

What?

REPORTER

Police have confirmed that Zerhouni was seen entering the woman's room by the Motel Manager.

CLOSE ON TELEVISION

The Reporter continues her story.

REPORTER

Zerhouni is also wanted by police for questioning regarding a robbery last night at the home of alleged Mafia member Frankie Zammito.

Pull back. We are now in...

INT. ZAMMITO'S BEDROOM -- CONTINUOUS

Zammito grimaces as the news of the robbery becomes public.

ZAMMITO

Oh, shit!

CLOSE ON TELEVISION

The Reporter continues.

REPORTER

The other members of his gang are reported to be French nationals Daniel Foray, Marcel Burot, Julien Labesse...

Pull back again...

INT. LAMAR'S APARTMENT -- CONTINUOUS

Lamar is sitting on the couch watching the news report with amusement.

LAMAR

Dumb crackers --

CLOSE ON TELEVISION

The reporter finishes her story.

REPORTER

... Raymond Gayet and an unidentified man only known as Zero.

Pull back again...

INT. AGENT HADLEY'S APARTMENT -- EVENING

Hadley grins as he watches the report.

AGENT HADLEY

That should shake things up.

CLOSE ON TELEVISION

REPORTER

Up next. A vacation get away on a budget --

We are back in....

INT. HOLIDAY HOTEL SUITE -- EVENING

Sami turns off the television and looks to the others.

SAMI

Hadley --

DANIEL

Has to be.

JULIEN

(freaking out)

This is bad. This is really fuckin' bad. Am I the only one who sees how bad this is?

SAMI

Hey, it's not your picture on the TV, it's mine. So, try to be cool.

JULIEN

Don't tell me to be cool! We were supposed to be in and out. In and out! In the last twenty four hours we've managed to get the Mafia... the FBI... the Chicago Police Department and a group of Latin gang members after us. I haven't left out anyone, have I?

(pretends to think about it)

I don't think so, because we've already pissed off everyone in the fuckin' city!

SAMI

We've got to get out of here.

JULIEN

That's brilliant! Care to elaborate?

Sami gets into Julien's face.

SAMI

You're not helping.

RAYMOND

Julien, what you're doing right now is a very normal psychological reaction to stress. You're projecting your anger onto us.

JULIEN

Oh, Jesus. We're dead.

Julien walks away. Daniel picks up the phone and dials a number.

INT. LAMAR'S APARTMENT -- SAME TIME

The cell phone Daniel gave him rings. He answers it.

LAMAR

Yeah?

DANIEL (V.O.)

It's me.

LAMAR

Hey you guys are becoming famous. I was
just watching the news and--

DANIEL (V.O.)

(overlapping)

-- Did you set it up?

LAMAR

Yeah. All set. Tomorrow morning. Ten
o'clock. Room 211. Barclay Hotel on
River Street. Oh, and due to your recent
notoriety and the heat that comes with
it, I'm going to have to increase my
brokerage fee to twenty five hundred.

DANIEL (V.O.)

We had a deal.

LAMAR

We had a deal before you and your friends
became the new poster boys for crime.

DANIEL (V.O.)

Fine. Ten o'clock.

The line goes dead. Lamar grins, happy with the money he's going
to make.

INT. HOLIDAY HOTEL SUITE -- EVENING

The others are looking at Daniel.

DANIEL

Sami, tomorrow you lift a wallet from
someone who looks like one of us.

JULIEN

What for?

DANIEL

We need to rent a car and for that you
need a credit card.

RAYMOND

Why not just steal another one?

DANIEL

Too risky. We don't need to get pulled over because of a stolen car.

JULIEN

Maybe I'm missing the obvious, but why aren't we leaving town? Any place has to be safer for us than Chicago.

SAMI

It doesn't matter where we go. Between Zammito and the FBI they'll find us. We have to end this here.

ZERO

And how do we do that?

SAMI

I don't know.

JULIEN

That's an excellent plan. Very comforting.

DANIEL

We'll think of something.

EXT. BONANNO HOUSE -- MORNING

A Lincoln Town Car drives up. Zammito gets out with Joey "Two Tons" and Nicky "The Rake. They wait outside. Zammito enters.

INT. BONANNO'S HOUSE, STUDY -- MORNING

Bonanno is behind his desk. Half Tooth Tony sits on the couch. Zammito enters. Bonanno walks around his desk and hugs Zammito.

BONANNO

Why didn't you tell me about this?

ZAMMITO

You have enough to worry about, Angelo. You don't need my problems.

Bonanno places his hands on Zammito's cheeks and presses them together.

BONANNO

We're family. An insult to you is an insult to me.

Bonanno releases him.

BONANNO

They knew who you were when they broke in your house?

ZAMMITO

Yes.

BONANNO

What is happening with the world? There was a time no civilian would touch a made man. Now every babbo in the world thinks he can get away with something. What did they take?

ZAMMITO

Some cash. Jewelry. The other stuff I can replace, but there's a cardboard box... photos of my mother. They're the only ones I have of her.

BONANNO

We're doing everything we can to find these people. Right Tony?

HALF TOOTH TONY

We've reached out to everyone we know.

BONANNO

If they're still stupid enough to be in this city, Tony will find them.

EXT. BONANNO HOUSE -- MORNING

Zammito steps out onto the street. Joey "Two Tons" and Nicky "The Rake" are pitching pennies against the wall. They start arguing about something.

JOEY "TWO TONS"

Frankie, come here a second.

Zammito walks over.

NICKY "THE RAKE"

Who is closer to the wall, Joey or me?

ZAMMITO

(impatiently)

Get in the car.

NICKY "THE RAKE"

Just tell me who's closer to the wall?

Zammito grabs him by the neck and smashes his face into the wall.

ZAMMITO

You are! Now get in the fuckin' car!

Both men walk to the car. Zammito starts after them, then stops. He turns back, picks up the coins and puts them in his pocket.

INT. HOLIDAY HOTEL -- LOBBY -- MORNING

Sami moves through a crowd of PEOPLE. He looks around until he sees a man who looks remarkably similar to Raymond. Sami bumps

into him and lifts his wallet.

INT. STEREO STORE -- MORNING

Marcel waits as a SALESPERSON brings over several boxes of electronic equipment.

EXT. LUGGAGE SHOP -- MORNING

Sami passes the shop. He stops. In the window is BLACK CANVAS BAG that is identical to the one that they used on the job. He goes into the store.

EXT. BARCLAY HOTEL -- MORNING

An old building that has seen better days. Daniel and Zero get out of a Taxi and go inside.

INT. HALLWAY -- BARCLAY HOTEL -- MORNING

Looks even worse on the inside. A dark corridor is lit by bare light bulbs hanging from the ceiling. An old PROSTITUTE walks past them, her smile signaling she is open for business. They arrive at room 211 and knock. The door is opened by a very large BLACK MAN. Behind him we can see Lamar with ELLWOOD, 20's, sun glasses, his neck draped in gold chains.

BLACK GUY
(very loud)
I'm gonna have to search you.

DANIEL
We'll save you the trouble.

Daniel pulls back his jacket to reveal the gun he took from Hadley in his waistband.

BLACK GUY
(loudly)
You can't come in here with that.

Daniel looks past him to Ellwood.

DANIEL
What's wrong with this guy?

ELLWOOD
He's my cousin. He's deaf.

Daniel removes an envelope full of cash.

DANIEL
We're here to buy, not steal. If you guys are straight there's not going to be a problem.

Ellwood stomps his foot several times on the floor. The black guy feels the vibration and turns around.

ELLWOOD

Let them in.

The black guy steps aside. Daniel and Zero enter.

INT. BARCLAY HOTEL ROOM -- MORNING

Ellwood is sitting on the bed behind several open suitcases displaying a variety of weapons.

ELLWOOD

What can I do you for?

Daniel looks over the merchandise.

DANIEL

How much for the nines?

ELLWOOD

A grand a piece.

DANIEL

I'll need extra clips and ammo.

Daniel starts counting out the money. Ellwood points a .357 magnum he's been holding behind the open suitcase at them.

LAMAR

What the hell you doing, Ellwood? I gave them my word.

ELLWOOD

Zammito's offering twenty grand a head for these guys. You think I'm going to settle for four G's when I can make forty?

(to Daniel)

All right. Reach in easy and put the gun on the floor.

Daniel slowly grabs his gun and places it on the floor, then kicks it under the bed.

ELLWOOD

I said put it on the floor, not kick it under the bed.

Ellwood speaks to his cousin, speaking slowly and enunciating each word so he can read his lips.

ELLWOOD

Get that and add it to my inventory.

The black guy get on his hands and knees and starts looking for the gun under the bed. As he does Daniel glances over at Zero with a look. Ellwood aims his gun at Zero.

ELLWOOD

I assume you're carrying too?

Zero opens his coat and reveals his .9mm.

ELLWOOD

Okay, put it on the floor... and do not kick it under the fuckin' bed.

ZERO

(flatly)

No.

He stares at Ellwood calmly through dead, flat eyes.

ELLWOOD

No? Did you just say no? Listen cowboy, if you're thinking about makin' a move, don't. Nobody is that fast.

ZERO

Zero is.

ELLWOOD

Who's Zero?

LAMAR

He is.

Ellwood is confused. Daniel bolts to his left. Ellwood's eyes leave Lamar for a moment -- it's a moment too long. In a blur of movement Zero has his gun out and fires one shot into Ellwood's forehead.

Ellwood slumps down on the bed, dead. The black guy who has heard nothing continues searching under the bed. Zero casually picks up the suitcase filled with guns and hands it to Daniel. They walk out of the room. Lamar stands there, stunned, then quickly runs after them.

A beat. The black guy pops up with Daniel's gun oblivious to what has transpired in the room.

BLACK GUY

Found it!

EXT. BARCLAY HOTEL -- MORNING

Daniel pushes Lamar out the door. Zero steps out behind him. He stares at Lamar for a long moment, then hands him the envelope.

DANIEL

There's ten grand in here. It's yours. I'm going to call you again. There's one more thing I need you to do.

LAMAR

What?

DANIEL

I'll tell you when it's time.

In the background we hear the loud, agonizing scream from the black guy as he finds Ellwood's body.

INT. CAR RENTAL AGENCY -- DAY

Raymond and Julien approach the counter. Raymond is nervous.

RAYMOND
(in French)
I am not comfortable with this. I'm not
a good liar.

JULIEN
(in French)
Relax. It will be fine.

They arrive at the counter. The RENTAL AGENT, a man in his 30's looks up at them with a smile.

CAR RENTAL AGENT
Hello.

RAYMOND
Hello. I am Robert M. Carney from Dayton,
Ohio and I would like to rent a car with
my visa gold card.

Raymond smiles, a big, friendly, completely over exaggerated smile. Julien looks at him and rolls his eyes. The Rental Agent walks down to the end of the counter and dials a number on the phone.

CAR RENTAL AGENT
(into phone)
I got a couple French guys here trying
to rent a car.
(listens)
Sure. I can stall them.

INT. HOSPITAL ROOM -- DAY

Vinny is in bed, his arm in a cast and sling. His wife ANGIE, 30's, big hair, loud clothes. She sits on the bed feeding him. His two kids, RICHIE, 8, and TOMMY 10, sit off to the side. Zammito enters.

ZAMMITO
Angie, how you doin'?

She kisses him. Vinny stares blankly at his brother. Zammito takes a step back, looks her up and down. He lays on the charm.

ZAMMITO
Hey, you're looking good. There's
something different about you. You get
a boob job or something?

ANGIE
I've gained weight.

ZAMMITO

Yeah, well, it suits you.

Zammito moves over to the kids and offers a quick hello.

ZAMMITO

Hey Tommy.

RICHIE

I'm Richie. He's Tommy.

ZAMMITO

Whatever.

Zammito pulls out a roll of bills that could choke a horse and peels one off.

ZAMMITO

Angie, take the kids down to the gift shop and buy 'em something. I need a word with Vinny.

Angie looks at the money.

ANGIE

(flatly)

Gee, five bucks. What ever shall we buy?

She takes the kids and leaves.

ZAMMITO

She seems pleasant enough.

VINNY

She doesn't know. She thinks I fell down the stairs.

ZAMMITO

That's good. That's what a stand-up guy does.

Zammito sits on the edge of the bed.

ZAMMITO

So, I just come by to see how you're doin'?

VINNY

You broke my arm. How the hell do you think I'm doin'?

ZAMMITO

Yeah. I mean besides that. They treating you all right? Food okay?

VINNY

Yeah. I'm going home today. What do you want, Frankie?

ZAMMITO

I don't want anything.
I just wanted to say... that I may have...
overreacted a little the other day.

VINNY

A little?

ZAMMITO

Yeah. I mean, you are my brother and...
well I should have found another way of
expressing my disappointment. So, I've
decided to make it up to you.

VINNY

You gonna forget about the money I owe
you?

ZAMMITO

What are you nuts? A debt is a debt. I
was thinking I'd throw a little extra
work your way. You know, you come down
to the club, make espresso for the boys...
wash their cars... run some errands...
things like that.

Zammito's cell phone rings.

ZAMMITO

(into phone)

Yeah?

(his face hardens)

I'm on my way.

Zammito hangs up.

ZAMMITO

I got something I gotta do. I'm glad we
had this talk. Heal. Get better. Let
me know when you're ready to start.

Zammito leaves. Vinny can only shake his head in bewilderment.

EXT. TATTOO SHOP -- DAY

Several low-rider cars are parked on the street. Raphael and Hector
are with several GANG MEMBERS.

GANG MEMBER

I ain't seen it your car. Sorry man.
Hey, you know who you should talk to is
Freddy O.

RAPHAEL

I thought he was in prison.

GANG MEMBER

Got out last month. He's trying to go

straight but he's still wired in.
He's working at some restaurant. I'll
find out where and call you.

INT. HOLIDAY HOTEL SUITE -- DAY

Sami is recording something on a tape deck Marcel bought. He sees Marcel outside on the balcony and removes a piece of paper from his pocket, then picks up the phone and dials.

AGENT HADLEY (V.O.)
Agent Hadley.

SAMI
Do you know who this is?

AGENT HADLEY (V.O.)
Yeah. I figured I'd be hearing from
you.

SAMI
If you ever want to get those tapes,
meet me in one hour at Grant Park near
the statue.

INT. CAR RENTAL AGENCY -- DAY

The Rental Agent walks back over to Raymond and Julien.

CAR RENTAL AGENT
I'm sorry about the wait. There was a
problem with the equipment.

JULIEN
Everything okay now?

The Rental Agent's eyes drift to a black Lincoln Town Car parked across the street.

CAR RENTAL AGENT
Everything's fine.

EXT. STREET, ACROSS FROM CAR RENTAL AGENCY -- DAY

A Lincoln pulls up. Zammito gets out and walks over to three WISEGUYS in another Town Car. One of the Wiseguys points to the window of the rental agency. Zammito looks at Raymond and Julien.

ZAMMITO
I don't know the little one, but the
other guy is definitely one of them.
Follow them and call me when you find
out where they go.

Zammito walks back to his car and drives off.

EXT. CAR RENTAL LOT -- DAY

An EMPLOYEE drives up in a CADILLAC DE VILLE. He gets out and

Julien grabs the keys from him.

JULIEN
(in French)
I'll drive.

RAYMOND
(in French)
I'm the driver.

JULIEN
(in French)
I've never driven a Cadillac before.

Raymond nods and gets in the passenger seat.

EXT. STREET -- DAY

The Cadillac moves down the street. The Lincoln follows a few cars behind them.

INT. CADILLAC -- MOVING -- DAY

Julien drives the car.

JULIEN
(in French)
This is a car. I think this is the best American car I've ever driven.

RAYMOND
(in French)
This is the only American car you've ever driven.

EXT. GRANT PARK -- DAY

Agent Hadley walks towards the statue wearing a pair of sun glasses. As he approaches, Sami steps out.

SAMI
You set me up, you piece of shit!

Hadley pushes him up against the statue and starts frisking him.

SAMI
What are you doing?

AGENT HADLEY
You think I'm going to talk to you until I know if you're wired.

SAMI
Wired? I ain't wired.

Sami lifts up his shirt showing Hadley his bare chest. He drops his pants down to his ankles.

AGENT HADLEY

Okay. Okay. I believe you.

SAMI

You killed her!

AGENT HADLEY

No. You killed her. Manager remembers you going into her room. Your fingerprints were found all over the place.

SAMI

Bullshit! She was alive when we left her with you.

AGENT HADLEY

You're fucked, Sami. You know it. That's why you're here.

SAMI

Look, I just want out of this nightmare. I don't know these guys. A few days ago I'm in Paris picking pockets and now I'm America's most wanted.

AGENT HADLEY

Where are the tapes?

SAMI

I can get them -- but what do I get if I do?

AGENT HADLEY

A pass.

SAMI

A pass? How you gonna give me a pass? A witness can put me at the crime scene.

AGENT HADLEY

Witness' can be convinced they made a mistake. Without the murder weapon the D.A. won't have enough to prosecute you.

SAMI

They don't have a murder weapon?

AGENT HADLEY

No. I have it. The lamp? The one with your fingerprints and her blood on it?

(holds up his burned hand)

Remember?

Sami is stunned, then his thoughts snap back to...

CUT TO:

INT. BAY VIEW MOTEL ROOM -- MORNING (FLASHBACK)

Sami picking up the brass lamp off the nightstand and leaving his fingerprints all over it.

CUT BACK TO:

EXT. GRANT PARK -- DAY

Sami stares angrily at Hadley who appears to be enjoying his frustration.

AGENT HADLEY

Of course they could always get an anonymous tip. Find it in the dumpster behind the motel.

Sami stares at him a long moment.

SAMI

You want the tapes for yourself. You're going to sell them.

AGENT HADLEY

I'm going to retire with a shit-load of money. Find me a small country that doesn't have an extradition treaty with the States and live the good life.

SAMI

You didn't have to kill Sophie.

AGENT HADLEY

Yes I did. Lose ends are messy.

SAMI

What about me? Aren't I a loose end?

AGENT HADLEY

When this is over you can say whatever the hell you want. I'll be long gone. Besides, who's going to believe you? You're just a two-bit crook.

SAMI

And you're a dirty cop. At least I don't pretend to be something different than what I am.

Hadley hands him a card.

AGENT HADLEY

When you've got the tapes call me on this number. We'll make the exchange and that'll be the end of it.

Hadley leaves.

EXT. GRAND AVENUE -- DAY

Julien drives the Cadillac along the North River. The Lincoln keeps pace with them several cars behind.

INT. CADILLAC -- MOVING -- DAY

Raymond clicks through a few Radio Stations. Julien glances in his rear view mirror.

HIS POV - IN THE MIRROR: of the Lincoln several cars back. Julien seems concerned. He turns the steering wheel hard to the right.

EXT. GRAND AVENUE -- DAY

The Cadillac cuts across the right lane almost hitting a car and turns onto another street. The Lincoln makes a sharp move to stay up with it.

INT. CADILLAC -- DAY

Raymond looks over at Julien.

JULIEN
(in French)
We're being followed.

Julien hits the gas.

EXT. WELL STREET -- DAY

The Cadillac speeds down the street, weaving in and out of traffic. The Lincoln does the same. The Cadillac reaches an intersection. The traffic ahead of them is stopped for a red light. The Cadillac veers onto the sidewalk. Pedestrians jump out of the way and the car streaks down the pavement. Behind the Lincoln follows.

EXT. OHIO STREET -- DAY

The Cadillac screeches around the corner, onto a ONE WAY STREET.

INT. CADILLAC -- MOVING -- DAY

Julien concentrates as he weaves the car in and out of the on coming traffic.

RAYMOND
(in French)
I knew I should have driven.

JULIEN
(in French)
Stop talking. I'm trying to concentrate.

EXT. STREET -- DAY

The oncoming traffic veers off. Cars collide. The Lincoln clips a car, loses control for a moment, then continues after them. At the corner the Cadillac turns onto another street and joins traffic in the right direction.

EXT. FRANKLIN STREET -- DAY

The Lincoln moves up along side the Cadillac. Two WISEGUYS lean out the window with guns in their hands. The Cadillac veers away just as they start shooting. Bullets riddle the car.

INT. CADILLAC -- MOVING -- DAY

Raymond removes Hadley's backup gun. The Lincoln pulls up beside them again. The sound of GUN FIRE fills the air as Raymond shoots from the Cadillac. The rear passenger window of the Lincoln shatters and Raymond fires. The Lincoln drops back.

EXT. HUBBARD STREET -- DAY

The Cadillac turns the corner. The Lincoln follows. The traffic is heavier here. The cars have to slow down. The Lincoln moves beside them again. Raymond fires his last shot. His gun is now empty. Several rounds of gun fire come from the Lincoln.

INT. CADILLAC -- MOVING -- DAY

Raymond looks over to Julien.

RAYMOND

(in French)

What are we going to --

His voice trails off as he sees Julien. A bullet has glanced his neck, not deep, but deep enough to sever an artery. Blood pours down his neck and covers his shirt. His face is pale. He glances at the wound in the rear view mirror.

EXT. STREET -- DAY

Julien steers the caddy onto another street. The towncar follows.

INT. CADILLAC -- MOVING -- DAY

Julien looks at Raymond. He is paler now, his shirt completely covered with blood. He strains to stay conscious.

JULIEN

(in French)

When we get to the next corner jump out.

RAYMOND

(in French)

I'm not going to leave you.

JULIEN

(in French)

We both know I'm already dead.

Raymond knows he's right. The car races into the next turn.

JULIEN

(in French)

Go!

Raymond opens the door.

He jumps out.

INT. LINCOLN - DRIVER'S POV -- DAY

Of Raymond as he rolls towards the curb. The Caddy skids around the corner.

EXT. STREET -- DAY

The Lincoln slams on it's brakes in the middle of an intersection. Raymond is dazed from his fall. He gets up slowly, his pants torn and sees..

P.O.V. RAYMOND OF THE TOWNCAR -- DAY

The driver is reaching out the window with his gun to take aim and is just about to shoot when...

EXT. STREET -- DAY

Julien comes racing into the intersection full speed and smashes into the Lincoln. The impact sends the Lincoln spinning around. When it stops the driver's window is facing the front of the caddy. The driver of the caddy takes aim and fires. The bullet goes through the windshield and kills Julien. The driver looks over at the passenger just in time to see...

P.O.V. A LARGE TRUCK -- DAY

Speeds through the intersection and smashes head on into the Lincoln. It crumbles like a toy under the weight.

EXT. STREET -- DAY

Raymond limps into the street oblivious to the oncoming traffic. He stares sadly at Julien.

INT. HOLIDAY HOTEL SUITE -- AFTERNOON

Zero and Marcel are checking over the guns. Daniel writes some notes on a pad of paper. Sami appears nervous as he sits off to the side.

The door opens. Raymond limps into the room. His face is dirty, bruised, his pants torn, legs scraped. He stands there, staring at them through empty eyes.

Daniel looks at the door expectantly. He knows the answer before he asks the question.

DANIEL

Julien?

Raymond's face fills with sadness. He shakes his.

INT. HOLIDAY HOTEL SUITE-- LATER -- DUSK

There is a cold silence in the room. Daniel stares at the sliding glass door, staring out over the city.

SAMI

It's not your fault, Daniel.

DANIEL

No?

He looks at them sadly.

DANIEL

We had a chance to walk out of Zammito's house.

MARCEL

We all agreed to it. You had no way of knowing Bastaldi was setting us up.

DANIEL

I just want to live long enough to get back to Paris. Just long enough to kill Bastaldi.

SAMI

I say we make him pay first. After that you can do whatever you want to him.

RAYMOND

He's right. Do you have any idea what Van Gogh's "Vase with twelve Sunflowers" is worth?

MARCEL

No. How much?

RAYMOND

I don't know. It's gotta be millions.

DANIEL

We still have to get out of here.

MARCEL

Maybe if we gave the tapes back --

ZERO

(strongly)

No.

Everyone looks to Zero.

ZERO

They killed our friend. It's personal now. Besides, if we do that, then Julien died for nothing. The tapes are the key.

SAMI

He's right. The tapes give us leverage with Bastaldi.

INT. AGENT HADLEY'S APARTMENT -- EVENING

Agent Hadley sits on his couch, deep in thought. He glances at the paper with Raymond's phone number on the coffee table. A beat.

He gets an idea. He picks up his phone and dials.

AGENT HADLEY

Hello? Mrs. Gayet? Do you speak English?

(listens)

You do. Great.

(listens)

Oh, you taught Raymond English. You did a wonderful job. I'm sorry to call so late but I'm supposed to meet Raymond --

(listens)

No, I didn't know he was a difficult child. Mrs. Gayet, I'm calling because --

(listens)

No, I don't have any children of my own. I'm supposed to meet Raymond tonight at his hotel and I forgot what Hotel he is at. I wondering if you --

(listens)

The Holiday Hotel. Room 912. Thank you very much.

EXT. HUBBARD STREET -- EVENING

Tow trucks and cleaning crews work around wreckage of the cars. Only a few POLICE CARS are there.

A UNIFORMED COP looks over and sees Joey "Two Tons" on the sidewalk. Joey motions with his head to an alley.

EXT. ALLEY -- EVENING

The Uniformed Cop enters the alley and joins Joey.

JOEY "TWO TONS"

What'd you guys find?

UNIFORMED COP

Dead bodies. The ones in the Lincoln are your... associates.

JOEY "TWO TONS"

And the other car?

UNIFORMED COP

Some French guy. At least that's what his passport said. You know Joey, I shouldn't be talking to you about this.

JOEY "TWO TONS"

Are you forgetting who supplements your income?

UNIFORMED COP

No. It's just that the French guy had a gunshot wound on his neck. So, this is a homicide. Are you guys involved in this?

JOEY "TWO TONS"

Yeah. I'll come down and make a full confession later. Right now, tell me what else you found?

UNIFORMED COP

A Wallet. A hotel room card. Some cash.

This sparks Joey's interest.

JOEY "TWO TONS"

What hotel?

UNIFORMED COP

The Holiday Hotel.

JOEY "TWO TONS"

What room number?

UNIFORMED COP

I don't know. I didn't look.

JOEY "TWO TONS"

Go look.

INT. HOLIDAY HOTEL SUITE -- EVENING

The crew sits around a table trying to figure out how they can get out of town.

DANIEL

Okay. Airports, train stations, bus station are out. We know they're connected to the car rental agencies because that's where they picked up Raymond.

SAMI

Even if we get out of town and go to another airport I'm sure the FBI and Chicago P.D. has alerted customs.

MARCEL

How about Canada?

RAYMOND

What are we going to do, take a taxi?

Sami opens a pack of cigarettes to find it's empty.

SAMI

I'm going to get some cigarettes.

INT. RESTAURANT -- EVENING

Because of the early hour the room is empty. Raphael and Hector are with FREDDY O, 30's, hard-looking. He is wearing a bus boy uniform as he sets the tables.

FREDDY O

I can't believe someone would have the balls to rip off your ride.

RAPHAEL

When I find them they won't have them for much longer.

FREDDY O

I'll ask around. If they try to move it I can find out.

RAPHAEL

Thanks.

Raphael and Hector exit. We move with them through the door into...

INT. HOLIDAY HOTEL LOBBY -- EVENING

Raphael and Hector head for the front door. The elevator doors opens and Sami exits. They walk past each other as Sami heads across the lobby and into the gift shop. As Raphael and Hector walk out the front door Agent Hadley steps in walks past them. He goes over to a WOMAN CLERK at the front desk.

AGENT HADLEY

I'd like to see the manager please.

She walks over to the HOTEL MANAGER and points to Agent Hadley. The Manager walks over.

HOTEL MANAGER

May I help you?

Agent Hadley shows him his badge.

AGENT HADLEY

I'm looking for several French men who checked in within the last twenty four hours.

HOTEL MANAGER

They checked in last night.

AGENT HADLEY

I need you to take me to their room.

Agent Hadley follows the manager as they walks towards the elevators and pass... Sami who pretends to read a magazine, covering his face so Hadley will not see him. Sami walks quickly across the lobby and passes...

Joey "Two Tons", Nicky "The Rake" and three other WISEGUYS enter the hotel. Agent Hadley gets in an elevator with the Hotel Manager. The doors close as the wiseguys approach.

The moment the doors close Sami bolts into the lobby and over to the house phones. All of them are being used except one. A MAN is just about to lift the receiver when Sami pushes him aside.

MAN

Excuse me. I was here first.

Sami ignores him as he waits for the hotel operator to answer. The phone just rings and rings. Behind him another elevator has arrived and the wiseguys enter. Sami's frustration is growing as the phone continues to ring. The Man who Sami pushed away is still there.

MAN

Hey buddy, you just can't push in here.

SAMI

Go away.

MAN

I most certainly will not go--

Sami quickly smacks him on the head with the receiver. The man slinks away.

OPERATOR'S VOICE

Operator.

SAMI

(into phone)

Room 912.

INT. HOLIDAY HOTEL SUITE -- EVENING

The phone rings.

DANIEL

(to Raymond)

Get that, will you?

RAYMOND

Why do I always have to answer the phone?

DANIEL

Because you're the closest.

RAYMOND

I'm not any closer than you are.

INT. ELEVATOR -- EVENING

The wiseguys watch the floor indicator.

INT. HOLIDAY HOTEL SUITE -- EVENING

The phone continues RINGING.

DANIEL

Why is everything an argument with you?

RAYMOND

I'm just setting my boundaries.

Daniel looks at Raymond and sighs, then gets up and lifts he receiver.

DANIEL

Hello?

SAMI (V.O.)

Get out of the room! You've got company coming up. I'll meet you at the Chevy.

Daniel slams down the phone. The others can see the urgency on his face.

DANIEL

Raymond, grab the tapes. We're leaving!

RAYMOND

Why do I have to pick up the tapes.

DANIEL

Jesus!

Daniel grabs the canvas bag.

INT. HOLIDAY HOTEL -- HALLWAY -- EVENING

The manager is about to open the door with his key. Agent Hadley takes it and removes a gun.

AGENT HADLEY

You should go now.

The manager runs away. Agent Hadley inserts the key and opens the door. His face fills with fear as he sees...

AGENT HADLEY'S POV -- Daniel, Marcel, Raymond and Zero are on the other side, their guns pointed at Hadley's head.

INT. HOLIDAY HOTEL SUITE - BATHROOM -- EVENING

Daniel uses Hadley's handcuffs and handcuffs him to a pipe under the sink.

INT. HOLIDAY HOTEL -- HALLWAY -- EVENING

Daniel, Raymond, Marcel and Zero step into the hall. The moment they do the elevator doors at the end of the hall open. The Wiseguys step out and see them.

The door to the room next to theirs opens and a LITTLE GIRL, 8, dressed in a pink dress steps out.

LITTLE GIRL

(calling into her room)

C'mon, Mommy.

Everything seems to move in slow motion.

-- The Wiseguys go for their guns.

-- The crew goes for theirs.

-- The little girl is caught between both groups.
-- Marcel lunges forward, tackling the girl to ground.
-- The Wiseguys begin to shoot.
-- The hallway fills with gunfire.
-- Marcel pulls the little girl into her room.
-- Plaster explodes off the walls as bullets rip through them.
-- The Crew rushes back into their suite.

INT. LITTLE GIRL'S ROOM -- EVENING

Marcel hands the frightened girl to her mother, then moves over to the door that joins with the crews. He shoots the lock and moves through the door.

INT. HOLIDAY HOTEL SUITE -- EVENING

As Marcel steps through he sees the crew all aiming their guns at him. Daniel gets an idea. As Zero holds off the Wiseguys from the doorway, Daniel goes to the adjoining door on the other side of the suite. He shoots off the lock.

DANIEL

Let's go!

The Crew moves through the door.

INT. ADJOINING MOTEL ROOM -- EVENING

Empty. The crew runs across to the door. Because the room is built at the intersection of two hallways the crew step out into a corridor out of the Wiseguys line of sight.

INT. HOLIDAY HOTEL -- BACK HALLWAY -- EVENING

The Crew exits and heads for the staircase.

INT. HOLIDAY HOTEL -- FRONT HALLWAY -- CONTINUOUS

Silence. The Wiseguys move down the hall and stop outside the door of the Crew's suite. A beat. They rush in.

INT. HOLIDAY HOTEL SUITE -- CONTINUOUS

Empty. Nicky "The Rake" sees the open adjoining door and motions for them to follow him.

INT. HOLIDAY HOTEL -- BACK HALLWAY -- EVENING

The Wiseguys step out just as the Crew are going through the door to the stairwell. The Wiseguys run after them. Joey "Two Tons" lags behind.

INT. STAIRWELL -- EVENING

The Crew runs down the stairs. Above them the Wiseguys follow. Joey "Two Tons" is breathing heavily as he runs down the stairs.

INT. UNDER GROUND PARKING LOT -- EVENING

The door flies open as the Crew runs across the lot. Sami has

already started the Impala and is waiting for them.
A moment later the stairwell door opens and the Wiseguys run out,
guns blazing.

The Crew heads for the Impala, shooting behind them as they run.
Nicky "The Rake" shoots.

Zero is hit in the leg. He falls to the ground, then rolls on his
side behind a parked car. He fights through the pain, props himself
up and begins to shoot back.

Two Wiseguys step out to flank Zero. Zero takes aim and shoots
one. He lines up on the other Wiseguy and pulls the trigger again.
Click! His gun his empty.

Daniel and Marcel run towards Zero, firing their guns as fast as
they can pull the trigger. Marcel takes aim and fires.
The Wiseguy's dive for cover as Marcel blazes away until his gun
is empty.

We hear tires screeching as the Impala backs up.
The Wiseguys shoot, blowing out the back window. They move in on
Marcel and Zero.

Daniel runs forward with two guns firing at the wiseguys. As he
nears Marcel he throws the extra gun to him.
SLOW MOTION :on the gun as it flies through the air.
SLOW MOTION: One of the WISEGUYS has almost circle around the car.
SLOW MOTION: on the gun has it flies through the air.
REAL TIME -- ON MARCEL: He looks to his left just as the gun
arrives. It hits him on the forehead and knocks him down.

Daniel fires a few SHOTS driving the Wiseguy back. He runs over
and with Marcel's help they grab Zero and help him to the car.
They dive into the back seat. The car screeches forward and races
out of the garage.

Silence. The staircase door opens and an exhausted Joey "Two Tons"
steps out, gasping for air.

INT. IMPALA -- MOVING -- EVENING

Daniel attends to the wound on Zero's leg.

DANIEL

The bullet went clean through.

Daniel stares at him. A beat. Zero grins, saying thank you.

INT. COFFEE SHOP -- EVENING

A distraught Raphael sits across from Hector in a booth near the
window. Hector has almost finished eating. Raphael hasn't touched
his food. He pushes his plate away.

RAPHAEL

I can't eat.

Raphael lowers his head sadly. Hector looks out the window.

HIS POV -- of the Impala driving by -- rear window missing, bumper about to fall off.

Hector watches it go by, then turns back. Raphael looks up.

HECTOR

So, can I have your fries?

EXT. COZY COURT COTTAGES -- EVENING

A group of small bungalows built adjacent to the interstate.

INT. COTTAGE -- EVENING

Small. Filled with cheap furniture. A small kitchenette is off to the side of the room. Zero lays on the bed. Daniel uses his belt as tourniquet to slow the bleeding. Raymond sits at the table staring at the black canvas bag containing the cash and tapes. Marcel is in the kitchenette.

DANIEL

(to Zero)

When we get back to Paris I'll take you dancing.

Zero smiles. Sami enters carrying a shopping bag. He places it on the counter.

DANIEL

Bring me the scissors.

ZERO

And the Vodka.

Sami removes the items from the bag. He opens the bottle and hands it to Zero who quickly gulps down a few mouthfuls.

DANIEL

Cut his pants up the leg to the groin.

ZERO

And be careful when you get near the top. Zero has a very long one.

He winks at Sami.

SAMI

What's he joking around for? He's been shot.

DANIEL

He's been shot a lot. He's used to it.

Raymond cuts the pant leg away. Daniel walks over to Marcel who is standing over the gas range. Over the flame is a tire wrench, the metal tip glowing red hot. Sami opens the bag and removes some white bread.

SAMI

Anybody hungry?

DANIEL
What'd you get?

SAMI
Some bread and...

He removes a can of cheese whiz and sprays the cheese onto the bread.

SAMI
Cheese.

All the French guys look at him as though he is from another planet.

DANIEL
Cheese? In a can?

Sami stuffs his mouth with a big bite.

SAMI
It's good.

MARCEL
God, I want to go home.

SAMI
Hey, you know you can't this in France.

DANIEL
Thank God.

Daniel uses a towel to pick up the tire wrench and walks over to the bed. Sami and Raymond grimace as they think about what's about to happen.

DANIEL
(to Zero)
Ready?

Zero nods. Daniel takes the bottle of Vodka and pours some over the wound. Zero flinches. Daniel looks at Marcel, then releases the belt. Blood flows from the wound. Marcel presses the hot poker against the wound. Zero grunts, but does not scream. His face contorts violently from the pain.

INT. SOUTH SIDE SOCIAL CLUB -- EVENING

Zammito sits at a table in the back eating an assortment of pasta. DEAN MARTIN "Innamaraia" plays on the stereo. EDDIE, 60's, arthritic, finishes making an espresso. He starts carrying it over to Zammito, moving incredibly slow, shuffling one foot in front of the other. Zammito watches him with strained patience. Joey "Two Tons" and Nicky "The Rake" enter. Their faces tell the story.

ZAMMITO
What happened?

NICKY "THE RAKE"

They sort of got away.

ZAMMITO

I see. Well, get back out on the street and find them before I "sort of" kill you.

JOEY "TWO TONS"

But we ain't had nothing to eat all day boss.

ZAMMITO

Oh, I'm sorry.

Zammito scoops up a handful of pasta out of his plate and throws it at him.

ZAMMITO

Had enough?

Joey "Two Tons" looks down sheepishly, several pieces of pasta are stuck to his face. Zammito walks over to him.

ZAMMITO

Try to get this through that fat, stupid fuckin' head of yours. If Half Tooth Tony finds these guys before we do and Bonanno knows what was in my safe we are all dead.

They turn around and leave. Zammito stares after them angrily.

ZAMMITO

Cafones!

He looks over at Eddie who is only half way to the table.

ZAMMITO

You gonna bring that over here today, or what?

INT. COTTAGE -- MORNING

Zero is passed out, a half empty Vodka bottle on the nightstand. The others have been up all night. Raymond is across the table from Sami.

RAYMOND

The new Beaujolais' come out in France next week. You like wine?

SAMI

I'm more of a whiskey drinker myself.

RAYMOND

J&B?

SAMI

Glenmorangie.

RAYMOND

Glenmorangie is very good.

Sami realizes that Raymond wants to talk about something... anything... that will get his mind of the events that have lead them here.

SAMI

But I'll have a glass of Beaujolais with you when we get back.

Raymond forces a weak smile. Daniel who has been watching them grabs a few things off the table.

DANIEL

I'll be back in an hour.

Daniel looks at Sami and motions for him to come outside.

EXT. COTTAGE -- MORNING

Sami steps outside. Daniel is staring at him.

SAMI

What?

DANIEL

Can I trust you, Sami?

SAMI

Hey, who warned you that they were coming up to the room?

DANIEL

If they had taken us by surprise they would have gotten the tapes back. That would have left us with nothing.

SAMI

No, that would have left me with nothing because all of you would be dead.

DANIEL

You haven't answered my question.

SAMI

Does it really matter what I say?

DANIEL

I'm leaving you with my friends. I'm trusting you to do the right thing today.

SAMI

I will.

DANIEL

You better.

EXT. BONANNO'S HOUSE -- MORNING

Daniel walks up to the front door and rings the bell. Half Tooth Tony opens the door and looks him up and down.

HALF TOOTH TONY

Yeah?

DANIEL

I would like to see Mr. Bonanno please.

HALF TOOTH TONY

Who the hell are you?

DANIEL

Tell him I'm the guy who robbed Frankie Zammito.

INT. BONANNO'S FOYER -- MORNING

Half Tooth Tony searches Daniel. He finds a small cassette player, glances at it and sticks it back in Daniel's pocket.

HALF TOOTH TONY

(points to a door)

In there.

INT. BONANNO'S LIVING ROOM -- MORNING

Daniel enters. Half Tooth Tony stands behind him, his eyes locked on Daniel's every move. Bonanno is sitting in an armchair.

BONANNO

Either you are incredibly brave, or incredibly stupid. Which one is it?

DANIEL

I guess we're going to find out.

BONANNO

You rob an associate of mine... a friend and--

DANIEL

(overlapping)

Not such a good friend. May I reach in my pocket?

Bonanno looks to Half Tooth Tony.

HALF TOOTH TONY

He's clean.

Bonanno nods. Daniel removes the cassette player and turns it on.

ZAMMITO'S VOICE

Of course. I need an answer from you if I'm going to move.

MAN'S VOICE

We're not just talkin' about a 'piece of work' here Frankie. We're talking about a boss.

ZAMMITO'S VOICE

Bonanno's a dinosaur.
Guy thinks he's fuckin' Vito Corleone or something. The old ways are gone. If we don't change now we're going to get pushed out. I need to know if I can count on your support?

Daniel turns off the tape. Bonanno's anger is visible.

DANIEL

I've got to tell you, Mr. Bonanno, This guy's an idiot. How he's lived this long is a mystery.

BONANNO

(seething)

I don't think it will be a mystery much longer.

DANIEL

He's recorded every conversation he's had with you for years.

BONANNO

I assume you want something?

DANIEL

We've got a lot of people looking for us. We'd just like to go home.

BONANNO

You want me to help you get out of the country?

Daniel nods.

BONANNO

And for my help I would get what?

DANIEL

Half the tapes.

BONANNO

And the other half?

DANIEL

I'll destroy them when we get back to Paris.

BONANNO

I only have your word for that.

DANIEL

I just want to get my people home. I know who you are and what you could do to me if I don't honor my word.

BONANNO

Where are you staying?

Daniel grins. He isn't going to tell him.

BONANNO

I only ask so I can call you when the arrangements are made.

DANIEL

How about if I call you?

INT. COTTAGE -- MORNING

Zero and Raymond are sleeping. We hear the shower running in the bathroom. Sami is at the table. The black canvas bag containing the tapes is on the table. Sami removes the identical canvas bag he bought at the store from under the bed and places it on the table. He takes the original and leaves.

EXT. COZY COURTS -- MORNING

Sami removes the card Hadley gave him, takes out his cell phone and dials. A taxi pulls up.

SAMI

Same place. One hour.

Sami gets in the taxi and it drives away. A beat. A moment later another taxi pulls up. Daniel gets out.

INT. COTTAGE -- MORNING

Daniel enters to find Zero and Raymond still sleeping. He looks at the black canvas bag on the table. Marcel steps out of the bathroom wrapped in a towel.

EXT. GRANT PARK -- MORNING

Hadley is waiting by the statue holding a cardboard box. Sami walks towards him holding the black canvas bag.

SAMI

What the fuck was all that about at the hotel last night? I thought we had a deal?

AGENT HADLEY

Hey, you're not exactly the most trustworthy guy in the world. I took a shot. It didn't work. Did you bring the tapes?

Sami holds up the canvas bag.

SAMI

The lamp?

Hadley opens the cardboard box to reveal the bloody lamp base. Sami hands him the canvas bag.

AGENT HADLEY

Just a second. You must think I'm a real moron.

Hadley removes a small cassette player from his jacket. He picks a tape and inserts it into the player.

ZAMMITO'S VOICE

I just came by to tell that "piece of work" you asked for on Johnny Wicks -- It's done.

BONANNO'S VOICE

Good. How'd he go?

ZAMMITO'S VOICE

Like the crying rat bastard that he was.

Hadley stops the tape. He inserts another one.

ZAMMITO'S VOICE

Angelo, we can't lean too hard on this guy. He's a congressman.

BONANNO'S VOICE

I made Peter Dimiano a congressman. We pay him each month to look after our interests.

Hadley grins. This is great stuff. He looks up at Sami.

AGENT HADLEY

Here you go, sport.

Sami grabs the box and leaves. Hadley starts whistling a tune and walks off the other way. As he reaches the tree line Lamar pops out with two of his friends. All of them have guns.

LAMAR

I'll take the bag.

AGENT HADLEY

You don't think I see through this? You tell Sami he's dead.

One of Lamar's guys searches through Hadley's pockets, finds his gun, then takes his wallet.

AGENT HADLEY

You're making a big mistake. I'm an FBI agent.

Hadley stares at Lamar defiantly. Lamar cocks the hammer back on his gun and presses the barrel to Hadley's forehead. Hadley drops the canvas bag.

Lamar picks up the canvas bag and runs away. Hadley stands there fuming. Lamar runs towards the statue and disappears behind it.

ANGLE -- BEHIND THE STATUE

Daniel is waiting, holding the other black canvas bag. As Lamar passes they quickly exchange bags.

From Hadley's point of view Lamar has merely run behind the statue as he heads for the street. Lamar runs a few more steps, then stumbles and falls... several cassette tapes spill out of it. Lamar's buddies are already at the street.

LAMAR'S BUDDIES

C'mon, man! Let's get out of here.

Lamar gets up, looks at the bag, pretends to be panicked. He runs off leaving the bag laying on the grass.

ON HADLEY: He can't believe his luck. He runs over, picks up the loose cassettes and puts them back in the bag, then leaves.

ON DANIEL: he peers out from behind the fountain, watching as Hadley walks off in the other direction.

EXT. STREET CORNER -- MORNING

Daniel arrives to find Sami and Lamar.

SAMI

See, I told you that you could trust me.

Daniel grins and pats him on the back.

LAMAR

Okay, we're square now, right?

DANIEL

There's just one more thing I need you to do.

Lamar is about to protest when Daniel takes out a roll of bills.

LAMAR

I'm listening.

INT. TAXI -- MOVING -- DAY

Daniel and Sami sit in the back. Daniel is on his cell phone.

DANIEL

(into phone)

Mr. Bonanno, I was wondering if you--
(listens)

That would be fine. Thank you.

INT. FBI HEADQUARTERS -- DAY

Hadley enters with the black canvas bag. The RECEPTIONIST hands him a package.

RECEPTIONIST

This came for you.

INT. HADLEY'S OFFICE -- DAY

Hadley opens the package and finds a video cassette. Hadley pops the cassette into the VCR. On the screen we see Sami speaking into a video camera.

SAMI

Since we're such good pals I thought I'd sneak you an advanced copy of my latest work. I call it, "I am a scum-sucking FBI agent".

On the television screen we see Hadley and Sami in the park on their first meeting.

SAMI

You want the tapes for yourself. You're going to sell them.

AGENT HADLEY

I'm going to retire with a shit-load of money. Find me a small country that doesn't have an extradition treaty with the States and live the good life.

SAMI

You didn't have to kill Sophie.

AGENT HADLEY

Yes I did. Lose ends are messy.

The color drains from Hadley's face. Sami reappears, talking into the camera again.

SAMI

It's a little arty I know, but it has great content, don't you think? You were so busy looking for a wire you probably didn't even think about a video camera. It was on the statue. Anyway, I've sent a copy of the whole tape to the Chicago P.D. and the FBI. They'll get it tomorrow. If I were you I'd take the day off.

The tape turns to static. Hadley tries to think. He takes the VHS tape from the machine, then picks up his phone and starts to dial a number. A beat. He thinks better of it, hangs up and uses his cell phone.

INT. SOUTH SIDE SOCIAL CLUB -- DAY

Eddie is on the phone. Zammito is at his usual table.

EDDIE

Hey boss, some guy named Hadley. Says
he's got some tapes you want?

Zammito springs out of his seat and grabs the phone.

ZAMMITO

Yeah?

(listens)

How much? Are you nuts?

(listens)

Okay. Okay. There's an old warehouse
on Merchant Street...

EXT. SOUTH SIDE SOCIAL CLUB -- DAY

Zammito and Joey "Two Tons" rush to the car carrying a briefcase.

EXT. VINNY ZAMMITO'S HOUSE -- DAY

Raymond knocks on the door. Vinny answers it, his arm in sling.

RAYMOND

Mr. Zammito?

VINNY

Uh huh.

RAYMOND

I represent a person who wishes to remain
anonymous, but is aware of your current
financial problems with your brother.

VINNY

I don't know what you're talking about.

RAYMOND

I understand. The person who sent me
wishes to help you.

VINNY

How?

RAYMOND

You see that car?

Vinny looks on the street and sees the Impala.

VINNY

Yeah.

RAYMOND

It's yours. A gift. A gift you could
give to your brother... or anyone you
owe money to as partial payment.

VINNY

No shit?

RAYMOND

The papers for the car will arrive tomorrow.

EXT. MERCHANT STREET WAREHOUSE -- DAY

An old building, dirty windows and peeling paint. The main door is open.

INT. MERCHANT STREET WAREHOUSE -- DAY

Zammito and Joey "Two Tons" are standing next to Zammito's Lincoln. Hadley parks ten yards away and gets out with the black canvas bag.

ZAMMITO

Those the tapes?

Hadley starts to place the canvas bag on the hood of Zammito's car.

ZAMMITO

Watch the paint.

Hadley opens the bag. It is filled with cassette tapes.

AGENT HADLEY

The money?

Zammito nods to Joey "Two Tons" who opens another briefcase filled with cash.

ZAMMITO

How'd you get these?

AGENT HADLEY

I got 'em. That's all you need to know.

Hadley starts to go. Zammito motions him to stop.

ZAMMITO

Just a second.

Zammito picks a tape and tosses it to Joey "Two Tons." Who puts the cassette into the car's cassette player. Suddenly we hear Wayne Newton singing "Danke Schoen."

WAYNE NEWTON'S VOICE

Danke Schoen, darling Danke Schoen.
Thank you for all the joy and pain...

Hadley's face turns white. He produces an audible gulp as he looks at Zammito weakly.

EXT. MERCHANT STREET WAREHOUSE -- CONTINUOUS

The music continues as we hold on a wide shot of the building.

WAYNE NEWTON'S VOICE
Pictures show, second balcony, was the
place we'd meet...

Through the dirty windows we see several flashes as the air fills
with gunfire.

WAYNE NEWTON'S VOICE
... second seat, go Dutch treat, you
were so sweet...

Zammito's Lincoln pulls out of the warehouse and drives down the
street.

INT. LINCOLN -- MOVING -- AFTERNOON

Music continues in the cassette deck. Joey "Two Tons" drives.
Zammito sits in the passenger seat.

ZAMMITO
Can you believe that guy? What a moron.

JOEY "TWO TONS"
(referring to cassette)
Good song though.

ZAMMITO
Great fuckin' song.

EXT. PRIVATE AIRPORT -- AFTERNOON

Sami, Marcel and Raymond help Zero out of the taxi and towards a
small plane. Off to the side Bonanno is standing with Half Tooth
Tony. Daniel walks over to him.

BONANNO
This plane will take you to Canada.
From there you can fly back to Paris.

DANIEL
Thank you.

BONANNO
You have something for me?

Daniel hands him the cassette case with half the tapes. Bonanno
hands it to Half Tooth Tony who takes them into the car and listens
to a tape.

HALF TOOTH TONY
They're good, boss.

BONANNO
And the other half of the tapes?

DANIEL

You have my word. I'll destroy them.

EXT. SOUTH SIDE SOCIAL CLUB -- AFTERNOON

The Lincoln pulls up. Zammito and Joey "Two Tons" get out. Vinny is waiting beside the Impala.

ZAMMITO

What's this?

VINNY

A car.

ZAMMITO

Oh really? Thanks. I thought it was a sewing machine. What the hell is it doing here?

VINNY

It's for you.

ZAMMITO

For me? What am I going to do with a piece of shit like this?

VINNY

I don't know. Sell it. It's gotta be worth something. Someone gave it to me. C'mon Frankie, I'm trying to make good here.

ZAMMITO

Okay. Okay.

VINNY

I'll get you the papers tomorrow.

Vinny starts to walk away.

ZAMMITO

(yelling after him)

Hey, if you're well enough to be walking around you're well enough to start working here.

EXT. MEXICAN RESTAURANT -- AFTERNOON

A gang hang out. Raphael is with several hard-looking gang-bangers. Lamar arrives with two of his friends.

RAPHAEL

You lost?

LAMAR

Don't come off like a hard-on with me. I'm about to make you a very happy man.

EXT. GANG HANGOUT -- AFTERNOON

Several Gang Bangers stand around their low rider cars. Sananta's "Oye Como Va" plays loudly on one of the radios. Raphael talks heatedly with several of the gang bangers.

A SERIES OF QUICK CUTS

Music continues as several gang members check their guns.

EXT. STREET -- AFTERNOON

The Santana song continues as several car loads of Gang Bangers drive down the street.

INT. SOUTH SIDE SOCIAL CLUB -- AFTERNOON

The air is thick with cigar smoke. Several GUMBAS hang around the bar. Zammito is at his table with Joey "Two Tons" and Nicky "The Rake." DEAN MARTIN "Return To me" plays on the jukebox. Outside we hear the sound of cars pulling up and screeching to a stop. The door opens and Raphael and ten other very tough-looking GANG MEMBERS step inside. The room falls silent, except for Dino on the jukebox. Zammito stands up.

RAPHAEL

Anybody know about that car outside?

ZAMMITO

Yeah. It's mine.

RAPHAEL

No. It's mine.

ZAMMITO

The hell it is.

RAPHAEL

I'm telling you that's my car! And someone's gonna pay for it!

ZAMMITO

And I'm tellin' you it ain't! Now, turn your taco-eating ass around and get the hell out of here.

RAPHAEL

Fuck you, grease-ball!

ZAMMITO

Fuck me? Fuck you!

They are right on the edge of having a major disaster. The Dean Martin song ends. Dead quiet. Each group watches the other to see who's going to make the first move. The jukebox selects another record. The needle scratches against the vinyl intro. We hear the intro to JERRY VALE singing "Amore Scusami".

SERIES OF QUICK CUTS

-- Raphael's eyes burn into Zammito's

-- A Gang-Bangers eyes dart from side to side.

-- A Wiseguy bites his lip.
-- Nicky "The Rake" twitches his fingers nervously.
-- Sweat glistens on the forehead of Joey "Two Tons".

At the bar Eddie reaches behind for something without looking. He knocks over a bottle. It falls to the floor and breaks. The noise is enough to push things over the edge.

JERRY VALE'S VOICE
My love, forgive me...

Raphael goes for his gun. All hell breaks loose! People dive for cover as shots rings out. In the close quarters it's like shooting fish in a barrel.

JERRY VALE'S VOICE
I didn't mean to have it end like this...

Eddie lifts a shotgun from behind the bar and blows away a gang member. Another gang member kills him. It's a massacre! Bodies drop like flies. The room is so thick with smoke you can't see two feet in front of you. Finally it is quiet.

JERRY VALE'S VOICE
I didn't mean to have you fall in love,
in love with me...

We move through the room, past the carnage. Smoke swirls, blood covers the floor. Raphael is dead. Along with Joey "Two Tons" and Nicky "The Rake" On the floor, Zammito is against the bar. He sits up, amazed that he is untouched. He gets to his feet and makes his way to the front door.

EXT. SOUTH SIDE SOCIAL CLUB -- AFTERNOON

Music continues. Zammito staggers outside and into the street. He laughs, a nervous laugh at his good fortune.

JERRY VALE'S VOICE
My love, please kiss me...

Zammito turns around to see
ZAMMITO'S POV -- A Lincoln Town car speeding towards him. Through the windshield he can see the smiling face of Half Tooth Tony. The front of the car slams into Zammito, lifting him into the air. He flips head over heels then smashes into the windshield and over the car. He lays in the middle of the street, dead.
The Lincoln speeds off down the street.

JERRY VALE'S VOICE
Arrivederci amore kiss me...

INT. BONANNO'S HOUSE -- AFTERNOON

Music continues. Bonanno sits on his couch, eating a cannoli as he watches Judge Judy on television..

JERRY VALE'S VOICE

Remember when we part...

INT. MERCHANT STREET WAREHOUSE -- AFTERNOON

Music continues. Agent Hadley is leaning against his car, his eyes open, a large bullet hole in his head.

JERRY VALE'S VOICE

You'll have my heart...

INT. SOPHIE'S WAREHOUSE -- AFTERNOON

Music continues. Wayne is sitting on the couch, an open package on the coffee table. He smiles as he stares at the stacks of cash the crew took from Zammito.

INT. PLANE -- MOVING -- AFTERNOON

Music continues. The crew sits quietly.

JERRY VALE'S VOICE

I love you so...

EXT. PLANE -- MOVING -- AFTERNOON

Jerry Vale continues singing as the plane glides through a clear blue sky. Music fades.

DISSOLVE TO:

EXT. BASTALDI'S'S WAREHOUSE -- PARIS -- MORNING

Bastaldi steps outside into the crisp morning air. He takes a few steps, then stops.

BASTALDI POV -- across the street, standing side by side are Daniel, Sami, Raymond, Marcel and Zero. They look like a ragged bunch, tired, dirty. We PAN across the faces of each one of them as they stare at Bastaldi.

A BUS goes by blocking Bastaldi's view of the boys. When it passes the crew it gone!

Bastaldi bites his lip nervously. Bastaldi looks around, but there is no sign of them.

A DIFFERENT ANGLE

We can see the five of them crouched behind a parked car. Marcel peers through the window at Bastaldi who is still trying to figure out where they went. They are all amused with Bastaldi's bewilderment.

RAYMOND

What's he doing?

MARCEL

He's looking around for us.

ZERO

Zero can't stay like this much longer.
His leg is hurting.

Finally, Bastaldi turns around and goes back into his apartment.

INT. BASTALDI'S WAREHOUSE -- DAY

Bastaldi is at his desk, nervously tapping his fingers on the surface. The phone rings. He knows who is calling. He stares at the phone for a long moment, then he slowly lifts the receiver.

BASTALDI

Hello?

DANIEL (V.O.)

(in French)

It's Daniel.

BASTALDI

(in French)

Daniel. Listen I'm afraid there has
been a big--

DANIEL (V.O.)

(overlapping; in French)

-- I've got the tapes. If you ever want
to see your brother out of jail do exactly
what I say. Bring one million euros to
your boat at six o'clock.

BASTALDI

(in French)

A million! I don't have that kind of
money.

DANIEL (V.O.)

(in French)

Don't bullshit me, Laurant! I know about
the Van Gogh.

BASTALDI

(In French)

I don't have it. That's why Vincent
went to Chicago. They arrested him before
he could bring it back.

DANIEL (V.O.)

(in French)

Well, you better get the money somehow.
Six o'clock and come alone. If you don't
we'll destroy the tapes.

The line goes dead.

EXT. HOUSEBOAT -- AFTERNOON

Bastaldi drives up. He gets out carrying a suitcase and nervously
walks to the boat.

INT. HOUSEBOAT -- AFTERNOON

Bastaldi enters. No one appears to be there. Bastaldi's cell phone rings. He answers it.

DANIEL (V.O.)
(in French)
Go back on deck. There's a small rowboat
in the water --

EXT. OTHER SIDE OF RIVER -- CONTINUOUS

Daniel, Sami and Zero watch the houseboat. Daniel continues his conversation on the cell phone.

DANIEL
(in French)
Put the money in the rowboat and untie
it. The current will carry it down river.
When we see that the money is there I'll
call back and tell you where the tapes
are.

DANIEL'S POV: Bastaldi appears on deck. He puts the suitcase in the rowboat and unties it. It drifts slowly into the current.

EXT. DOWN RIVER -- AFTERNOON

The rowboat hugs the shore, moving slowly down the river. Marcel is on the shore with Raymond. Raymond reaches out with a long pole and pulls the boat to shore. Marcel opens the case. Inside are several stacks of five hundred franc notes. Marcel looks to Raymond with a grin and nods. Raymond opens his cell phone.

EXT. OTHER SIDE OF RIVER -- CONTINUOUS

Daniel, Sami and Zero continue to watch the houseboat. Sami's cell phone rings. He answers it and listens.

RAYMOND (V.O.)
We're in business.

Sami nods to Daniel.

EXT. HOUSEBOAT -- AFTERNOON

Bastaldi's cell phone rings. He answers it.

DANIEL (V.O.)
(in French)
Go down into the main cabin. The tapes
are in the wooden chest.

The line goes dead.

INT. HOUSEBOAT -- AFTERNOON

Bastaldi enters, looks around the room until he sees the wooden chest. He walks over and opens it. Inside there are several

cassette tapes in the cardboard box.

Bastaldi grins and lifts the cardboard box out of the chest. He hears a CLICK. He notices something is attached to the bottom of the cardboard box. It's a long thin wire that has pulled the pin on an electronic device.

EXT. ACROSS THE RIVER -- CONTINUOUS

Daniel is now holding small, black device. A yellow light starts flashing. He puts his finger on a red button.

DANIEL

This is for Julien.

He presses the button.

INT. HOUSEBOAT -- CONTINUOUS

A digital counter begins counting backwards. Bastaldi realizes that the device is a BOMB. He stares at the numbers quickly speed by 8... 7... 6... 5...

BASTALDI

Oh, Merde!

EXT. HOUSEBOAT -- FIVE SECONDS LATER

The houseboat explodes in a brilliant fireball, sending pieces of wood and metal flying into the air. A thick plume of black smoke swirls in the wind.

EXT. ACROSS THE RIVER -- AFTERNOON

Daniel, Raymond, Sami, Raymond, Marcel and Zero watch the smoldering wreckage. Their blank faces show no emotion -- just a sense that justice has been done.

SAMI

Did you have to use that much explosive?

DANIEL

I promised Bonanno I'd destroy the tapes.

Raymond opens the suitcase and looks inside. As he peels through the stacks of money we see that only the top bill of each stack is real -- underneath them all is white paper, cut to the same size as the bills. Everyone turns to Marcel.

DANIEL

You didn't check it?

EXT. BRIDGE -- AFTERNOON

The five of them walk across the bridge.

MARCEL

I'm sorry! I was caught up in the excitement of the moment. I should have checked. I made a mistake. I suppose

that none of you have ever made a mistake before?

No one answers him. Sami reaches inside the black canvas bag and removes the autographed baseball Marcel took from Zammito.

SAMI

This is great. After everything we've been through we've got eight hundred euros and an autographed baseball.

MARCEL

The baseball is mine.

SAMI

No! You can't have the baseball! You're not entitled to the fuckin' baseball!

Sami throws the baseball back in the canvas bag.

MARCEL

I'm the one who took it. It's my baseball!

ZERO

If you say baseball one more time Zero will shoot you.

MARCEL

Raymond, don't you think they're over reacting a little?

RAYMOND

No. I think they have a right to express their anger with you in light of the fact that you're...

(something in him snaps)

A FUCKIN' MORON! HOW COULD YOU NOT CHECK

THE MONEY, YOU GOD DAMN STUPID SHIT-HEAD!

Raymond's anger takes everyone by surprise. Even Raymond is surprised by his outburst.

MARCEL

Fine. All of you want to be angry? Be angry... but I'm the one who took the ball and that makes it mine.

SAMI

No.

MARCEL

Give it to me, Sami.

SAMI

No!

Marcel tries to take the ball out of the bag. Sami pulls it away. Marcel grabs the bag. Both of them tug on it. Marcel pulls hard and the bag rips down the seam. The baseball falls out and rolls off the bridge into the river.

SAMI

Perfect.

Marcel stands there holding the inside liner of the bag. Sami throws the canvas bag to the ground in frustration. Something catches Daniel's attention.

DANIEL'S POV -- of the black canvas. The lining has been ripped away. A light breeze blows lifting the underside of the black canvas. There is a flash of color. Another gust of wind turns the black canvas over. On the other side is Van Gogh's "Vase with twelve sunflowers".

Daniel's jaw drops. The others notice his stunned expression and follow his stare.

THEIR POV -- of the priceless painting. They stand there, too shocked to move at first, then rush forward. They have almost reached the painting when a truck passes them. The wind kicks up the painting, blowing it over the railing. They reach out to grab it, but it is too far away. They stand there, watching as it slowly floats down to the river below.

EXT. BRIDGE -- WIDE SHOT -- AFTERNOON

They look at one another, then without speaking a word they all jump off the bridge. As they fall towards the water we...

FREEZE FRAME