

FALLING DOWN

Written by

Piotr Ciuman & Bartłomiej Piotrowski

FADE IN:

INT. RICHARD'S CAR - DAY (TRAVELING)

RICHARD (58), tough looking man, is driving.

EXT. CROSSROADS - DAY

Red light. The car stops.

INT. RICHARD'S CAR - CONTINUOUS

Richard turns the radio on.

RADIO (V.O.)

At the moment details of this
tragic incident remain unknown.
What we know is that some kind of
shooting accident took place in one
of the local supermarkets--

EXT. CROSSROADS - CONTINUOUS

Green light. The car pulls out.

INT. RICHARD'S CAR - CONTINUOUS

RADIO (V.O.)

--At least one person is feared to
be dead. This person's identity
remains unknown. As quick, as we
get more information--

Richard turns the radio off. The car pulls out.

EXT. SUPERMARKET - DAY

After a while, he drives into a parking lot near the
supermarket, stops by the entrance, gets out.

There is a great MESS in front of the entrance.

BYSTANDERS are trying to find out what has happened.
POLICEMEN are getting the crowd together. In the meantime
some of them string the police tape.

Nearby, TV CREWS are putting their equipment out. Some of
them are already broadcasting.

Richard heads towards the entrance, weaves through the crowd,
shows SUPERVISING POLICEMAN his identity card.

SUPERVISING POLICEMAN

Sir.

Richard gets inside.

INT. SUPERMARKET - DAY

A situation inside differs radically from that outside.

SILENCE. CALM.

The policemen work like clockwork. Each of them is busy with their own job.

KEVIN (40), tall and slim, approaches Richard.

RICHARD

What have we got here?

KEVIN

The murder. Two shots in the heart and one in the head. Deadly precision.

(pause)

A fuckin' execution.

Richard rubs his forehead with his hand.

RICHARD

(sighing)

Show me the scene.

INT. SUPERMARKET - LATER

They are walking across the supermarket.

RICHARD

What can you tell me about the victim?

KEVIN

Not much. A man, early twenties, no criminal record--

RICHARD

Are you telling me he was crystal clear?

KEVIN

Yeah.

(ironically)

He didn't even have any speeding tickets.

Richard shakes his head.

They are getting close to the scene in the vegetables department.

On the floor lays BODY OF THE VICTIM. It's severely massacred. Bullet wounds make it impossible to identify.

Two POLICE EXPERTS are around. One of them is taking photos of the victim, while the other is making some notes.

Richard and Kevin watch the body.

RICHARD

Fuck. What a mess. How could you even identify him?

KEVIN

We couldn't. We've got this from the little girl who was with him.

RICHARD

The girl? Where is she now?

KEVIN

In the back room. She's in a deep shock, Richard.

RICHARD

And what about other witnesses?

KEVIN

None. The shop was almost empty. Besides, the killer waited until there was nobody around the victim.

RICHARD

(disappointed)

No chance to solve it quickly then.

He sits on a plastic chair taken from an adjacent department. Kevin stands next to him.

They're looking at the body.

RICHARD (CONT'D)

I'll tell you what. Kevin, I've been in this business long enough not to believe that this kid died accidentally.

Kevin listens to him carefully.

RICHARD (CONT'D)

What we need to do is discover his story.

FADE OUT.

TITLE OVER BLACK:

58 DAYS TO EXECUTION

FADE IN:

EXT. CEMETERY - DAY

The sky is overcast with dark clouds. It's raining. Wind gusts fill up a depressing atmosphere.

PAUL RODRIGUEZ (22), handsome Latino stands at a grave holding a flower bouquet in his hand.

INSERT - PAUL'S PARENTS GRAVE

HERNAN RODRIGUEZ
APR 14 1954 JUN 19 2010
LOVING HUSBAND AND FATHER

GISELE RODRIGUEZ
NOV 02 1960 JUN 19 2010
LOVING WIFE AND MOTHER

BACK TO SCENE

Paul bends, puts the flowers on the grave.

He closes his eyes.

EXT. OUTSKIRTS - ROAD - NIGHT (FLASHBACK)

A car accident. The vehicle has crashed into a tree and is burning now. FIREFIGHTERS are trying to extinguish the fire.

There are EMERGENCY SERVICES all around. The darkness is lit up by two ambulance cars, a police car and a fire truck.

A car arrives. Paul gets out and immediately runs towards the wreckage.

PAUL

No!

He is stopped by one of the RESCUERS. Paul's eyes are full of tears.

PAUL (CONT'D)
(breaking voice)
No, no, no...

EXT. CEMETERY - CONTINUOUS (PRESENT DAY)

PAUL
I miss you. Every single day.

He stands up.

PAUL (CONT'D)

Julie too. Oh, she misses you so much.

He wants to walk away but changes his mind, looks once again at the tombstone.

PAUL (CONT'D)

I have problems. I do my best, but I scratch a living. You know, work, taking care of Julie and studies...

Helplessly, he sighs.

PAUL (CONT'D)

We are running out of the money. I don't wanna quit studies. I know how much you cared about them. You wanted me to be the first person in the family to finish them. But I don't have money for payments.

He shakes his head sadly.

PAUL (CONT'D)

But I'm not gonna give up. Just like you taught me, dad. I will come up with a solution.

EXT. KAYAK ROUTE - DAY

Marvellous summer weather. The sun shines strongly in the cloudless sky.

We are witnessing university championships in kayak singles.

Contestants are already seated in their kayaks in one line. They are waiting for a start.

On the right we can see the stand filled with enthusiastic spectators.

We are moving along the competitors. We observe their last preparations before the race.

EXT. PARK - DAY (FLASHBACK SEQUENCE)

EDWARD HARPER (22), well-built dark-haired man, dressed in sport clothes runs through the park. Visible tiredness on his face. He greedily swallows the air.

INT. GYM - DAY

Paul, dressed only in short trousers, pulls himself up on the bar. With every pull his muscle tense. Visible exhaustion on his face.

EXT. PARK - LATER

Edward is running up the steep stairs. After reaching a top he runs down, then again up, and so on.

INT. GYM - LATER

Paul presses ups.

EXT. PARK - LATER

Edward runs through the square. He is dog-tired.

Finally, he stops and sits rapidly on a nearby bench. He breaths with great trouble.

INT. GYM - LATER

Paul does a barbell bench press. Every following press comes with a greater pain. He finally puts the barbell back. He lays on the bench breathing heavily.

EXT. KAYAK LANE - DAY (PRESENT DAY)

We are still moving along subsequent competitors.

Eventually, we stop. In front of us in kayak sits Edward. While waiting for the start he is stretching his arms and neck.

We move further, reach next and the last contestant - Paul. He rinses his face with water.

Paul and Edward smile provocatively at each other.

EXT. KAYAK LANE - JUDGE'S TOWER - DAY

The judge rises his hand with a starting pistol.

PAF!

The race begins.

EXT. KAYAK LANE - DAY

The contestants are rowing using all their strength. They go all out for it.

Edward and Paul are visibly taking the lead.

They have noticed it. Now they are fiercely competing against each other. No one will give up.

The finish line is getting closer and closer. They are neck to neck.

Just before the finish Edward takes the lead. Paul can't do anything.

Edward wins the race. He rises his fist in a victorious gesture, smiles at Paul with a great satisfaction.

Paul madly hits his kayak with a hand.

EXT. KAYAK LANE - PIER - DAY

Paul swims up to the pier, stands up to get out of the kayak.

Unexpectedly, someone gives him a hand. It's Edward.

Paul looks him in the eyes, finally accepts his help, gets on the pier.

EDWARD

Good race, man.

PAUL

No kidding. You won, Edward. As usually...

EDWARD

Yeah, but I wouldn't do it without your help. You set the good pace.

PAUL

(ironically)
I'm glad I came in handy.

EDWARD

(laughing)
Oh c'mon, Paul. Don't tell me you are offended.

PAUL

No. You're right. Congratulations.

Paul shakes Edward's hand.

PAUL (CONT'D)
I'm gonna win next time, anyway. I
was that close, Edward--

Paul with his fingers shows Edward the distance separating them at the finish.

PAUL (CONT'D)
--that close.

EDWARD
(laughing)
Of course you're gonna win. When I
don't participate.

NATALIE (22), nice looking, approaches them.

NATALIE
Just like children. No one backs
down.

Edward comes up to her, kisses her gently.

NATALIE (CONT'D)
(to Edward)
Congratulations, sweetheart.

EDWARD
Paul just needs to learn how to
lose.

Once again, Paul shows with his fingers their distance.

PAUL
(whispering)
That close.

INT. PAUL'S APARTMENT - KITCHEN - DAY

JULIE RODRIGUEZ (9), frail and delicate, sits at the table. In front of her the coloring book and crayons lay. She is busy with coloring.

SOUND of the opening door and after it of closing them.

After a moment, Paul enters. He puts the mail on the table.

He approaches Julie, kisses her gently on the forehead.

PAUL.
Morning, sis.

The girl smiles charmingly.

JULIE
Paul.

She gets back to coloring.

Paul watches her with a smile.

He comes up to a worktop, turns on the kettle, sits at the table, looks through the mail.

Suddenly, one of the letters gets his attention. He opens it rapidly, reads it carefully.

Paul's face expresses great fear and sadness while he is reading.

He puts the letter back, shakes his head with disbelief, sighs deeply.

INT. EDWARD'S FAMILY HOUSE - HALL - DAY

Edward gets in, puts his sport bag away, takes his shoes off. He holds the cup in his hand.

INT. EDWARD'S FAMILY HOUSE - LIVING ROOM - DAY

EDWARD'S MOTHER is setting the table.

EDWARD

Hi, mum.

She turns to him.

EDWARD'S MOTHER

(smiling widely)

Hello. Just in time. I thought you wouldn't come.

They hug tenderly.

EDWARD

Are you kidding me? How could I not come? Actually, I have brought you something.

He puts his championship cup on the table.

EDWARD (CONT'D)

I know you collect them. However, I have absolutely no clue why.

EDWARD'S MOTHER

One day, when you become a father, you will understand how important for parents are their children's successes.

She puts the cup on the cupboard.

EDWARD

Maybe. What's important is that
they don't clutter up my flat.

EDWARD'S FATHER enters the living room from the garden. He
comes up to his son.

EDWARD'S FATHER

Hi champ.

EDWARD

Dad.

INT. EDWARD'S FAMILY HOUSE - ROOM - DAY

Edward gets inside, looks precisely around. He holds his cup
in a hand.

The glass cabinet. It's filled with many cups and diplomas.
Edward comes up there.

Edward proudly smiles watching them. Finally, he opens the
cabinet, puts the cup inside, closes it.

INT. EDWARD'S FAMILY HOUSE - LIVING ROOM - EVENING

Edward walks in.

His father is sleeping in an armchair. The TV is turned on.

Edward smiles wry, grabs the pilot, turns the TV off.

He takes a blanket from a sofa and covers his father.

EXT. BUS STOP - EVENING

Edward sits on a bench looking impatiently at his watch.

Three YOUNGSTERS arrive at the bus stop. One of them pulls
out cigarettes and offers them to his buddies.

Edward observes them. One youngster notices it.

YOUNGSTER

What the fuck are you looking at?

Edward, embarrassed, shakes his head.

EDWARD

Nothing.

The bus arrives.

The youngsters throw away the butts and get inside.

Edward follows them to the--

INT. BUS - EVENING

Edward sits by the window.

There aren't many passengers inside.

The youngsters sit at the back. One of them pulls out a mobile phone and turns on a very loud music.

EXT. BUS STOP - MOMENTS LATER

The bus departs.

EXT. STREET - CASH MACHINE - EVENING

Paul is using an ATM.

INSERT - ATM

Insufficient Funds. Balance: \$0.16. Would you like to perform other transaction?

BACK TO SCENE

Paul bangs his fist on the wall.

PAUL
Damn it to hell!

INT. BUS - MOMENTS LATER (TRAVELING)

Finally, an OLD MAN turns to the youngsters.

OLD MAN
Can't you turn this music down?

One of the youngsters smiles insolently, shows him a middle finger. The old man resigns, moves to the front.

Edward watches the whole scene, turns to the window, looks at the passing town.

FADE OUT.

TITLE OVER BLACK:

52 DAYS TO EXECUTION

FADE IN:

INT. UNIVERSITY - CORRIDOR- DAY

The large crowd of students. Among them Paul sitting on a window sill. He's staring in a distance with a faraway look. Edward stands by him.

EDWARD

Natalie goes to her grandparents tomorrow. What about cinema this weekend?

PAUL

I'm really sorry, man. I'm short on money.

Three co-eds are passing them, talking and laughing. One of them smiles to Edward. He returns the smile.

PAUL (CONT'D)

Eh... Only chicks in your head. Come back to earth.

EDWARD

Then maybe we will go to my place?

PAUL

But not for long.

EDWARD

I get it. Julie.

Paul lowers his head.

EDWARD (CONT'D)

Is everything all right?

PAUL

Let's go, we have classes in a moment.

Paul jumps down, knocks his bag accidentally, throws everything on the floor.

PAUL (CONT'D)

Shit!

They gather everything. Edward grabs some paper, reads it.

EDWARD

What's this?

Paul tries to yank a paper off Edward's hand. But Edward is faster, he casts his eye over it.

EDWARD'S POV

This is the appointment vacant. A pizzeria is looking for a pizza boy.

BACK TO SCENE

Paul pulls out the paper from Edward's hand.

EDWARD (CONT'D)

What's the score? You already work at the sport shop.

PAUL

Yeah. But it isn't enough. It's all in a day's work.

EDWARD

If you need any--

PAUL

Nah, I'm able to cut it.

EDWARD

You know I can lend you money.

Paul sighs deeply.

PAUL

Yeah? And you've got--

He whispers something into Edward's ear.

Edward looks at him frozen in a shock.

PAUL (CONT'D)

You see, you can't help me. But don't worry. I can deal with it. Now let's go.

INT. SPORT SHOP - CASH DESK - DAY

Paul, wearing work clothes, is packing a plastic bag. He hands it a customer at the other side of the desk.

PAUL

Thank you and see you again.

CUSTOMER

Thanks.

PAUL

Goodbye.

The customer walks away. Paul looks around - HE'S ALONE. He rubs his temple with his hand, throws a glance at the shop again. It's still empty.

Paul opens the cash box, looks at the banknotes bundles inside.

He hesitates...

Finally, closes the cash box. UNTOUCHED.

INT. LASER GAME ARENA - DAY

Darkness. The maze of narrow corridors. The only source of light are colorful neon signs built in a ceiling.

There are obstacles at every step. Nets, barrels. Behind three of them are two people. They are dressed in pads, holding futuristic guns in their hands.

Edward leans out of a column.

EDWARD'S POV

Two people with guns are sticking out of the barrels. It looks like they are securing the position.

BACK TO THE SCENE

Momentarily, Edward gets to them. Two laser rays makes their suits turned off - they're 'dead'.

FADE OUT.

TITLE OVER BLACK:

48 DAYS TO EXECUTION

FADE IN:

INT. DEN - DAY

Small, dingy room shrouded in semi-darkness.

Huge BALD GUY dressed in a tracksuit sits at the counter reading some newspaper.

Paul enters, approaches the bald guy.

PAUL

I wanna talk with David.

The guy raises his head lazily.

INT. DEN - MOMENTS LATER

DAVID, well-built, appears.

PAUL
Hey man. Listen, I know I owe you
pretty much. But now I need more
money. Some urgent need.

David looks at him seriously, suddenly bursts into laughter,
calms down with difficulty.

DAVID
(serious again)
Sure. I will lend you more--

Paul breaths with relief.

PAUL
Thanks David. You don't know how
much it means for me.

DAVID
--when you get me my money back.

PAUL
(anxious)
But David--

DAVID
How the fuck you dare not only come
here but even demand money? You
didn't pay me back anything yet,
cocksucker.

PAUL
But David, you know me.

DAVID
I don't give a fuck about it. I try
to run a business here and I'm
telling you, good times are over.
You have one month to give me back
the whole money. Not a day more.
Understood, motherfucker?

PAUL
(desperately)
David, I'm begging you. How am I
supposed to get this money? Maybe
you would like something else?
Please, take this.

Paul takes of his watch and hands it to David.

David watches it and then throws into wall. The watch falls
in many pieces.

DAVID
You can stick your worthless crap
up your ass.
(pause)
One month. Then we're gonna talk
differently. Now get the fuck out.

EXT. GAS STATION - EVENING

The place isn't crowded. There is only a MAN paying for a gas
and a WOMAN filling her car.

EXT. PARALLEL STREET TO THE GAS STATION - EVENING

Paul's car is parked.

INT. PAUL'S CAR - EVENING

Paul observes the gas station at the wheel.

EXT. FAIRGROUND - DAY

Marvelous, sunny weather. We can hear children screaming with
joy.

A Ferris Wheel turns constantly. A roller coaster dozen
meters away.

Edward and Natalie stroll holding each other's hands.

NATALIE
You had a great idea with this
fairground.

EDWARD
So, my aim works like a dream.

NATALIE
I guess. I feel so good with you,
Edward.

They stop. Natalie kisses him softly.

NATALIE (CONT'D)
Here and now.

Delighted, she smiles charmingly.

TEXT MESSAGE RECEIVE SOUND. Edward takes his mobile out.

EDWARD
It's Paul.

Natalie rattles sabres.

EXT. DOWNTOWN - STREET - EVENING

Darkness illuminated by numerous lights. Brightened shops' displays.

Cars are passing by. Traffic is pretty heavy regarding the time.

INT. EDWARD'S APARTMENT - LIVING ROOM - EVENING

Edward sits by the window, smoking while watching the downtown shrouded in darkness.

Sound of the DOORBELL.

INT. EDWARD'S APARTMENT - HALL - MOMENTS LATER

Edward opens. It's Paul.

EDWARD
Come on in.

Paul goes inside.

INT. EDWARD'S APARTMENT - LIVING ROOM - MOMENTS LATER

Paul is sitting on the sofa. Edward enters holding two beers.

EDWARD
Beer?

Paul nods. Edward gives him a beer and sits down.

EDWARD (CONT'D)
What's the matter, mate?

PAUL
I need your help.

EDWARD
How much do you need?

PAUL
I'm not talking about that.

Paul starts walking around the room.

PAUL (CONT'D)
I figured out how to get the money.
But I need someone to help me.

Dead silence.

EDWARD
So?

PAUL

There is a gas station. I've been observing it for a few days.

EDWARD

What for?

(joking)

The third job?

PAUL

Not exactly. I would like... I would like you to help me heist it. I can't do it on my own.

Edward rapidly gets up, accidentally spilling the beer.

EDWARD

Get the fuck out! If I didn't know you I would think you are kidding.

PAUL

I've been thinking about it for a long time.

EDWARD

You must be nuts!

Paul puts the beer away.

PAUL

I know how it sounds.

Paul hides his head in hands, crestfallen. Then he looks at Edward.

PAUL (CONT'D)

I've deeply analyzed my situation. I need a lot of cash. I mean A LOT.

EDWARD

Like a lot of people. So what? Everyone has to start robbing? That's a fucking madness.

Paul tries to calm Edward down.

PAUL

Edward, nothing's gonna happen to us. We will just scare the cashier and she will give us the money. That's all. Anyway, they must be insured against situations like that.

Edward sits again on the couch.

EDWARD
I know it's hard time for you...
But that isn't the solution at all.

PAUL
Are you gonna help me or not?

Edward has difficulties with answering.

EDWARD
Paul, you're my best friend. You
can always count on me. But in this
situation? I just can't.

Paul stands up.

PAUL
Time to go.

EDWARD
I think so.

Paul leaves.

INT. CHAPEL - DAY (EDWARD'S DREAM)

There is a coffin by the altar. Inside the coffin lays Paul.

In the first pew sits Julie.

Edward walks through the chapel. Every passing person turns
their head away.

Edward stops by the coffin, puts his hand on it.

Paul opens his eyes.

PAUL
You could have prevented that.

EDWARD
No...

PAUL
Could have and SHOULD have.

Paul raises and sits. He points Julie out with his hand.

PAUL (CONT'D)
She's left alone because of you!

Edward moves a few steps backwards but stumbles and falls.

EDWARD
It's not my fault!

PAUL
You could have prevented that...

INT. EDWARD'S APARTMENT - BEDROOM - NIGHT

Edward wakes up rapidly from the nightmare.

EDWARD
No!

He tries to catch his breath. Cold sweat runs down his face.

INT. NATALIE'S ROOM - DAY

Natalie is sitting on Edward's lap. She grabs his hand, looks into his eyes.

They start kissing passionately. Edward's hand moves along Natalie's leg. He kisses her neck.

Natalie takes off his shirt.

EDWARD
That's what I need.

Natalie delicately bites his lips.

EDWARD (CONT'D)
Lately, I've been worrying a lot about Paul.

Natalie moves away.

NATALIE
Excuse me?!

EDWARD
Oh, c'mon. Paul has problems. I wanna help him, but I can't.

NATALIE
And you had to tell me that right now?

EDWARD
Natalie...

NATALIE
You know what, it doesn't make any sense. I think you'd better leave.

INT. UNIVERSITY - CORRIDOR - DAY

Edward with a few friends is standing in a corridor. Suddenly, Paul passes him, pretending not to see him. But Edward notices him.

EDWARD
 (turning to his friends)
 I have to take care of something.
 I'll catch you later.

Edward starts to weave his way through the crowd of students trying to catch up with Paul. Finally, he succeeds. Edward grabs his arm.

EDWARD (CONT'D)
 Wait!

Paul stops and turns.

EDWARD (CONT'D)
 We need to talk.

PAUL
 There is nothing to talk about.
 Nothing has happened. Forget about
 the whole case.

EDWARD
 Paul, it's really important. Can we
 go to a more quiet place?

Paul shrugs his shoulders--"Whatever".

INT. UNIVERSITY - BASEMENT - LATER

Semi-darkness. Lights are turned off. A little light gets inside through the small windows.

EDWARD
 I've been thinking a lot about it
 all.

PAUL
 Nothing has happened. I mean it.
 Let it go.

EDWARD
 I'm gonna help you.

PAUL
 Edward, I'm telling you, nothing--

Paul stops short. He's just realized what Edward's said.

PAUL (CONT'D)
 Are you gonna help me?

EDWARD

If you come up with some stupid idea who will take care of your sister? I have to look after you.

PAUL

Are you serious? You're not pulling me leg?

Edward shakes his head.

EDWARD

There can't be any risk. We need to plan everything really precisely. Do we understand each other?

PAUL

Check.

Paul grins from ear to ear.

PAUL (CONT'D)

Edward, thanks.

INT. EDWARD'S CAR - DAY (TRAVELING)

Edward at the wheel. Paul sits next to him.

PAUL

Here we are.

EXT. GAS STATION - DAY

Edward's car stops by the pump.

INT. EDWARD'S CAR - CONTINUOUS

Edward looks around.

PAUL

This station is off the main route. During the night it's practically empty. I'm gonna take out my gun to scare the little rats up and get the money.

EDWARD

A gun?! What if somebody gets hurt?

PAUL

There's no danger of that. Nothing's gonna happen to anybody.

He looks at the people inside the station's building.

PAUL (CONT'D)
Chill out, pal. Everything's gonna
be fine.

A driver behind hunks at them. Edward and Paul almost jump at their seats. Edward looks in the rear view mirror, drives away.

FADE OUT.

TITLE OVER BLACK:

45 DAYS TO EXECUTION

FADE IN:

EXT. CAFE - DAY

Edward and Natalie sit at the table. The waitress brings two parfaits. They thank her with a nod.

Edward wants to taste a piece of ice cream but takes his hand back seeing Natalie's cold stare.

EDWARD
Everything is ok?

NATALIE
Oh, absolutely. You've finally found some time for me. In fact I think I should thank you for that, kind sir.

EDWARD
What's going on?

NATALIE
What's going on? There's only Paul, Paul and Paul. You've got no time for me. I'm sick of it! You barely even phone me. And if you do, you will quickly get rid of me.

EDWARD
Natalie, it's not like that...

Natalie looks at parfaits, then at Edward.

NATALIE
Somehow I've lost my appetite.

She stands up and goes away.

INT. EDWARD'S APARTMENT - KITCHEN - DAY

Edward is pouring some coffee into a cup when Paul creeps on him from behind. He has a gun in his hand aimed at Edward.

PAUL
(low voice)
Easy. Slowly give me whole money
and everything will end up nicely.

Edward turns to him, smiling.

EDWARD
Not bad.
(laughing)
I almost got scared.

Paul lowers the gun.

PAUL
When that broad sees a gun she's
gonna be frightened to death.

EDWARD
I hope so.

Edward takes the cup, sits on the couch.

EDWARD (CONT'D)
Are you sure you don't wanna
coffee?

PAUL
No, thanks.

EDWARD
I'll finish it and we can go.

Paul tries to put the gun behind his belt but it slides out of his hand and falls on the floor.

EDWARD (CONT'D)
Careful, man. Something like that
can't happen during the action.

Paul picks up the gun.

INT. NATALIE'S ROOM - DAY

Edward sits in a chair.

Natalie enters. She is holding a vase filled with water, puts it at the desk, puts flowers inside She looks at them smiling.

NATALIE
They're beautiful.

She sits on Edward's lap, grabs his hand and looks into his eyes. Her smile disappears immediately.

NATALIE (CONT'D)

Do you think it does the trick?

EDWARD

Natalie, I'm really sorry for my latest behavior. I'm gonna make it up to you.

NATALIE

You promise?

EDWARD

You've got my word.

Natalie snuggles into Edward. He starts to stroke her head tenderly.

EXT. GAS STATION - NIGHT

Clouded sky. Rain. There isn't a living soul.

Edward's car stops in front of the entrance.

INT. EDWARD'S CAR - NIGHT

Edward at the wheel observes the station through the glass entrance door. He doesn't take his eyes off it. He is totally focused on the mission.

Paul is looking around nervously, breathing fast and loud. His state is in total opposition of Edward's.

PAUL

It's pouring outside so badly!

EDWARD

Give your face a rest. Less people will be on the street. The camera recordings won't be very clear either.

Paul fidgets the whole time. Edward notices it.

EDWARD (CONT'D)

We can still back out.

PAUL

No!

Paul starts to cry. He totally goes into pieces.

PAUL (CONT'D)
Who am I lying to? I can't handle
it...

Edward snatches Paul's balaclava from his hands.

PAUL (CONT'D)
No...

EDWARD
Sit at my seat. Don't stop the
engine. I'll be right back.

Without hesitation, Edward puts on the balaclava and opens
the car door.

EXT. GAS STATION - MOMENTS LATER

Edward is heading towards the entrance. Despite wearing the
balaclava we can see him taking slow, deep breaths.

He holds an empty bag in his hand.

INT. GAS STATION - MOMENTS LATER

Edward is getting close to the check-out counter. He pulls
the gun out.

The CASHIER can't see him as she is turned away, drinking
something.

Edward approaches the check-out with a gun pointed to the
cashier's head. He drops the bag on the counter.

Cashier turns around. Seeing him she drops the cup and backs
instinctively.

EDWARD
Don't do anything stupid. You're
gonna give me the money and then
I'm gonna leave.

Cashier looks at the hidden button, carefully reaches her
hand to it.

EDWARD (CONT'D)
You're sure you wanna play it like
that?

She takes back her hand.

EDWARD (CONT'D)
The money, please.

He is still pointing the gun at the cashier.

She opens the cash box.

EDWARD (CONT'D)
Banknotes are enough.

Cashier pulls out the money, puts it in the bag. Edward constantly looks around.

After a moment, the cash box is empty.

The cashier is standing still and scared as Edward takes the bag, puts it on his back. He puts the gun behind his belt.

EDWARD (CONT'D)
Have a nice day.

He makes a few steps and then runs out of the station.

INT. EDWARD'S CAR - MOMENTS LATER

Paul at the driver's sit is tapping his fingers at the wheel.

Suddenly, Edward storms in.

EDWARD
Hit it!

EXT. GAS STATION - MOMENTS LATER

Edward's car burns the tires.

INT. EDWARD'S CAR - NIGHT (TRAVELING)

Paul is driving. Edward takes off the balaclava.

PAUL
How was it?

EDWARD
Un-fuckin'-believably!

Paul looks at him. Edward starts to laugh.

EDWARD (CONT'D)
I haven't felt better in such as long time.

PAUL
Any problems?

EDWARD
Not the slightest one.

He seems to be REALLY bursting out with satisfaction and joy.

EXT. UNDERGROUND PARKING LOT - NIGHT

Edward's car stops.

INT. EDWARD'S CAR - NIGHT

Edward is putting part of the money from his bag into a plastic bag. Then passes Paul the plastic bag. Paul looks inside.

PAUL

Not bad.

He looks at Edward smiling lightly.

EDWARD

Enough for you to be out of the woods?

They both burst out laughing.

INT. NIGHTCLUB - NIGHT

A giant dance floor packed with sweating young people dancing to the pounding house music. A huge lighting grid hangs from the ceiling shooting colored lights and lasers everywhere.

Edward and Natalie are dancing turned to each other. They are smiling.

Paul is sitting on a couch by the table sipping a drink. Relaxed.

EXT. STREET - NIGHT

The middle of the night. No one's around. The city is sleeping.

Edward, Natalie and Paul approach the taxi.

EDWARD

Mate, are you sure you don't want to come with us?

NATALIE

It's not a problem, Paul.

PAUL

Nah, I'll be fine.

Edward and Natalie say goodbye to Paul and get into the cab.

INT. TAXI - NIGHT (TRAVELING)

Edward embraces Natalie tenderly at the back seat.

NATALIE

It was a nice evening. I think we really needed it.

(yawning)

But I'm a little bit sleepy.

Edward smiles, kisses her forehead.

EDWARD

Sleep, then.

Natalie snuggles into Edward and closes her eyes.

INT. EDWARD'S APARTMENT - BEDROOM - NIGHT

Edward can't sleep. He is tossing and turning.

He lies on his back looking at a ceiling.

INT. EDWARD'S APARTMENT - BEDROOM - DAY

Edward sleeps in the same position as he was lying during night.

Finally, he wakes up and sits on the bed.

Edward opens one of the drawers and digs through clothes. Under them a HUGE amount of banknotes are lying.

Edward looks at them--"It wasn't a dream."

Then he throws a glance at his university books and notebooks, after that again at the money. It seems like he is up to make some sort of decision.

He smiles widely, starts putting the money into his wallet.

EXT. DOWNTOWN - DAY

Edward walks out of a betting shop.

He stops, takes out a wallet. There are even MORE banknotes inside. Great smile on his face.

EXT. SKY - DAY/NIGHT

The sun makes a full travel through a sky and finally the moon appears.

INT. NIGHTCLUB - BAR - NIGHT

Edward sits at the bar emptying the glass.

A really HOT GIRL is passing by him. She turns her head and smiles to him. Edward returns the smile.

INT. NIGHTCLUB - DANCEFLOOR - LATER

Edward is dancing with a girl met at the bar, both very satisfied.

INT. NIGHTCLUB - BAR - LATER

Edward is drinking HEAVILY. Around him are three pretty girls. Edward is telling some story and everybody's laugh.

Then Edward drinks even more.

FADE OUT.

TITLE OVER BLACK:

38 DAYS TO EXECUTION

FADE IN:

INT. PRISON - CELL BLOCK - DAY

A GUARD marches along the cell block.

On both sides inmates are closed in their cells behind metal bars.

INT. PRISON - CELL - DAY

RYAN TWENGE, well-built, wearing a suit sits on a bed. Next to him is a cardboard box full inside.

The guard comes up, opens the cell.

Ryan looks at him, takes the box, gets up.

INT. PRISON - CELL BLOCK - MOMENTS LATER

Ryan leaves the cell. He looks around the cell block while the guard closes metal bars.

GUARD

Let's go.

Twenge ponders over something.

GUARD (CONT'D)
Twenge, shift your arse!

Ryan starts walking along the cell block, the guard after him.

This has certainly brought the attention of the inmates as they are now lying against the metal bars, some of them shouting and the other clapping their hands.

But Ryan doesn't pay any attention. He walks straight ahead not turning his head around.

INT. BANK BRANCH - NIGHT (FLASHBACK)

The bank is empty, it's after working hours.

Behind a counter, a BANK MANAGER is securing the money in a safe when someone gets inside.

BANK MANAGER
I'm sorry, but we are already
closed.

He turns around. Now he is facing a gun pointed at his face held by, ten years younger, RYAN. There is another CROOK waiting by the door, also with a gun in his hand.

RYAN
Come on, fella. Open it.

The bank manager hastily opens the safe. Ryan throws him a bag, which manager starts to fill up with the money. After a moment he's done. Ryan puts the bag on his back.

RYAN (CONT'D)
Thanks, mate.

He shoots him in a face. The bank manager drops dead on the floor.

INT. PRISON - CORRIDOR - DAY (PRESENT DAY)

Ryan and the assisting guard stop by the closed bars. The other guard opens them. They are now outside the cell block and continue to walk along the other segment of the prison.

INT. BANK BRANCH - CONTINUOUS (FLASHBACK SEQUENCE)

Ryan is walking towards the exit. The another CROOK is thrilled.

CROOK
Are you out of your fuckin' mind?!

The crook is shaking his head.

CROOK (CONT'D)
Shit! Let's get the fuck out of here.

Ryan wants to leave when he HEARS POLICE SIRENS in the distance. He stops by the door, seems to be hesitating for a moment, puts his hand in his pocket.

RYAN
Not yet.

Ryan pulls out a knife and stabs the crook in the neck. He drops on the knees choking with blood and pressing the wound. After a moment, he dies with a grimace of surprise in his eyes.

Ryan drags his body, positions it next to bank manager's body. He clears the knife and puts it in bank manager's hand. Then he does the same with the gun, but places it in crook's hand.

EXT. BANK BRANCH - NIGHT

POLICE CARS arrives at the scene.

INT. BANK BRANCH - MOMENTS LATER

Ryan is moving towards the exit when the POLICE OFFICERS storm in.

POLICE OFFICER
(pointing a gun at Ryan)
On the ground! Put your hands behind your head!

Ryan calmly kneels, puts his hands behind his head. He is being surrounded by the Police.

INT. PRISON - YARD - DAY (PRESENT DAY)

Ryan with a guard comes up to a massive steel gate.

INT. PRISON - ROOM - DAY (FLASHBACK)

Ryan is sitting in front of the PAROLE BOARD. The COMMISSIONER is checking his papers.

COMMISSIONER

Ryan Twenge, you've been found
guilty armed robbery, is that
right?

RYAN

Yes, it is, Sir.

COMMISSIONER

Your files say you've served ten
years out of twenty. Do you feel
rehabilitated?

Ryan's eyes are full of peace.

INSERT CUT: RYAN'S MEMORY: BANK MANAGER'S bloodied head with
a bullet in it.

INSERT CUT: RYAN'S MEMORY: CROOK'S bloodied head with a wound
in the neck.

RYAN

Yes, I do.

INT. PRISON - YARD - DAY (PRESENT DAY)

The gate opens.

Ryan looks at the guard and exits.

EXT. PRISON - DAY

The gate closes behind Ryan. He stops, raises his head and
breaths in the air.

He comes up to a parked car where SARAH (28), pretty and
natural, is waiting for him. She throws her arms around him.

Ryan smiles widely.

FADE OUT.

ON BLACK:

Gunshots. Screams.

FADE IN:

INT. EDWARD'S APARTMENT - LIVING ROOM - EVENING

On the TV screen virtual character is killing his enemies.

Edward's sitting on a couch with a game pad in his hands.

Sound of the DOORBELL.

INT. EDWARD'S APARTMENT - HALL - MOMENTS LATER

Edward opens the door. It's Paul.

EDWARD
Come inside.

INT. EDWARD'S APARTMENT - LIVING ROOM - MOMENTS LATER

They enter. Edward turns off the TV.

EDWARD
Take a seat. Anything to drink?

PAUL
Juice.

INT. EDWARD'S APARTMENT - LIVING ROOM - LATER

Edward handles a glass to Paul.

PAUL
Can you finally tell me what's on
your mind?

EDWARD
(laughing)
There's nothing on my mind.

PAUL
Nothing?

EDWARD
No. Everything is just perfect.

PAUL
Man, you've changed. I can see it.

EDWARD
No. You're wrong.
(beat)
Or you know what? Yes. I've
changed.

PAUL
Because of that robbery?

Edward smokes a cigarette.

EDWARD
That robbery... It was probably the
best damn thing in my entire life.

PAUL

What are you talking about?

EDWARD

What I felt then, as if the whole world slowed down. I was controlling everything. I could do whatever I wanted. There were no boundaries I couldn't cross.

He takes a drag on the cigarette. He flicks the cigarette in an ashtray.

EDWARD (CONT'D)

I would like to do it again.

PAUL

What?!

EDWARD

I want to feel it again.

Paul jumps on his feet.

PAUL

Are you out of your mind?!

EDWARD

Fuckin' hypocrite.

PAUL

I needed money, but you--

EDWARD

It doesn't matter. We did what we did. Everyone has his own reasons.

Paul stands up and leaves.

INT. EDWARD'S APARTMENT - BEDROOM - LATER

Edward comes up to a mirror, looks at his reflection.

By the mirror there are pictures of Edward with Natalie, parents and Paul. Edward grabs the one with him and Paul. Looking at it he walks away.

Suddenly, he throws violently the photo at the mirror. Broken glass falls on the ground.

INT. RYAN'S FLAT - LIVING ROOM - DAY

A PAROL OFFICER, inconspicuously looking man, is sitting at the table. He is putting his stuff into a file.

Next to him sits Ryan, looking stressed.

PAROL OFFICER
You're doing exceptionally fine.

RYAN
Well, I do my best.

The parole officer closes his file.

PAROL OFFICER
Many ex-cons once they're set free
get back to criminal life. Luckily,
that doesn't concern you. It's good
you've found your feet in new work
and don't have troubles with law.
Everything is fine.

He stands up.

PAROL OFFICER (CONT'D)
All right, it's time for me.

He shakes Ryan's hand.

PAROL OFFICER (CONT'D)
Keep it up.

INT. UNIVERSITY - CORRIDOR - DAY

In front of the classroom stands a group of students. Edward
comes up to them and greets them.

REDHEAD FRIEND
(laughing)
So, you're still studying?

EDWARD
Very funny.
(beat)
I had a lot on my plate.

INT. UNIVERSITY - CLASSROOM - DAY

Students sit at their desks. A PROFESSOR is looking through
the papers at his desk. Finally, he leans back.

PROFESSOR
I'm expecting Mr. Harper to present
us his overdue project.

EDWARD
(to himself)
Fuck.

The professor looks at him.

PROFESSOR
We're waiting.

Edward stands up.

EDWARD
As a matter of fact--I wasn't able
to prepare it for today.

PROFESSOR
You were supposed to have it
prepared a week ago. I understand
your absence was because of you not
being prepared.

EDWARD
No.

PROFESSOR
Really? So what was it? I would be
glad if you told me what had kept
you busy?

Edward clenches his fists under the desk, grits his teeth.

PROFESSOR (CONT'D)
Excuse me? Can you hear me?

EDWARD
Yes.

PROFESSOR
Then tell us what you were doing
during your absence.

Edward lowers his head.

EDWARD
It's not your business.

The professor rapidly stands up as Edward is moving towards
the door.

PROFESSOR
You can forget about the credit.

Edward turns to him.

EDWARD
Stick this credit up your ass.

He leaves the room, slams the door.

The professor stands as if he couldn't believe what he's just
witnessed.

FADE OUT.

TITLE OVER BLACK:

32 DAYS TO EXECUTION

FADE IN:

INT. PAUL'S APARTMENT - BEDROOM - NIGHT

The light is turned off.

Paul is tossing and turning in a bed.

Eventually, he turns on a bedside lamp and opens the window.

While going back to bed he stops by a wall cupboard. Among many things there is one particular photo. It's the photo of him and Edward. He smiles tenderly while looking at it.

INT. ATTIC (FLASHBACK)

Paul seems to be completely drunk. He's crying and moving unnaturally. Hysteria!

In the middle of the attic a single chair stands. Above it a rope with a loop is hanging.

Paul stands on the chair. With shaking hands he puts the loop on his neck.

Suddenly, Edward rushes into the attic.

Seeing him Paul overturns the chair. In the last moment Edward catches him. They're fighting with each other.

Finally, they fall on the floor as the rope breaks.

Edward helps Paul to get up. He slaps him with an open hand. Paul lurches and falls.

EDWARD

Are you out of your mind?! What were you thinking about?!

Paul kneels on the ground, crying.

PAUL

I can't--deal with this!

EDWARD

A fuckin' egoist! How could you've done this to Julie? What would happen with her then? She's just lost her parents! Now she's gonna lose her brother too?

PAUL

Edward, I also lost them... What should I do? I'm too weak...

Edward squats next to Paul.

EDWARD

Should I slap you again? You've got no choice. You've got to be a man. You're not responsible anymore just for yourself. You've to take care of Julie now.

He hugs Paul.

EDWARD (CONT'D)

Paul, you must be strong. You can do it. And I will help you. I won't leave you alone. Ever.

PAUL

Will you be there for me?

Edward nods.

INT. PAUL'S APARTMENT - BEDROOM - MOMENTS LATER (PRESENT DAY)

Paul sits on the bed, takes out a cell.

PAUL

(into phone)

Edward, I've changed my mind. I'm in.

INT. RYAN'S FLAT - KITCHEN - DAY

Ryan is preparing breakfast. An omelette is frying on a pan.

Behind him is a table set for two persons.

RYAN

It's done.

After a moment, Sarah enters, smiling.

SARAH

Something is burning.

RYAN

Shit!

Ryan is trying to save a breakfast. Unfortunately it's mission impossible.

RYAN (CONT'D)

Fuckin' omelette!

Caringly, Sarah snuggles into him.

SARAH
Easy, it's just an omelette.

Dissatisfied, he shakes his head.

RYAN
I can't do anything properly. Why
does it have to be so hard?

SARAH
It isn't true. You're doing great.

She kisses him on the cheek.

SARAH (CONT'D)
I'm so proud of you. You've managed
to stand on your own two feet.

RYAN
Yeah... The prison helped me back
on my feet.

Sarah smiles.

SARAH
Enough of breaking the law. You're
a new man.

Ryan nods half-heartedly.

RYAN
That's true.

EXT. SECOND GAS STATION - DAY

Edward's car stops by a pump. Edward gets out, starts filling
up the car.

He carefully looks around the gas station.

EXT. PAVEMENT - DAY

Paul is taking photos of the gas station from a distance.

INT. RIFLE RANGE - DAY

Edward is practicing shooting. All his shots are accurate.
Right in a target.

INT. PAUL'S APARTMENT - JULIE'S ROOM - NIGHT

Paul covers Julie with a blanket, kisses her in a forehead. He turns off a light and leaves.

EXT. SECOND GAS STATION - NIGHT

Edward's car stops by the entrance. Edward gets out. Paul stays at the wheel.

INT. SECOND GAS STATION - NIGHT

Edward is standing by a check-out counter with the gun in his hand. A cashier is packing a money into the bag.

EXT. SECOND GAS STATION - NIGHT

Edward's car burns tires.

INT. EDWARD'S APARTMENT - LIVING ROOM - NIGHT

Edward dumps the money out of the bag on a table. There are so many banknotes that they cover the table entirely and even fall on a ground.

Edward and Paul are laughing--"We've made it!."

FADE OUT.

TITLE OVER BLACK:

26 DAYS TO EXECUTION

FADE IN:

INT. PUB - EVENING

A stylish room localized in a basement. It's almost empty.

Edward and Paul sit by a table. On the table are two mugs half empty.

EDWARD

Just say it, you enjoy it too,
don't you?

PAUL

What?

EDWARD

Our new job.

Rodriguez holds off.

PAUL
All right... I do.

Paul takes a gulp.

EXT. PARK - EVENING

The sun has already set. There's no one in the neighborhood.
Edward and Paul are strolling.

EDWARD
I wanna do something bigger.

PAUL
What do you mean?

EDWARD
A bank.

Paul stops.

PAUL
A bank?! Are you fuckin' kidding me?!

EDWARD
Calm down. I'm talking about a small one. In some not popular neighborhood.

Paul ponders.

PAUL
Two of us are not enough for this job.

EDWARD
I know. We've gotta find someone else.

Paul nods.

EXT. COFFEE HOUSE - DAY

Ryan and Sarah are strolling holding each other's hand. They come up to a small, cosy coffee house. They stop in front of it.

RYAN
Eh... Before I went to the prison you hadn't had to work.

Sarah smiles.

SARAH

Hey, I don't complain. You don't have to either. What's important is that you can work on the right side of the law.

RYAN

Yeah...

SARAH

You've changed. For the better!

He kisses her goodbye.

EXT. POOR DISTRICT - DAY

A few PROSTITUTES are standing on the pavement. Nearby, a homeless man sits in his cardboard box.

Ryan is passing them. One of the prostitutes accosts him.

PROSTITUTE

What can I do for you, honey? With pleasure I would devote my time to you.

RYAN

No, thanks.

Ryan keeps on walking, closes his eyes.

SARAH (O.S.)

You've changed. For better!

INT. DINGY CORRIDOR - DAY

Ryan rings the doorbell but it doesn't work. He knocks at the door.

After a while, the door opens. TREVOR (25), muscular, with many tatoos appears.

TREVOR

Your ass isn't in jail?

RYAN

Fuckin' warm welcome.

TREVOR

Savoir-vivre isn't my strong point.

Trevor lets him in.

INT. TREVOR'S FLAT - HALL - DAY

Trevor closes the door.

TREVOR
The same as always?

Ryan nods.

TREVOR (CONT'D)
Wait a minute.

After a while, Trevor returns with a plastic bag in his hand.

RYAN
Could I pay you in few days?

TREVOR
Man, are you fuckin' kidding me?!

RYAN
Please, I just left the prison and
need to recover.

TREVOR
Who the fuck do you think I am?
Mother Theresa?

RYAN
Geez! Did I ever cheat on you? No!
Quite the opposite. I risked my
neck for you several times.

After a moment of hesitation, Trevor hands Ryan the bag.

TREVOR
Don't tell anybody. I don't want my
reputation to be tainted.

INT. RYAN'S FLAT - BEDROOM - DAY

Ryan' resting on a bed. Next to him lays used syringe. Ryan
is HIGH.

INT. BILLARD CLUB - DAY

Interior in a modern style. In two long rows stand billard
tables. The club is half-empty.

Edward is playing alone on one of the billard tables.

On a table next to him stands a mug with beer.

His cell RINGS. Edward checks the display, rejects the call.

He's getting ready for another shot.

INT. EDWARD'S FAMILY HOUSE - LIVING ROOM - DAY

Edward's mother is standing by the table which is decorated very solemnly.

EDWARD'S MOTHER
(into phone)
I hope you remember about our
dinner today?

INTERCUT - DOWNTOWN/LIVING ROOM

EDWARD
(into phone)
There's a problem. I've got a
really hard exam tomorrow. I wish I
could deal with it earlier but I
still have much work to do.

EDWARD'S MOTHER
(into phone)
Can't you drop in at least for an
hour?

EDWARD
(into phone)
I'm sorry... But, hey, maybe it's
better you're gonna eat dinner only
with each other. The thirtieth
anniversary is a helluva day.

EDWARD'S MOTHER (O.S.)
That's why we wanted you to come.
It's a pity but after all your
education is what we care more
about. So get down to that
studying. I love you. Bye.

EDWARD
(into phone)
I love you too. Bye. And happy
anniversary!

EXT. DOWNTOWN - DAY

Edward marches down the street, takes out the cell.

EDWARD
(into phone)
Hi, mom. I'm sorry I didn't answer
but I was in the middle of my
classes.

EXT. HOUSING ESTATE - DAY

Great amount of apartment buildings. Each one is decorated with graffiti. Street is covered with rubbish.

Two homeless are rummaging in a dumpster. They take out some metal as well as broken TV and put it into a shopping cart they have with themselves.

The housing estate looks like slums. There's no hope for a better future.

They come up to some tenement covered in obscene inscriptions.

PAUL

Here we are.

Paul rings the intercom.

INT. RYAN'S FLAT - HALL - DAY

In the doorway Ryan is standing.

He lets Edward and Paul inside and closes the door on every lock. He eyes them up.

They follow Ryan through the hall covered in semi-darkness and rubbish.

INT. RYAN'S FLAT - ROOM - DAY

They get inside, sit at a table.

RYAN

What do you want?

Edward and Paul look at each other.

EDWARD

We're looking for someone with proper experience.

Ryan once again eyes them up.

RYAN

Who the fuck are you?

EDWARD

Have you heard about the recent gas station's robberies?

RYAN

Maybe.

EDWARD
Do you know who's behind that?

RYAN
There are some rumors...

EDWARD
So you know shit.

Edward smiles.

RYAN
It was you?

Edward nods.

EDWARD
What would you say, if I told there
is a greater job on the horizon?

RYAN
Greater?

Edward looks first at Paul and then at Ryan.

EDWARD
Yeah. But two persons aren't
enough.

RYAN
I don't wanna hear it. I've just
got out of prison. And I'm not
planning to go back.

EDWARD
Maybe you will just listen to what
we have to say?

Ryan jumps to his feet.

RYAN
Get the fuck out of my house.

INT. STAIRCASE - DAY

Edward and Paul are walking down.

PAUL
It didn't go well.

Edward smiles cunningly.

EDWARD
I think it went pretty well.

EXT. COFFEE HOUSE - NIGHT

Ryan is pacing up and down in front of the entrance, holding a flower bouquet in his hand.

After a while, Sarah comes out. She smiles noticing Ryan.

SARAH
(pointing at flowers)
These are for me?

RYAN
(passing her flowers)
Here you are.

SARAH
They're beautiful.
(beat)
What are you doing here anyway?

RYAN
It's not the best neighborhood, you know. I didn't want you to walk alone.

EXT. RYAN'S FLAT - NIGHT

Ryan and Sarah approaches the entrance. From the shadows TREVOR and two big MUSCLE MEN emerge.

TREVOR
Ryan, Ryan. What should I do with you?

RYAN
Oh man, not now.

SARAH
(to Ryan; whispering)
What's going on?

Ryan bends, kisses her hair.

RYAN
(to Sarah)
Everything's gonna be alright.

Trevor comes closer.

TREVOR
I'm sure you've made a good use of my stuff, but now it's high time to pay.

SARAH
Stuff?

RYAN
 (to Sarah)
 Not now.
 (to Trevor)
 Soon I'm gonna settle everything.

Trevor stands in front of Ryan, puts his hands on Ryan's face.

TREVOR
 I know you will.

He headbutts him. Ryan falls.

TREVOR (CONT'D)
 Otherwise I will have to visit you again.
 (looking at Sarah)
 And your beautiful friend.

EXT. DOWNTOWN - DAY

IN FRONT OF THE BETTING SHOP -- Paul is waiting.

After a moment, Edward gets outside. He is putting his wallet into a pocket.

They start walking down the street.

PAUL
 I can't understand why you play this.

EDWARD
 It's not a game. It's much more than that.

PAUL
 You succeed once and then loose five times.

EDWARD
 Maybe. But it's not about the money.
 (smiling)
 Adrenaline. This is the only thing which counts.

They come up to a pedestrian crossing. Without looking around Edward gets on a street.

Just before him a hearse drives. It nearly hits Edward.

PAUL
 Fuckin' cocksucker! He passed you by inches.

Edward follows the driving away hearse with his eyes.

PAUL (CONT'D)

That Ryan... Yesterday's meeting
was a total disaster. It was a bad
idea.

Edward taps Paul's arm.

EDWARD

I've told you already, I have a
good feelings about it.

INT. RYAN'S FLAT - BEDROOM - DAY

Noises from another room wake up Ryan.

INT. RYAN'S FLAT - LIVING ROOM - MOMENTS LATER

A bag lays on the couch, almost full. Sarah is finishing
packing her clothes.

Ryan enters.

RYAN

What are you doing?

SARAH

Surely you can see.

Ryan wants to kiss her but Sarah recedes.

RYAN

Why are you packing?

SARAH

I'm moving out.

RYAN

What?!
(beat)
But why?

Sarah snorts.

SARAH

Why?! I thought you've changed! But
clearly I was wrong. Big time.

RYAN

Baby...

He tries to touch her, but she pushes his hand away.

SARAH

Ryan, it's OVER.

Ryan freezes.

FADE OUT.

TITLE OVER BLACK:

22 DAY TO EXECUTION

FADE IN:

INT. CINEMA - SCREENING ROOM - NIGHT

The movie ends. Lights turn on. People starts to leave the room.

Ryan is standing at the foot of the stairs. He's got a cart with garbage bins and detergents.

He's waiting for people to leave.

INT. CINEMA - SCREENING ROOM - LATER

Ryan's cleaning up cinema chairs.

INT. MODERN GYM - NIGHT

Relatively empty. TWO ATTRACTIVE WOMEN jog on running machines.

Edward lies on a bench, doing a barbell press.

INT. CINEMA - SCREENING ROOM - CONTINUOUS

SHIFT SUPERVISOR, young man, gets inside.

SHIFT SUPERVISOR
Number two is poorly cleaned.

RYAN
In a moment--

SHIFT SUPERVISOR
I'll deduct it from your salary.

When shift supervisor's leaving Ryan looks angrily at him.

RYAN
Fuckface.

INT. MODERN GYM - CONTINUOUS

Edward works out at butterfly press. His muscles tense up with each repetition.

INT. CINEMA - SCREENING ROOM - CONTINUOUS

Resigned Ryan drops into a chair, gazes at a ceiling for a while.

Eventually, he takes the cell out.

INT. MODERN GYM - CONTINUOUS

Edward's cell lying on the ground starts ringing. He picks it up.

EDWARD
(into phone)
Yeah?

INT. CINEMA - SCREENING ROOM - CONTINUOUS

RYAN
(into phone)
Let's meet.

Silence.

RYAN (CONT'D)
(into phone)
Hello?

INT. MODERN GYM - CONTINUOUS

Edward slightly smiles.

EDWARD
(into phone)
Okay.

INT. SPACIOUS FLAT - NIGHT

NATHAN COLLINS (45) and four others guys sit at he table. They play poker.

A HUGE GUY takes a glance at him.

HUGE GUY
Rumor has it you busted this
fuckin' psycho, who killed those
two girls a year ago?

NATHAN COLLINS

So far, so good, but--I've lost too much today and I might have a problem with a quick repayment.

Thickset man smiles.

THICKSET MAN

Don't worry, I'll wait. It's not a big deal.

(beat)

But, if I need a legal aid then I can count on you, alright?

Frightened, Nathan nods.

NATHAN COLLINS

Fair enough.

INT. STRIP CLUB - CONTINUOUS

Edward, Paul and Ryan sit together.

RYAN

I realize that our first meeting didn't go nicely. Let's start from the beginning, okay?

Paul seems to be unconvinced. He is looking around nervously with his sigh lowered.

For a change, relaxed Edward is lounging in the chair. He's watching a dancer taking off her bra.

EDWARD

(laughing)

Cool place.

(seriously)

Get down to brass tacks.

RYAN

I thought your proposal over.

His companions look at themselves. Edward nods.

RYAN (CONT'D)

Fifty percent.

EDWARD

What?

RYAN

It's my share. Other way I won't take part in it.

EDWARD

Forty.

Ryan shakes his head.

Edward gets up.

EDWARD (CONT'D)
It was nice to meet you.
(to Paul)
It's a waste of time.

Both of them start to leave.

Ryan jumps to his feet.

RYAN
(screaming)
Let there be forty.

Edward turns to him.

EDWARD
Thirty five.

FADE OUT.

TITLE OVER BLACK:

16 DAYS TO EXECUTION

FADE IN:

EXT. BANK - DAY

Sunny. Calmly. Almost empty.

The VAN stops in front of the bank's door.

INT. VAN - DAY

Ryan sits at the wheel. Edward on his right, Paul in the back. All dressed black.

EDWARD
Get rolling.

Paul leaves the car.

EXT. BANK - CONTINUOUS

Paul opens the back door of the van. Next, he turns back to the car and stays on guard.

INT. VAN - CONTINUOUS

Edward quickly looks at the surroundings, then at Ryan.

EDWARD

Move on.

They get out of the van. The key is left in the ignition.

EXT. BANK - MOMENTS LATER

Edward and Ryan are walking towards the entrance, turned back to us. Edward has a bag on his shoulder.

They put balaclavas on, take handguns out and get inside.

INT. BANK - DAY

Almost empty. There are one PENSIONER and two WOMEN inside who are served by two FEMALE BANK CLERKS.

The building is patrolled by two SECURITY GUARDS. The FIRST one stands by the entry, the SECOND walks around.

Edward and Ryan storm in. Ryan immediately hits the first guard with the handgun. He falls down to the ground.

Ryan stops in the middle, aims at the people. Edward stands beside him.

RYAN

GET DOWN ON THE FUCKING FLOOR!

EDWARD

That's not a movie so nobody plays a hero.

Hostages are being gathered in the middle of the room. Edward waves at one of the bank clerks with the gun.

EDWARD (CONT'D)

Come here.

He takes the bag, throws it down to her legs.

EDWARD (CONT'D)

Put the money in there. You have got two minutes. Be a good girl or--
(pointing at Ryan)
--he's gonna kill your friend.

Edward takes a look at the watch.

EDWARD (CONT'D)

HERE WE GO!

The clerk picks up the bag. It accidentally slips out. She starts crying.

RYAN

Faster! No time to waste!

The woman picks up the bag again and moves towards the cashier's desk.

EDWARD

Hurry up, hun. You wanna have these people blood on your hands?!

Suddenly, the wounded GUARD starts coughing.

BANG! Ryan lowers the hand with the gun. He shot the guard.

People are screaming. A red puddle appears around the body.

EDWARD (CONT'D)

Shut up!

A warning shot in the air.

Immediately dead silence.

The door opens. Paul runs in, wearing a balaclava.

PAUL

What the fuck is going on?!

RYAN

This cocksucker pointed the gun at me. Luckily I was faster.

After a moment, Paul notices the body of the GUARD.

PAUL

Fuck!

Edward comes up to the woman. She's still putting the money in the bag as he takes the bag away from her and goes away.

EXT. BANK - CONTINUOUS

All three escape to the van.

The engine starts. PURR! The van goes away.

INT. EDWARD'S APARTMENT - BATHROOM - DAY

Filthy. Dirty clothes on the floor.

Paul wipes his face with the water from a washbasin, dries himself, looks in the mirror.

PAUL

Fuck...

He runs up to a toilet, quick as a flash, kneels down, lifts a board. He is throwing up.

INT. EDWARD'S APARTMENT - LIVING ROOM - DAY

There is even bigger mess. Edward and Ryan sit on the couch. Paul slowly walks into the room, looking badly.

PAUL

(to Ryan)

How could you kill a man...

RYAN

You weren't there. That shitty dong took the gun out. I had no choice.

Ryan grins like the Cheshire Cat.

RYAN (CONT'D)

Live and let live.

Paul loses his temper, catches Ryan's T-shirt. In response Ryan pushes Paul away.

Paul loses balance, tumbles.

At the moment Edward stands between them.

EDWARD

Calm down! Both of you!

Ryan comes up to the door, stops.

RYAN

(to Edward)

If your friend's spoiling for a fight, I'm there.

EDWARD

Be quiet, okay?

Ryan sighs and leaves the apartment. Paul stands up, adjusts his clothes, shakes his head, looks at Edward. A grudge in his eyes.

PAUL

This was a great mistake. We shouldn't have asked him for help.

EDWARD

Don't torment yourself--

PAUL

We've got blood on our hands!

EDWARD
Don't exaggerate! You didn't shoot
this guy.

PAUL
It's our fault.

Edward comes up to Paul. They stand opposite to each other.

EDWARD
Don't say that!

PAUL
But it's true. I already know what
we should do next.

EDWARD
What?

PAUL
Go to the police. We've gotta plead
guilty.

CRACK! Edward punches Paul across the face. Paul touches his
cheek, which is turning red.

EDWARD
GET A GRIP!

PAUL
Get a grip?! After something like
that?!

EDWARD
Keep in mind that somebody must
take care of Julie. Prove you're a
man!

Edward inches to him, touches Paul's second cheek.

EDWARD (CONT'D)
I beg you.

Smiles softly.

EDWARD (CONT'D)
(laughing)
Don't make me hit you again. The
die is cast.

Paul sighs.

PAUL
Okay. I won't disappoint you.

EXT. HIGH-RISE - DAY

Ryan sits on a bench, smokes.

Edward comes up to him..

EDWARD

Try to understand him. He's been through a lot.

RYAN

What a poor thing! I didn't know he's so sensitive.

(beat)

I don't give a fuck about it.

Ryan finishes the beer, starts leaving.

EDWARD

Give him a chance. I'm gonna give you a shout before the next action.

RYAN

Next?

(beat)

Will our chicken manage to do this?

EDWARD

We've come a long way together. I know his limits. Yeah, he can do this.

INT. CHURCH - DAY

Darkness. A lot of benches in the rows. Place is empty, excluding THREE PEOPLE praying in silence.

Paul comes inside, deeps his hand in the holy water, makes a sign of the cross.

INT. CHURCH - CONFSSIONAL - DAY

Paul is kneeling.

PAUL

I haven't been here for a long time... I don't know what to begin with...

He takes a deep breath.

PAUL (CONT'D)

I did terrible things...

INT. BANK - DAY

POLICE TECHNICAL SERVICES are securing the area. A POLICE PHOTOGRAPHER is taking pictures of the crime scene. By the body of murdered guard a DETECTIVE is kneeling. CAPTAIN PHILLIPS approaches him.

PHILLIPS
What do we have here?

DETECTIVE
The bank robbery. He was killed by one of the burglars.

Phillips points at the body.

PHILLIPS
He wanted to stop them?

Detective shakes his head.

DETECTIVE
I don't think so.
(beat)
Do you realize who is in control of this bank?

PHILLIPS
Yeah... Fuck, I gotta inform them.

INT. RYAN'S FLAT - LIVING ROOM - NIGHT

Ryan sits at the table, dividing a portion of cocaine into lines. He sniffs in one of them. He leans back satisfied.

EXT. TENNIS COURT - DAY

Sunny. Edward is playing a tennis match with Paul. Fierce fight. Tennis ball is flying across the court, over and over.

Edward plays a short ball to Paul, who isn't supposed to reach it. Unexpectedly, he returns the ball mighty. Knockout.

Edward breathes heavily.

EDWARD
Let's take a break.

They sit on a bench.

EDWARD (CONT'D)
We're gonna heist, once more.

PAUL
Once more?! Are you kidding me?

EDWARD

Believe me, it's gonna be our last action.

Disillusion at Paul's face.

EDWARD (CONT'D)

The last one. Everything's gonna go according to the plan this time. Without any complications.

(beat)

Please, withstand.

Paul nervously gets up.

PAUL

Do you believe him? Did he really shoot him in self-defence?

(beat)

You were there--

Edward hesitates with an answer.

EDWARD

Yes. It was self-defence.

INT. DINGY CORRIDOR - DAY

Ryan is banging at the door.

INT. TREVOR'S FLAT - LIVING ROOM - DAY

The room is full of the high-end home electronics. Big TV, home cinema, consoles. In one of the walls huge glass aquarium is built in, with tropical fishes inside.

Trevor is sitting comfortably in front of a glass table, with a water pipe on it.

Ryan throws thick envelope at the table.

TREVOR

Did you add the interest?

Trevor reaches for the envelope, checks its content, smiles widely.

Ryan watches him with anger in his eyes.

TREVOR (CONT'D)

It's good.

Trevor raises his eyes at Ryan, grins.

TREVOR (CONT'D)

Why are you so glum?

Suddenly, something crosses his mind.

TREVOR (CONT'D)

Oh, yes. Sarah. I've heard you've split up, right? Sure as hell she couldn't enjoy your bad habit.

RYAN

If someone didn't make scenes in front of my home there wouldn't be any problems.

TREVOR

Buddy, it was strictly business. Lets not mix it with our friendship, OK?

Ryan turns around to exit.

TREVOR (CONT'D)

Speaking of the friendship. You wouldn't mind if I scored her? You're not together, anyway.

(beat)

I gotta say, I've always liked her round ass.

Ryan turns to Trevor--"It's enough, asshole".

Ryan overturns the table, smashing the water pipe. He grabs Trevor, throws him on the floor.

Trevor momentarily gets up and furiously flings Ryan. He strikes a blow, but is blocked by Ryan's forearm. Ryan kicks him with full force in the stomach.

Trevor writhes in pain on the floor. Ryan lifts him and throws directly into the aquarium. The glass breaks flooding the whole room with water. Fishes are nervously jumping on the floor.

Trevor, all wet and bloodied, is lying on the floor.

TREVOR (CONT'D)

You're a dead man, motherfucker.

Ryan reaches a pillow.

RYAN

Funny you're saying this.

TREVOR

Fuck you.

Trevor tries to get up but he is kicked by Ryan. He starts choking him with the pillow. Trevor is fighting for a moment, but he doesn't stand a chance against Ryan's rage.

Trevor dies.

EXT. TENNIS COURT - MOMENTS LATER

Edward and Paul are still sitting on the bench.

PAUL
We've gotta end with this!

Edward nods.

EDWARD
As soon as possible, Paul. I
promise.

Paul sighs.

EDWARD (CONT'D)
I'm gonna take care of Ryan. He has
to cooperate.

Edward slaps Ryan on the back.

EDWARD (CONT'D)
Are you free this evening?

INT. SECOND NIGHTCLUB - DANCE FLOOR - NIGHT

People dancing in a great squeeze. The darkness is incessantly lit up by flashing lights.

INT. SECOND NIGHTCLUB - VIP LOGE - LATER

Edward and Paul sit with four SEXY GIRLS (all about 20) at a table full of vodka, tequila and many other drinks.

Edward empties a glass. Beside him, Paul is smoking, paleface, his hair wet from sweat.

INT. SECOND NIGHTCLUB - DANCE FLOOR - LATER

Edward and Paul dance with girls.

Edward gropes one of them, kisses her. She reciprocates it.

Paul spots it. Embarrassed--"Dude, what are you doing?!"

EXT. SECOND NIGHTCLUB - NIGHT

Edward opens a taxi door for the GIRL who danced with him. She gets inside. Edward tries to join her but Paul catches him at the last moment.

PAUL
Edward! Wait!

Edward stops, looks at him.

PAUL (CONT'D)
You're making a mistake. Huge
mistake.

EDWARD
I'm having a great time. You should
give it a go too.

PAUL
And what about Natalie?

Edward bends.

EDWARD
She won't find out, will she?

PAUL
It's up to you.

Edward gets into the taxi. Door still open.

PAUL (CONT'D)
Come back down to earth. You're
gonna regret it.

Edward slams the door. Taxi drives off watched by Paul.

EXT. STREET - NIGHT

Paul's phone rings so he answers it.

PAUL
(into phone)
Have you changed your mind?

NATALIE (V.O.)
Paul?

PAUL
(into phone)
Natalie?

NATALIE (V.O.)
Do you know anything about Edward?
I called him but he didn't answer.

He brushes the cell aside.

PAUL
(to himself)
Fuck...
(into phone)
(MORE)

PAUL (CONT'D)

Edward didn't feel well when I talked with him the last time. He's probably sleeping right now. Don't worry about him. I think it'll be best if you call him tomorrow.

NATALIE (V.O.)

I guess so. Thanks, Paul.

INT. UNKNOWN BEDROOM - NIGHT

Dim light. Edward's kissing the GIRL, puts his hands on her breasts. He throws her at the bed.

GIRL

I like tough guys. Fuck me like a hooker.

Edward smiles.

EDWARD

It's in the bag!

He jumps on the bed, starts tearing her dress off, kissing in the meanwhile.

INT. PAUL'S APARTMENT - HALL - NIGHT

The door is opened by Paul who gets inside, trying to be quiet.

He gently opens the door to Julie's room.

PAUL'S POV

Julie sleeps in the bed.

BACK TO SCENE

For a while he's observing her.

INT. PAUL'S APARTMENT - BEDROOM - NIGHT

Paul pulls out his cell phone, makes a call.

No answer.

PAUL

(to himself)

Damn it! Edward, what the hell are you doing...

INT. UNIVERSITY - AUDITORIUM - DAY

Almost empty. Paul is one of the few students.

Suddenly, Edward gets inside with sunglasses on his face, sits down in the last row.

He is noticed by Paul. After a while, Paul gets up and sits by Edward.

PAUL

What's going on with you? How could you have left with that girl?

EDWARD

She gave head greatly.

PAUL

(ironically)

That's fuckin' hilarious!

(beat)

Natalie called me last night. Do you realize what you've done to her?

Lecturer cannot stand it.

LECTURER

Am I disturbing you?

Paul is embarrassed.

PAUL

We're sorry. It won't happen again.

Edward pays no attention to it, stands up and leaves the auditorium.

PAUL (CONT'D)

I'm really sorry.

Paul also leaves.

INT. UNIVERSITY - CORRIDOR - MOMENTS LATER

Edward walks being chased by Paul. He's in such a rush that they nearly overturn.

EDWARD

Watch out!

PAUL

What the fuck are you doing?

EDWARD

Nothing...

Edward turns away, tries to carry on walking.

PAUL
 (about Edward)
 Look at yourself! You've changed!
 For the worse.

Edward stops, turns to his friend.

EDWARD
 Shit... I'm sorry. I don't know
 what's got into me.

PAUL
 Yeah?

EDWARD
 To be honest... I've completely
 lost my head.

They look at each other. Paul nods. Understanding in his eyes.

PAUL
 Nothing's lost. But you've gotta
 talk to Natalie.

EXT. NATALIE'S HOME - EVENING

Edward waits in front of the house, looks at the watch.

The door opens and Natalie comes up to Edward.

NATALIE
 What do you think you're doing?!
 What's the matter with you?

EDWARD
 Natalie, let's take a walk, please.

EXT. OPEN-AIR SWIMMING POOL - EVENING

Opening hours have already passed.

Edward with Natalie sit close to a pool. She watches Edward, who is staring at the water.

EDWARD
 I'm sorry--

NATALIE
 (angry)
 You should be.

EDWARD
(sighing)
--for the things I did to you and
for those I'm gonna do.

Natalie is speechless.

NATALIE
(after a while)
I don't understand.

Finally, Edward looks at her.

EDWARD
I'm a disgusting bastard. When you
were trying to call me--
(pause)
I was cheating on you.

Tears appear in Natalie's eyes.

EDWARD (CONT'D)
I don't expect your forgiveness. I
would like to say I regret it-- But
I can't. I'm not the one I used to
be anymore.

She starts crying.

EDWARD (CONT'D)
But you really are the best thing
that has ever happened to me.

Edward tries to kiss her on the cheek but she pushes him away
with a disgust.

NATALIE
GO AWAY!

Edward stands up.

EDWARD
I hope you're gonna forget about me
someday. It's only my fault. I'm
sorry...

Edward heads to the exit. Natalie is left alone, crying, with
the head in her hands.

FADE OUT.

TITLE OVER BLACK:

6 DAYS TO EXECUTION

FADE IN:

INT. RYAN'S FLAT - BEDROOM - NIGHT

Ryan and RYAN'S LOVER, hot, lie naked on the bed.

RYAN
It was exactly what I needed.

RYAN'S LOVER
(invitingly)
It's a no-brainer.

Ryan sits, reaches a pack of cigarettes, helps her, lights both cigarettes.

RYAN
Tomorrow, I've got a big job.

RYAN'S LOVER
Do you wanna talk about it?

RYAN
Nope. Anyway, you wouldn't believe.

She purrs.

RYAN'S LOVER
At least give me a chance.

Ryan takes a newspaper from the table and throws it to her.

RYAN
Have you heard about the recent bank heist?

She looks at the front page.

RYAN'S LOVER
Yeah, I've heard about it. You don't wanna say--

She looks at him.

RYAN'S LOVER (CONT'D)
Oh, get out!

RYAN
Trust me. I'm a really bad guy.

She purrs.

RYAN'S LOVER
(sexy)
A bad guy?

RYAN
A true gangster.

The excitement in her eyes.

RYAN'S LOVER
I'm so... excited.

Ryan leans against the bed.

RYAN
Quickie?

She stands up.

RYAN'S LOVER
First, I must go pee.

RYAN
Now?

RYAN'S LOVER
I'll be right back.

She grabs her handbag.

RYAN
You need a purse for peeing?

She smiles.

RYAN'S LOVER
Hey, I'm a woman.

RYAN
Geez...

INT. RYAN'S FLAT - BATHROOM - MOMENTS LATER

Ryan's lover turns on the tap, picks up the phone and dials a number.

EXT. SECOND BANK - DAY

The VAN stops beside the bank's door.

INT. TINY ATTIC - DAY

Captain Phillips is standing by the window. He is watching something going on at the STREET through the binoculars. A short-wave radio is on the window sill.

Suddenly, short-wave radio crackles.

UNKNOWN MAN (V.O.)
Do we bust them?

No response.

UNKNOWN MAN (V.O.)
Captain Phillips?

PHILLIPS
(into short-wave radio)
Wait for the signal.

EXT. SECOND BANK - CONTINUOUS

Edward gets out of the VAN holding the balaclava in his hand.

OLD WOMAN comes up to Paul.

OLD WOMAN
You can't park here. Haven't you
seen a stop sign?

PAUL
We're leaving in a moment.

She gives up, irritated, and gets into the bank.

INT. VAN - CONTINUOUS

Ryan is still waiting--"Something is wrong. I can feel it."

KNOCK AT THE WINDOW

RYAN'S POV

Edward rushes him to action.

BACK TO SCENE

Ryan goes out.

INT. TINY ATTIC - CONTINUOUS

Phillips is still observing them, takes the short-wave radio.

PHILLIPS
(into short-wave radio)
Remember, be careful. The bank
doesn't know about our action.

INT. SECOND BANK - DAY

OLD WOMAN comes up to TWO SECURITY GUARDS.

OLD WOMAN

Excuse me. Some youngsters are blocking the street beside your bank. In my opinion you should react to it.

FIRST GUARD

Thank you for the information. We will take it up.

First guard looks at his partner.

FIRST GUARD (CONT'D)

Are you deaf?

EXT. SECOND BANK - CONTINUOUS

Ryan stands close to the van.

The SECOND GUARD is moving towards the van.

SECOND GUARD

Excuse me, you can't--

The guard notices the balaclava in Edward's hand, reaches a gun at once.

Edward spots him, accidentally dropping the balaclava on the ground.

EDWARD

Run!

SECOND GUARD

Drop the gun!

INT. TINY ATTIC - CONTINUOUS

Captain moves the short-wave radio closer to his mouth.

PHILLIPS

(into short-wave radio)

Bust them!

EXT. SECOND BANK - CONTINUOUS

Ryan immediately hides in the VAN.

INT. TINY ATTIC - CONTINUOUS

Phillips looks nervous.

PHILLIPS

(to himself)

Shit!

EXT. SECOND BANK - CONTINUOUS

The anti-terrorists are coming from far and wide.

Paul overturns while trying to escape.

Someone opens fire. Bullets are hitting van's back-door, which gapes in the process.

Edward is rushing towards the van, bullets flying beside him.

The van pulls out. Edward jumps, catches hold of the edge of the van's backside, barely hanging to it.

FIRE OF BULLETS.

Edward gets inside.

The van leaves.

Paul is left behind. Lying and sobbing on the ground, one of the cops handcuffs him.

EXT. ROAD - DAY

Ryan and Edward's van races the road which has two lanes in each direction.

They're chased by three police cars which are getting closer and closer.

INT. VAN - DAY (TRAVELING)

Edward notices police cars in the wing mirror.

EDWARD
Shit! Now what?!

Ryan grits his teeth.

RYAN
Hold on! I've got an idea!

EXT. ROAD - MOMENTS LATER

Van violently turns, crosses the median and gets on the opposite lane.

Police cars carefully do the same.

Now they are driving against the traffic.

Great mess. Cars are trying to avoid the hit and therefore are turning rapidly or slowing down, often crashing with each other.

INT. VAN - MOMENTS LATER

Ryan is extremely focused. He is firmly maneuvering between the cars which are driving from the opposite.

EXT. ROAD - MOMENTS LATER

Police cars were left in the back, but now they are closing in, maneuvering almost as good as Ryan.

INT. VAN - MOMENTS LATER

Through the front window we can see the wickets in the distance.

EXT. ROAD - MOMENTS LATER

One of the police cars comes abreast of van. They're racing against each other, but the police car can't get closer until the lane is free.

Now they are rubbing against each other.

The wickets are really close. Van decidedly turns and hits the police car.

BAM! Police car crashes into one of the wickets.

Van easily drives through and continues speeding. Two left police cars are still chasing him.

INT. VAN - MOMENTS LATER

Ryan hits the wheel.

RYAN
Yeah! C'mon bitches!

Edward looks at him with fear in his eyes.

EXT. ROAD - MOMENTS LATER

Van is visibly slower than the police cars so they quickly get close to it.

They are on van's tail.

INT. VAN - MOMENTS LATER

We are driving right ahead the lorry. Ryan does nothing to avoid the upcoming crash.

EDWARD
What the hell are you doing?!

INT. LORRY - DAY (TRAVELING)

The DRIVER hits the brake and turns the wheel, but the lorry is still going really fast. We're just inches away from Ryan and Edward's van.

EXT. ROAD - MOMENTS LATER

Because of hitting the brake and turning the wheel at the same time the lorry starts skidding.

INT. VAN - MOMENTS LATER

Just when we are about to crash into the lorry Ryan rapidly turns the wheel and omits the inevitable in the last moment.

INT. POLICE CAR - DAY (TRAVELING)

Through the front window we can see that the lorry is almost completely set across the lane.

The speed is too great to do anything.

EXT. ROAD - MOMENTS LATER

BAM! Police cars crash into the lorry.

INT. VAN - MOMENTS LATER

RYAN
Wohoo!

Edward doesn't move. He is still holding tight. After a moment he sighs really deeply.

EDWARD
You're fuckin' nuts!

Ryan laughs with great satisfaction.

EXT. FOREST - DAY

Van pulls over the road.

INT. VAN - DAY (TRAVELING)

Ryan drives, Edward beside him.

EDWARD

Fuck, fuck, fuck! What are we gonna do now?

RYAN

First, you've gotta cool down.

EDWARD

Bugger me! How are we gonna help Paul?

RYAN

We won't.

EDWARD

What?!

RYAN

Maybe, I'll arrive at the police station and set him free? Do I look like a fuckin' Vin Diesel?

(beat)

Sorry, but we're wanted now so at the moment we can only look for a hiding place and wait until the situation cools.

Edward hits the door, furious.

INT. POLICE STATION - INTERROGATION ROOM - DAY

Paul, with the handcuffs on his hands, sits at the table. He's alone.

Captain enters, holding a mug with coffee. He sits on the edge of the table beside Paul.

PHILLIPS

So? Tell me everything from start to finish. I wanna know who your accomplices are--

PAUL

I want a lawyer.

PHILLIPS

Don't compli--

PAUL

I WANT A LAWYER.

Phillips gets up.

PHILLIPS

As you wish.

(beat)

You had your chance.

He leaves the room.

EXT. EDWARD'S FAMILY HOUSE - GARDEN - DAY

Edward's father looks after a barbeque. All around Garden Party takes place. Attendants are having a great time.

Edward's mother comes up to her husband and hands him a beer. Edward's father grabs her hand and kisses it.

EDWARD'S FATHER

Thanks, sweetheart.

His wife smiles.

INT. EDWARD'S FAMILY HOUSE - KITCHEN - DAY

Edward's mother is unpacking a dishwasher. Her FRIEND helps her in the kitchen.

FRIEND

Where's Edward? I haven't seen him anywhere.

EDWARD'S MOTHER

In the last moment he called that he wouldn't appear. Supposedly, he's got a lot of studying.

FRIEND

Well, with time children cut off from their parents.

EDWARD'S MOTHER

Oh, I know, but it's the third week in a row when he is absent. He realizes that weekly barbecue is our old tradition. He always liked it.

FRIEND

Don't worry so much. He must really have many things on his mind right now.

EXT. OUTSKIRTS - DAY

The VAN is burning entirely.

Next to it, Ryan and Edward are getting into Ryan's car.

EXT. HOSTEL - DAY

Old and run down building.

Ryan's car arrives.

INT. RYAN'S CAR - DAY

Edward looks at his palms. They're shaking visibly.

INT. POLICE STATION - INTERROGATION ROOM - DAY

Nathan Collins, in a black suit, comes in, stops in front of a camcorder. He switches it off.

Paul frowns on him.

PAUL
Are you my lawyer?

Nathan smiles.

NATHAN COLLINS
Nathan Collins. I'm the prosecutor.

PAUL
As I said before I'm not gonna talk
with anybody until my lawyer
arrives.

Nathan pretends to be worried.

NATHAN COLLINS
You have huge problems, buddy. Let
me give you a piece of advice--

He leans against the table, in front of Paul's face.

NATHAN COLLINS (CONT'D)
You should cooperate with me.

He straightens up.

Paul stares at him, frightened.

NATHAN COLLINS (CONT'D)
Do you really wanna be accused of a
murder?

Paul starts crying.

Nathan smiles slyly.

NATHAN COLLINS (CONT'D)
I thought so.

INT. RYAN'S CAR - DAY

Edward sighs.

EDWARD

Must we really go in there? I would rather go home.

RYAN

For now it's the safest place for us. Trust me. We should wait here until we find out what they know about us.

EDWARD

Nothing! One big fuckin' nothing!

RYAN

They knew about the heist so they might know the details. And they have Paul.

EDWARD

He's not a--

RYAN

Rat?

EDWARD

Of course not!

Ryan sighs.

RYAN

They must have been observing us or we had the rat. You aren't the one, are you?

EDWARD

I'm not, for Christ's sake!

RYAN

Calm down, I believe you. Other way you would be dead already. Can we go now?

INT. HOSTEL - RECEPTION - DAY

Edward and Ryan stand in front of the counter. Ryan presses the bell.

After a moment, an unkempt FAT MAN appears, his age is difficult to assess.

FAT MAN

(to Ryan)

Oh, I haven't seen you for ages. But a leopard can't change it's spots.

A horrible smile on his face.

RYAN
(laughs)
It's the pot calling the kettle
black.

FAT MAN
The room, as usual?

RYAN
Yeah.

Ryan looks at Edward.

RYAN (CONT'D)
And one more.

Fat man looks for the keys. It's not an easy task as his desk
is one big mess.

FAT MAN
Gotcha!

He hands them to Ryan.

FAT MAN (CONT'D)
Which fluffs do you want?

RYAN
The same as always.

Ryan points Edward out to fat man with a head movement.

RYAN (CONT'D)
Fix him up with one too.

Fat man smiles dirty.

INT. HOSTEL - ROOM - DAY

A half-empty bottle of vodka stands on the table. Ryan's
drinking sitting in a chair. Edward paces up and down around
the room.

Outside, somebody knocks at the door.

Edward jumps at the sound.

RYAN
Take it easy.

Ryan answers the door.

REDHEADED AND BLONDE prostitutes walk inside, escorted by
muscular PIMP. Ryan puts his hands around blonde's waist,
kisses her neck.

RYAN (CONT'D)
Did you miss me?

BLONDE
(with Russian accent)
Very much.

PIMP
Look who's come to visit us!

The pimp shakes Ryan's hand and taps his back.

Ryan looks at the redheaded.

RYAN
Hello, stranger!
(beat)
I bet you can take care of my
friend, can't you?

READEHEADED PROSTITUTE
(with Russian accent)
He's in good hands.

INT. POLICE STATION - INTERROGATION ROOM - DAY

Nathan walks around. Paul observes his every move.

NATHAN COLLINS
Give me their names. That's all I
ask for.

PAUL
I won't be a squealer!

Collins sets his hands on the table, looks at Paul.

NATHAN COLLINS
Paul, you're gonna finish in a
prison cell. And you will never,
ever get out. Understand the
gravity of the situation.
(beat)
I can help you--and your sister.
Poor, little Julie. First she lost
her parents, now they're gonna take
her brother.

Paul explodes.

PAUL
Leave her out of it! I'll kill you
if--

NATHAN COLLINS
Give me those fuckin' names!

INT. HOSTEL - ROOM - DAY

Readeheaded lies in a bed, stretches, seductively. Edward sits in a chair, upset.

READEHEADED PROSTITUTE
What do you want to do?

EDWARD
Nothing. I had a really bad day.

READEHEADED PROSTITUTE
That's why I'm here. Let me help you relax.

EDWARD
Trust me. It's a bad idea.

She sidles up to him.

READEHEADED PROSTITUTE
C'mon. Be a man.

EDWARD
Please. Leave me alone.

READEHEADED PROSTITUTE
Can I ask you something?
(beat)
Somewhere out there is a girl who means a lot to you, am I right?

INSERT CUT: EDWARD'S MEMORY: Smiling Natalie looks at his direction.

Rage appears on Edward's face.

READEHEADED PROSTITUTE (CONT'D)
Aw, I hit the spot.

He grabs her and furiously throws at the bed.

Edward hurls himself at the prostitute and starts beating her.

INT. HOSTEL - ANOTHER ROOM - DAY

Blonde gives Ryan a blowjob.

INT. HOSTEL - ROOM - DAY

Redheaded lies on the bed, bleeding from mouth and nose. Bruises all over her body. A trace of blood on bedclothes.

Nearby, Edward is looking in the mirror. Tears are running down his cheeks.

INT. ICE RINK - DAY (FLASHBACK)

It's filled with the people skating. There is everybody - parents, kids, couples. Whole scene looks like taken from a charming fairytale.

On the bench, Edward's adjusting his ice skates.

In the meantime, Natalie enters the rink and does two circles. Edward watches her, smiling.

Edward gets up but stops in front of the entrance.

Natalie laughs admirably.

NATALIE

Come to me. Don't keep me waiting.

Edward carefully puts his leg on the sheet. A moment later, he uncertainly stands next to Natalie.

Edward observes skating people, tries to ride but loses his balance and falls on the ground.

Natalie skates to him, helps him rise.

EDWARD

Is it a big shame that I am not a good skater?

Natalie smiles.

NATALIE

Don't worry. It doesn't matter.

Edward brushes down.

NATALIE (CONT'D)

It just didn't cross my mind as you were the one who wanted to go here.

EDWARD

I know you like this place.

NATALIE

That's true. I like it.

Natalie kisses him on the cheek.

NATALIE (CONT'D)

I really do.

Natalie comes closer.

NATALIE (CONT'D)

(whispering)
And I like you too.

Edward smiles.

EDWARD
You said you like me.

NATALIE
Maybe even more than that.

INT. HOSTEL - ROOM - CONTINUOUS (PRESENT DAY)

Redheaded is still lying on the bed, jittery.

Edward keeps standing in front of the mirror.

READEHEADED PROSTITUTE
Please! Let me out...

BANGING ON THE DOOR.

READEHEADED PROSTITUTE (CONT'D)
HELP!

ANOTHER BANGING. Time after time. Suddenly, it STOPS.

The door pries open.

Pimp gets inside, spots beaten up prostitute.

PIMP
What the fuck is going on?

He grabs Edward by the collar, throws him to the floor then takes out a hunting knife.

PIMP (CONT'D)
I'll give you a lesson, cocksucker.

Pimp is slowly coming to him.

RYAN (O.S.)
If you move, I'll stick it up your
ass.

Pimp turns around. Ryan is pointing the gun at him.

PIMP
Fuckin' shitbag!

RYAN
Drop it before someone gets hurt.

Pimp's still holding the knife.

RYAN (CONT'D)
Don't make me repeat it. You know
me.

Pimps sighs, obeys his order.

RYAN (CONT'D)
 (to Edward)
 We're leaving.

Edward moves towards the door but stops by the prostitute, puts all his money beside her.

EDWARD
 I didn't want to do it...

His eyes brimming with tears.

EDWARD (CONT'D)
 Sorry for this.

INT. POLICE STATION - OBSERVATION ROOM - EVENING

Captain is looking through a Venice mirror at Paul sitting in the next room.

Nathan enters.

PHILLIPS
 I've sent people to Harper's flat.

NATHAN COLLINS
 And what about this offender?

PHILLIPS
 His flat is under permanent observation since we've received a tip off.

Nathan moves towards the exit, but stops and turns to Phillips.

NATHAN COLLINS
 Let me ask you something. From whom have you received that tip off?

PHILLIPS
 I've already told you. The prostitute always lets us know when she finds out something. In return we turn a blind eye to various little things. Her business is a great source of information.

NATHAN COLLINS
 Buddy... Come on. The NAME?

Captain shakes his head.

PHILLIPS

No way. I know who you play golf with. Besides, I'm aware of who the owner of those banks is. If they find them before we do those guys are gonna be dead.

INT. RYAN'S CAR - EVENING (TRAVELING)

Ryan drives furiously. Edward sits next to him.

RYAN

(sarcastically)

You're really nuts. Good for you.

(beat)

Are you proud of yourself?

Edward gives him a piercing look.

EDWARD

Fuck off.

EXT. HIGH-RISE - EVENING

THE POLICE CAR stands parked in front of the high rise.

ANOTHER POLICE CAR drives up to the building. POLICE OFFICERS get out.

EXT. NATALIE'S HOME - NIGHT

Semi-darkness. The sun is almost gone.

Edward tromps to a swing, sits on it and throws a glance at Natalie's home.

EDWARD'S POV

In one of the rooms a light is turned on.

BACK TO SCENE

Sadness in his eyes.

INT. NATALIE'S ROOM - NIGHT

Natalie's face is swollen from crying. She is holding a picture of her and Edward in her hand. Natalie averts her eyes from it and looks at the window.

EXT. NATALIE'S HOME - NIGHT

Edward sheds tears.

INT. NATALIE'S ROOM - MOMENTS LATER

Natalie comes up to the window and looks through it.

EXT. NATALIE'S HOME - MOMENTS LATER

Empty. Gusts of wind. The SWING is lightly swinging.

INT. POLICE STATION - CORRIDOR - EVENING

Paul, handcuffed, is escorted by two guards.

INT. HIGH-RISE - CORRIDOR - NIGHT

Edward notices that his apartment's door are ajar. He pulls out the gun.

INT. EDWARD'S APARTMENT - HALL - MOMENTS LATER

Edward carefully gets inside. There is a lamp turned on in the living room.

A man's voice comes from the room.

FIRST MAN (O.S.)

He's a boy from a rich family. Why should he take part in the heists? Without a doubt bright future awaited him. It doesn't make any sense.

SECOND MAN (O.S.)

Some people are just fucked up in their heads.

Edward cautiously looks in the room.

EDWARD'S POV - ROOM

A great mess, things are thrown all over the room. TWO MEN are searching through Edward's items. They are wearing police uniforms.

BACK TO SCENE

Edward withdraws quietly.

INT. HIGH-RISE - CORRIDOR - MOMENTS LATER

Edward is rapidly calling the elevator.

All at once one of the POLICEMEN exits the apartment.

POLICEMAN (SECOND MAN)

Shit!

He reaches out for a gun.

POLICEMAN (CONT'D)

Freeze! You're under arrest--

Elevators door open and Edward hops in.

INT. ELEVATOR - CONTINUOUS

Edward pushes the button and the door starts closing. We can see a policeman running towards the elevator. He wants to block the door with his arm, but doesn't succeed.

The elevator moves down.

INT. HIGH-RISE - HALL - CONTINUOUS

Policeman takes out a short wave radio.

POLICEMAN

To all units. We've found the suspect.

INT. NATALIE'S ROOM - NIGHT

Natalie lies on the bed, crying into a pillow.

She looks at a photo in a frame.

INSERT - PHOTO IN A FRAME

Edward with his hands around Natalie's waist. They look head over heels in love.

BACK TO SCENE

Natalie grabs the photo and throws it at the wall.

CRACK! It breaks into pieces.

INT. ELEVATOR - MOMENTS LATER

The door opens and Edward storms out.

INT. HIGH-RISE - GROUND FLOOR - MOMENTS LATER

Edward looks around. After a moment, he notices something.

EDWARD'S POV - ENTRANCE TO THE BUILDING

Three POLICEMEN enter. They spot him and instantly start running in his direction.

BACK TO SCENE

Edward rapidly makes a bolt.

INT. HIGH-RISE - RECEPTION - MOMENTS LATER

Edward jumps over the counter, accidentally overturning the receptionist standing in his way. He heads towards the receptionist's room.

INT. HIGH-RISE - RECEPTIONIST'S ROOM - MOMENTS LATER

Edward locks the door.

BANGING ON THE DOOR. Someone is trying to break in.

Edward comes up to the window.

INT. HIGH-RISE - RECEPTION - MOMENTS LATER

The policeman tries to force the door.

INT. HIGH-RISE - RECEPTIONIST'S ROOM - MOMENTS LATER

The policemen pry the door open. The room is empty and the window is open wide.

INT. RYAN'S FLAT - BEDROOM - NIGHT

Ryan sits on the bed. He takes out the cell and, after some hesitation, makes the call.

INT. SARAH'S BEDROOM - NIGHT

Sarah's phone starts ringing. She picks up the receiver.

SARAH
(into phone)
Hello?

INT. RYAN'S FLAT - BEDROOM - CONTINUOUS

Ryan holds the cell by his ear.

SARAH (V.O.)

Hello?

INT. SARAH'S BEDROOM - CONTINUOUS

SARAH

(into phone)

Who is this?

INT. RYAN'S FLAT - BEDROOM - CONTINUOUS

Ryan takes the cell away of his ear and hangs up.

INT. SARAH'S BEDROOM - CONTINUOUS

In the phone, the sound of broken connections.

Sarah sighs and hangs up the receiver.

INT. RYAN'S FLAT - BEDROOM - CONTINUOUS

Ryan sighs.

He puts away the cell and stares at the floor, lost in contemplation.

EXT. DOWNTOWN - NIGHT

Edward is rushing down the street. He keeps his head low and hands stuck in his pockets.

He turns to--

EXT. DOWNTOWN - BACKSTREET - NIGHT

Edward finally stops. He starts walking from wall to wall, nervous.

EDWARD

Think, think...

(beat)

Fuck!

He kicks one of the litter bins, which overturns loudly. It makes several big RATS escape across the backstreet.

Edward notices them and in the result something crosses his mind.

INT. RYAN'S CAR - NIGHT (FLASHBACK)

RYAN
They must have been observing us or we had the rat. You aren't one, are you?

EDWARD
I'm not, for Christ's sake!

RYAN
Calm down, I believe you. Other way, you would be dead already.

EXT. DOWNTOWN - BACKSTREET - CONTINUOUS (PRESENT DAY)

Edward clenches his fist.

EDWARD
(drawling)
Fuckin' cocksucker.

INT. RYAN'S FLAT - BEDROOM - NIGHT

Ryan is still sitting on the bed when his cell rings.

He spurts and answers it immediately.

RYAN
(with hope)
Sarah?
(beat)
Oh. Hi, Edward--Hold on--What?!--
Ok, I'll be right there in a moment.

EXT. GOLF CLUB - NIGHT

Nathan and MYSTERIOUS MAN are in one of the boxes at the golf club. They are competing in the longest distance hit. Nathan is preparing to hit a ball.

MYSTERIOUS MAN
My client is really satisfied with working with you.

Nathan hits a ball.

NATHAN COLLINS
You know me. I like to help. Have you found them?

MYSTERIOUS MAN

I don't know. I prefer not to know about certain things unless I have to.

NATHAN COLLINS

By the way, I wonder if those morons knew who they were robbing?

EXT. ABANDONED WARHOUSE - NIGHT

Darkly. Scary neighborhood. It's a place where you definitely don't want to be during the night.

Long rows of collapsed buildings. There's the ruin of the warehouse at the end of the street.

INT. RYAN'S CAR - NIGHT (TRAVELING)

Ryan passes the buildings one by one.

EXT. ABANDONED WAREHOUSE - NIGHT

Edward is waiting on the pavement.

INT. RYAN'S CAR - NIGHT

Ryan stops the car by Edward.

EXT. ABANDONED WARHOUSE - MOMENTS LATER

Ryan leaves the car. He puffs, shivering with cold.

INT. ABANDONED WARHOUSE - NIGHT

Completely empty. Darkness. The building looks as if it's going to collapse. Trash everywhere.

Ryan casts for a cigarettes packet, offers it to Edward, meets refusal. He lights himself one.

RYAN

Why are we here?

Edward, with his back to him, is looking around.

EDWARD

I've gotta disappear.

RYAN

Don't worry. We're gonna vanish without a trace.

Edward turns to Ryan, stands face to face with him.

EDWARD
Here we say goodbye.

RYAN
What?!

Suddenly, Edward takes a gun out. He points it to Ryan's head with shaking hand.

RYAN (CONT'D)
No, no, no! Hold on!

Edward hand is shaking even more. Cold sweat running down his pale face.

SHOT!

Ryan drops dead.

Edward slowly walks towards the exit but he falls down on his knees and VOMITS.

He topples on his back and STARTS CRYING.

EXT. ABANDONED WAREHOUSE - NIGHT

Edward leaves the building.

INT. EDWARD'S CAR - NIGHT

Edward shakes himself--"I've gotta pull myself together." He turns the key in the ignition. The engine starts.

EXT. ABANDONED WAREHOUSE - NIGHT

Edward's car pulls away.

FADE OUT.

TITLE OVER BLACK:

1 DAY TO EXECUTION

FADE IN:

INT. PAUL'S APARTMENT - HALL - DAY

THE BELL RINGS.

After a while, Julie opens the door. Edward stands across the door, holding a bag.

EDWARD

Hi, honey. Will you let me in?

Julie nods.

JULIE

Where is Paul?

Edward sighs.

EDWARD

I don't know how to put this...

JULIE

Did anything happen to my brother?

EDWARD

He... He had to leave for some time.

JULIE

Without me?!

EDWARD

He had no choice. It's not his fault. Please, understand him. You'll always be the most important person in his life. Keep this in your mind.

Tears run down her cheeks.

JULIE

Paul...

EDWARD

Until his return I'll take care of you. Everything's gonna be fine.

INT. PRISON CELL - DAY

Paul sits on the ground, staring with an empty gaze at the wall.

A clicking sound comes from the door. PRISON GUARD comes inside.

PRISON GUARD

You have a visitor.

Phillips emerges.

PAUL

What now?

PHILLIPS

Julie.

Paul rapidly rises.

PAUL
What happened?!

PHILLIPS
Frankly, we don't know. She
disappeared. Can your accomplice
have something in common with that?

PAUL
Anything goes.

Phillips gives a sheet of paper to Paul.

PHILLIPS
A neighbor has seen this man with
your sister. Do you recognize him?

Paul smiles.

PAUL
I'm sorry.

EXT. PARKING LOT - DAY

Peaceful. Not a living soul.

Julie and Edward head towards the car. He carries the bag and she has a rucksack on her back.

Edward puts all the luggage in the trunk.

They get inside and drive off.

INT. PRISON CELL - DAY

Paul is lying on the bunk, staring at the ceiling, lost in contemplation.

After a moment, he sits, takes off his shoes and takes out the shoelaces.

INT. EDWARD'S CAR - DAY (TRAVELING)

Edward and Julie are driving on the highway. Behind windows different buildings are being passed.

Edward and Julie are leaving the city.

INT. MODERN APARTMENT - HALL - DAY

The door is opened by Edward, who walks inside with Julie. He carries the bag in his hand. Julie has the rucksack on her back.

EDWARD
(about apartment)
Do you like it?

JULIE
It belongs to you?

EDWARD
To us. We're gonna spend some time here.

Tears in her eyes.

JULIE
Paul would like it, if he were here.

EDWARD
You're right about it.

INT. PRISON CELL - CONTINUOUS

Paul takes off his jacket and rips it to shreds.

INT. MODERN APARTMENT - KITCHEN - DAY

Edward checks all cabinets, finally opens the fridge. It's empty.

EDWARD
Julie! Could you come here, please?

INT. PRISON CELL - CONTINUOUS

Paul comes up to bars, makes sure he isn't watched.

INT. MODERN APARTMENT - KITCHEN - MOMENTS LATER

Julie goes inside.

EDWARD
What do you want for a dinner?

JULIE
Anything...

Edward smiles.

EDWARD

In any case, we should do the shopping.

Julie nods.

INT. PRISON CELL - CONTINUOUS

Paul rips the mattress.

INT. SUPERMARKET - DAY

The vegetables branch. There are vegetables and fruits in many colors. Edwards looks through all products.

EDWARD

Do you like tomatoes? I can prepare a spaghetti.

He lowers his head.

EDWARD (CONT'D)

Natalie always says it's my only dish which is eatable.

Edward sighs. Sadness in his eyes.

INT. PRISON CELL - CONTINUOUS

Paul gathers the parts together. He is preparing a makeshift rope.

INT. SUPERMARKET - CONTINUOUS

Edward is packing the tomatoes when he notices A MAN WITH THE GLASSES drawing near. He looks suspicious, his moustache is probably fake.

EXT. SINGLE-FAMILY HOUSE - DAY

TWO POLICE OFFICERS ring the door. After a while, Sarah opens.

The policemen are telling her something for a moment.

Suddenly, Sarah completely falls apart.

INT. SUPERMARKET - CONTINUOUS

Edward bends over Julie.

EDWARD
(whispering)
When I give you a signal, run.
Whatever happens, don't stop.
Remember, don't look back.

Fear in Julie's eyes. In Edward's too.

Edwards takes a lettuce and throws it at the MAN.

EDWARD (CONT'D)
RUN!

Julie flees but crashes into a woman and tumbles.

INT. PRISON CELL - CONTINUOUS

Paul is standing on a chair with a loop around his neck.

He steps off the chair and hangs in the air. He is choking for a moment but quickly stops moving.

INT. SUPERMARKET - CONTINUOUS

A man with the glasses takes a gun with the silencer out and aims at Edward.

TWO SILENT SHOTS. Edward falls down on the ground.

Julie watches the scene crying.

The killer moves closer. Points the gun at Edward's head.

SHOT.

People are screaming piercingly.

TEARS IN JULIE'S EYES.

FADE OUT.

END.