



MARKED FOR DEATH

SCREWFACE  
(to be retitled)

Written by

Michael Grais & Mark Victor

Victor & Grais Productions

FIRST DRAFT  
3-5-89

FADE IN:

ROLL CREDITS OVER:

EXT. BAYONNE, NEW JERSEY (10 MILES SOUTH OF NEWARK) -  
SUNRISE

A small town of 30,000 people, predominantly Italian-American blue collar and middle class. Their sturdy brick homes with well kept lawns were built thirty years ago for ten thousand dollars and are now worth ten times that. The people who live here are strong, ethnic and tight knit. This is small town America at its finest: safe and serene.

A NEWSPAPER DELIVERY TRUCK

moves down a tree lined street. Papers are tossed onto driveways. We FOLLOW one as it ROLLS to a stop behind a red pickup truck.

CLOSE ON TRUCK BUMPER STICKER

It reads: LOVE A VETERAN -- GIVE HIM YOUR CASH AND YOUR GUN. PAN UP to a typical two story, three bedroom, brick house.

CUT TO:

INT. MASTER BATHROOM - GENOVESI HOME

Half dressed, and shaving, is JOEY GENOVESI, 40, big, handsome, good natured. We HEAR the distant VOICES of young boys arguing as CARMEN GENOVESI, 35, blonde, pretty, and well educated, enters from the hallway.

CARMEN

They're at it again. Arguing and fighting. You should do something about it. They won't listen to me.

JOEY

Honey, ya' know how young cubs get strong?

CARMEN

(smiles)  
No. Tell me.

CONTINUED:

(CONTINUED)

JOEY  
 (pushing a fist into his  
 palm)  
 They test each other.

CARMEN  
 Joey, we aren't raising animals.

She turns to walk out of the room and Joey gives her a playful pat on the ass.

JOEY  
 (smiles)  
 Says who?

Carmen smiles and exits.

EXT. GENOVESI HOME - DAY - BUTCH GENOVESI

A scrappy half dressed eleven year old BOY races out of his house and grabs the morning newspaper. Following behind him is his fourteen year old brother FREDDIE.

FREDDIE  
 Gimme it!

BUTCH  
 Got it first!

FREDDIE  
 (moves at him threateningly)  
 Too bad. I'm bigger, runt!

Butch assesses the situation.

BUTCH  
 Dad says it's not the biggest who wins... it's the meanest.

From the look on Butch's face we know he's ready to find out who that is.

JOEY'S VOICE OVER  
 Hey you pukes...

ON JOEY GENOVESI

standing outside his front door bare chested.

CONTINUED:

(CONTINUED)

JOEY

... bring the paper to me.

Freddie and Butch look at each other and shrug. The bonds of love and respect are strong here. They bring their Dad the paper.

EXT. DOWNTOWN BAYONNE - DAY

Four square blocks of bars and restaurants built by Italian Americans.

ON JOEY GENOVESI

in his checkered apron, seated in a folding chair beside his GELATI ICE CREAM CART, reading the sports page. Across the street an ICE CREAM TRUCK pulls to a stop. A JAMAICAN, MONKEY, in his 20's, with dreadlocks and an ugly scar that runs up his neck and across his cheek steps out of the cab of the truck. Joe looks up and Monkey smiles at him. Joe frowns.

A CAR FULL OF TEENAGERS pulls up to Monkey's ice cream truck. Money exchanges hands. Monkey hands them four vials of crack. The car pulls out. Joe puts down his paper. A convertible pulls up and parks beside Monkey's ice cream truck. TWO PRETTY GIRLS, 19, in halter tops, bikini bottoms, long blonde hair, start talking to Monkey. One of the girls looks over at Joe and smiles seductively. Joe looks her over, embarrassed but attracted.

GIRL #1, (JENNY) with a sexy sway, moves across the street to Joe. She stands, hands on hips, very close to Joe's face, which is eye level to her bikini bottoms.

JENNY

Got somethin' to cool me off?

JOEY

(stands)

What ya' want? I got Italian ice...  
nothin' tastes better.

JENNY

(smiles)

On a stick. Please.

JOEY

You from around here?

CONTINUED:

(CONTINUED)

JENNY

Uh uh.

ON MONKEY

who looks over at Joe and the Girl, getting angry.

BACK TO JOE

handing the Girl a popsicle. She unwraps it and licks it, eyes on Joe, in an unmistakable suggestion of sex. Joe tries to stay cool.

JOEY

That's a buck.

JENNY

(sweet)

Fuck you.

Joey looks confused. Then smiles realizing this is a come on.

ANGLE

Jenny saunters back across the street and gets into her convertible. Jenny smiles at Joe seductively as they take off. Joe turns and SEES MONKEY moving at him fast.

MONKEY

You on me corner, mon.

JOE

What?

MONKEY

Me corner, mon! You on it. Go!

JOE

(angry)

You move... I been here...

Monkey pulls out a .45 and fires point blank at Joe's head. Joe flies back into his truck and slides to the pavement.

EXT. MANHATTAN - NIGHT - ESTABLISHING

A full moon cuts through the clouds over the Big Apple. Fog drifts inland as REGGAE MUSIC PLAYS OVER.

## CAMERA TRACKS

Down deserted streets, past sleeping WINOS, BAG PEOPLE, and HEAVY METAL TYPES who buy "crack" from a LATINO on a corner. It CONTINUES down the mean streets, past a worn out HOOKER and a doped up ADDICT railing at the moon, and MOVES FAST toward the Hudson River. A FOG HORN BLOWS, A SIREN WAILS.

## INT. WAREHOUSE - NIGHT - VODOO CIRCLE

Thick with smoke from hundreds of candles. FIFTEEN CARIBBEAN MEN, young, lean, hard, pass huge joints of gunga from hand to hand while they dance with beautiful CARIBBEAN GIRLS in a large circle. We SEE flowers, pictures of Jesus, Halie Salassie, crosses, beads and cups of blood and herbs around a shrine in the center of the circle. On the ground are uzis, AK-47 assault rifles, shotguns, and big calibre hand guns.

## ON MONKEY

His gold teeth glitter as he smiles and takes a huge hit off a joint and hands it to NESTA, big, muscular and mean.

## ANGLE

As the warehouse door slides open and a white limousine moves past TWO GUARDS with shotguns and pulls to a stop by the voodoo circle. The MUSIC STOPS. All eyes turn. Expectation is high.

## MONKEY

The mon be with us.

Nesta nods, agreeing.

## NESTA

... magic be everywhere.

THE CAMERA MOVES IN ON SCREWFACE, a 6 foot 4, 250 pound ALBINO with long blond dreadlocks. As he climbs out of the limo he smiles benevolently at his posse. His eyes shine with power as he speaks to the worshipful group.

## SCREWFACE

Jah show every mon him hand... and Jah has shown I mine. Ya cyan't block de powers of de Almighty. We take dees streets for ours.

CONTINUED:

(CONTINUED)

The GANG BOYS raise their fists as warriors in salute...  
This guy is boss and they'll follow him into hell.

CUT TO:

EXT. AUSTIN, TEXAS - THE "ALL OF ME" BAR - NIGHT -  
ESTABLISHING -- HOT COUNTRY MUSIC PLAYS OVER.

A one story structure. No windows. Neon. Parking lot  
full of pick-up trucks and Cadillacs.

INT. BAR - SAME - CLOSE ON A NAKED FOOT

decorated with an ankle bracelet and perfectly painted  
pink nails moving rhythmically to the sexy MUSIC.

CAMERA PANS UP her ankle, past long firm dancer's legs, to  
seductively moving hips and stomach, then full beautifully  
shaped breasts until we finally reveal a gorgeous twenty two  
year old girl, GEORGEANNE. She stares right at us as the  
CAMERA PULLS BACK REVEALING an extraordinary package of mental  
and physical seduction. As she now MOVES TOWARDS CAMERA, we  
realize we're seeing this from the P.O.V. of:

JACK DUVALL is drunk, seated on a couch in front of the  
table Georgeanne is dancing on. Jack is 50, overweight,  
in a messy suit, drink in hand. He looks up at the  
gorgeous girl with a mix of lust, awe and embarrassment.  
She undulates down onto the tabletop, sliding her body  
directly in front of him.

JACK  
(a moan escapes)  
Lord.

STEFANO'S VOICE  
He can't help you now.

Jack turns toward...

GIANNI (JOHN) STEFANO

slouched, drinking tequila beside Jack. Stefano is  
somewhere between 30 and 40, tall and wiry. He's drunk.  
And he's been drunk for two days. He hasn't shaved and  
he's full of sorrow but despite that he still exudes a  
relaxed confidence. But as we DRAW CLOSER AND SEE his  
eyes we see danger and maybe real craziness. Eyes that  
have seen things -- and done things -- that the rest of  
us only read about. He wears jeans, lizard cowboy boots  
and a well worn leather jacket.

CONTINUED:

(CONTINUED)

Georgeanne slides off her silk bikini bottoms revealing a G-string. She rolls over onto her stomach and slides up to Jack. Eye to eye.

GEORGEANNE  
(soft-sexy)  
I'm your wife's worst nightmare.

Jack's eyes go wild.

STEFANO  
(to girl)  
How'd you know he's married?

GEORGEANNE  
(cold)  
Same way I know you're not.

CAMERA WIDENS and we SEE this is the famous couch dancing joint we've heard about. 20 GORGEOUS GIRLS. Strong drinks. LOUD MUSIC. BIG BOUNCERS. HIGH ROLLERS. Lots of smoke, NOISE and money. Georgeanne moves off.

JACK  
Seems she's got your number, friend.

STEFANO  
Well, I've been here too long --

JACK  
Somethin' you wanna talk about?

STEFANO  
Not really.

JACK  
(waving to a waitress)  
Well, lemme buy the next round.  
Okay?

BOUNCER, a 200 pound biker, PUSHES INTO FRAME beside Jack.

BOUNCER  
(to Jack)  
It's all set, man. Three hundred to the management and two for the squeeze.

CONTINUED:

(CONTINUED)

STEFANO  
Way outta line.

BOUNCER  
Shut up, Stefano.

JACK  
(taking out a roll of  
bills)  
Hey, I'm in the surplus business and  
at the moment I got some surplus.  
(hands Bouncer five 100  
dollar bills)  
Here ya go.

STEFANO  
(bored)  
It's a ripoff, man.

BOUNCER  
Bullshit! These are the best lookin'  
girls ever.

Jack gets up and exits with Bouncer.

CUT TO:

THE BAR

On Manager, RICK, 27, slick, \$1200 suit, arrogant. He  
sits going over the books. Bouncer MOVES INTO FRAME and  
slaps four hundred onto the bar and puts \$100 into his  
pocket and sits beside Rick.

ON STEFANO

as he moves for the exit past Rick and Bouncer.

BOUNCER  
Hey, man, don't fuck with my mark.  
Okay?

STEFANO  
(cold)  
Or what?

CONTINUED:

(CONTINUED)

Bouncer glares.

RICK  
(exhales)  
Man, you've really slid into the gutter. Why don't you get yourself fixed up?

STEFANO  
So I can look cool like you, Rick? Run a class joint like this?

RICK  
Get lost.

STEFANO  
I'm tryin'.

Stefano exits.

INT. BEDROOM - ON JACK

in a motel type bedroom, in bed.

JACK  
(calls out)  
Georgeanne, you almost done in there?

No answer.

JACK  
Georgeanne?

Jack gets up and goes to the washroom door. He KNOCKS. No answer. He opens the door. Georgeanne is gone. Jack SEES a door and opens it. He looks out into an empty alley. He turns, impassive, knowing he's been ripped off.

EXT. ALL OF ME BAR - ON STEFANO

Having re-read a crumpled telegram, he leans against the building, looking numb. We don't know what it said but it's hit Stefano like a .45. He takes out a cigarette and inhales deeply to calm his nerves. It doesn't work. He crushes the cigarette out.

## ANGLE ON DOORWAY

as Rick, Jack, and the Bouncer exit the building. Stefano stays out of sight in the shadows.

RICK

... chill out, pal. If you took a girl into the back that's your business.

JACK

Bullshit! This is a scam and your employees ripped me off! I want my money back.

(hard)

I'm not leaving without my money.

RICK

(disdain)

You're wasting my time.

Rick turns, Jack grabs his arm, Bouncer cracks him across the head and Jack falls to the ground.

JACK

You bastards!

Bouncer is about to kick Jack when he's grabbed from behind by Stefano, who spins him around. Bouncer shoves Stefano away hard. Stefano tries to control his temper.

STEFANO

(exhales)

Oh, man.

RICK

Get the fuck outta here, Stefano!  
You hear me?

Bouncer grins. Jack is on his knees trying to get his breath.

STEFANO

(to Rick)

Give him back his money...

Stefano sees Bouncer is just waiting for the word from Rick. Stefano moves towards Rick. Bouncer is behind Stefano.

RICK

You're being stupid.

CONTINUED:

(CONTINUED) PR

STEFANO

If I was smart I wouldn't be here.  
(beat)  
Pay him.

RICK

Get fucked.

Rick signals Bouncer to get Stefano.

ON STEFANO AND BOUNCER

As Bouncer raises his hands to grab Stefano from behind, Stefano's elbow explodes backwards into his stomach, and then, almost too quick to see, his fist comes backhanded up into Bouncer's face so hard his head snaps back with a LOUD CRACK. Stefano's eyes go black with rage as he turns to face Bouncer. Bouncer swings at Stefano who blocks the punch easily with one hand and karate chops him in the neck with the other. As Bouncer gasps for air he pulls out a knife. Stefano kicks him in the shin, breaking it, and punches him hard in the kidneys with several furious blows. All the air seems to come out of Bouncer and he falls to the ground with a THUD. He MOANS and holds his broken body.

ANGLE

Rick looks shocked and terrified as Stefano moves at him, enraged.

STEFANO

Pay him!

Stefano grabs Rick's throat. Rick, gasping for air, pulls money out of his pocket and drops it on the ground. Jack picks it up. We SEE Stefano struggling to overcome his own rage. Slowly he lets go of Rick's neck. Rick slumps to the ground. Stefano stands over him.

RICK

Don't hit me, man. Please. Don't hit me.

STEFANO

(suddenly calm)  
I'm not gonna hit ya.  
(beat, to Jack)  
... wanna hit him?

CONTINUED:

(CONTINUED) PR

JACK  
Nah. Let's go.

STEFANO  
Make you feel better. Go on... hit  
him.

Jack steps up close to Rick, who looks worried. Jack  
thinks, then nods his head "no".

STEFANO  
I understand.

They turn to leave. Rick smiles, relieved. Then  
Stefano's foot kicks back into Rick's head, knocking him  
out cold.

STEFANO  
... he's not worth it.

Jack chuckles, takes out his card and hands it to  
Stefano, who looks at it.

JACK  
If I can ever be a help.

STEFANO  
(pockets the card)  
Thanks.

CUT TO:

EXT. COUNTRY ROAD - 1983 BATTERED ASTON MARTIN SPEEDING

down the back roads, plumes of dust trailing behind,  
engine GROWLING. Like Stefano, this machine is rough  
around the edges but the engine is sound. Stefano drives  
like a man -- driven.

CUT TO:

INT. GENOVESI HOME - DINING ROOM - DUSK

MARIA CALLAS SINGS a mournful aria that comes from a  
radio in the background somewhere as WOMEN, all ages, all  
sizes, place plates of food on a dining room table. They  
whisper sadly, pat each other on the shoulder, hug, cry,  
someone laughs at a whispered memory as children run in  
and out of the room playing games, oblivious to death,  
unfazed by its cruel hand.

CAMERA TRACKS FOLLOWING A RUNNING BOY AND GIRL INTO...

INT. THE LIVING ROOM - SAME HOUSE

Also filled with WOMEN. We FOCUS ON CARMEN GENOVESI, who sits on the couch in a black dress, her hands in her lap holding a handkerchief, her eyes red from tears. She touches her crucifix, a tiny antique gift from Joey, that rests around her neck.

On her right we SEE ANNA STEFANO, 61, a strong handsome woman with white hair, gray eyes, and a firm chin. Once a fiery dark haired beauty she has come to terms with death. She is no longer shocked or angry but understands those who are... like her daughter, MARIA. She is 19, sits on the other side of Carmen. Maria has long black hair and fires burn passionately from her dark sad eyes. She takes Carmen's hand in hers.

NEW ANGLE

as suddenly they all look up and their expressions change from sadness and anger to love and warmth.

ON GIANNI STEFANO

dressed in a black sport jacket, white shirt buttoned at the collar, carrying a bouquet of flowers moving toward the three women. The others whisper "He's come home," "He's alive," "He's good"...

MARIA

rushes into his arms, hugging him to her until a sob escapes from deep inside her.

MARIA

Oh, Nino! I'm so glad...

STEFANO

What'd you do? Grow up or what? You look beautiful! You got, ya know, gorgeous.

Maria blushes. Stefano leans down and kisses his mother on her cheek wet from tears.

ANNA

Gianino!

STEFANO

Momma.

CONTINUED:

(CONTINUED)

ANNA  
(touching his face)  
This is good.

STEFANO  
Yes, Momma.

Stefano hands Carmen the bouquet of flowers, bends down in front of her and takes her hand and kisses it.

STEFANO  
(emotional)  
I loved Joey. I... We'll miss him.

Carmen nods "yes" and smiles through her tears.

CARMEN  
He would've been happy to see you  
Gianni.

Stefano nods "yes".

INT. BASEMENT DEN - SAME HOUSE

Filled with MEN and BOYS, including Freddie and Butch who sit together beside UNCLE VITO CANTAGELLO, 68, a tough old man who survived two national wars and numerous regional ones. He is dressed in a dark suit, black tie, same as everyone else.

The men have shot glasses with whiskey in them. Everyone seems frozen in place. A tableau of pain. Except...

TONY "CRAZY" CAPALETTI, 38, his eyes dart around like pinballs on speed, he chews gum, runs his hands through his black curly hair and fidgets. Finally unable to contain his violent energy, he stands.

TONY  
I can't sit here no more like a  
fuckin' corpse! What're we gonna do?  
Let's decide... and do it.

The men look at Tony not surprised by his break in etiquette. Some stifle smiles. They all look at Vito for a response. The old man sends the children out of the room with the wave of his hand. As soon as the children have left Tony continues, pacing.

CONTINUED:

(CONTINUED)

TONY

I say we take it to these fucks and whack 'em! When they fuck with our neighborhood it's gone too far. Too fuckin' far! We gotta show 'em they can't play this shit with us.

ON EDDIE "BRUISER" BERTUCCI

180 pounds of muscle honed from working as a stevedore and breaking bones.

BERTUCCI

(smiles)

Maybe we should call the cops, eh Tony? They can handle it.

The men laugh at this but not Tony.

TONY

Cops can't shoot these fucks in their tracks on the street! You know that. We gotta' smoke these fucks in the street. Like they did Joey. Kapow! In their brains!

STEFANO'S VOICE

Who you smokin' now Tony?

ANGLE ON DOORWAY

as Stefano enters. All eyes look up at him. He goes around the room hugging and kissing the men Italian fashion -- They're all happy to see him.

STEFANO

... and what're you smokin'?

The others laugh.

TONY

(big grin)

Eh, Stefano! Good to see a soldier with fuckin' balls.

ON STEFANO

as he shakes Vito's hand and looks into his eyes...

STEFANO

I'm no soldier.

CONTINUED:

(CONTINUED)

WWW.SCRIPTFLY.COM

VITO

(pulls Stefano to him  
kissing him on both cheeks)  
Welcome home, Gianino!

Bertucci hands Stefano a shot glass. Stefano sits beside Vito.

VITO

I agree that something must be done about these people. To avenge Joey's death and to assure the safety of the neighborhood something must be done.

(beat)

But not all out war. We don't have the manpower to take them on. We're a small family.

(beat)

So if the fish stinks... We cut off the head and the body dies behind it.

(beat)

Bertucci...

Bertucci nods.

VITO

... take care of this.

BERTUCCI

No problem padrone.

TONY

One guy ya sendin'? These scum got a army!

Vito shoots Tony a deadly look that shuts him up, and then he raises his shot glass. All the others do as well. Vito smiles at Stefano.

VITO

To sadness and...  
(at Stefano)  
joy...

EVERYONE

Sadness and joy.

They all drink.

## NEW ANGLE

As the men start filing out of the room Tony corners Stefano.

TONY  
(confidential)  
So how are ya? Heard you was high rollin'... then things started slidin' downhill.

STEFANO  
Mountain's steep on both sides, Tony.

TONY  
(not understanding)  
Yeah, right. I'm fuckin' pissed.  
(toward Vito)  
I say we blow these fucks back to their island!

Vito MOVES INTO FRAME and frowns at Crazy Tony.

VITO  
(to Stefano)  
I'd like to speak with you, Nino.

STEFANO  
Of course.

TONY  
(to Stefano)  
So hey, Nino -- we'll talk later, okay?

STEFANO  
Sure.

Crazy Tony moves out of the room leaving Vito and Stefano alone.

VITO  
(in Italian)  
He's always been a lunatic.

STEFANO  
(in Italian)  
Yes, that's true. But he has a good heart.

VITO  
We're glad to have you home.

CONTINUED:

(CONTINUED)

STEFANO  
How'd you find me?

VITO  
I have friends.

STEFANO  
Of course.

VITO  
And so do you. Friends and family.  
People you owe allegiance to. The  
only people you owe allegiance to.

Stefano is growing uncomfortable.

STEFANO  
What can I do for you?

VITO  
Stay home with your family. Do the  
right thing.

STEFANO  
Uncle... I left home to be my own  
man...

VITO  
(angry)  
To work for strangers...? C.I.A.,  
EXXON...  
(spits)  
... anyone who would pay. What kind  
of life is that?

STEFANO  
I don't do that anymore.  
(beat - emotional)  
Uncle... I've been a violent man.  
And people close to me have died.

VITO  
We are your family. We are your  
blood.

Stefano nods, he's heard this before. He gets up and  
exits.

CUT TO:

EXT. BROWNSTONE - MANHATTAN - SAME

An elegant building in a wealthy Eastside neighborhood. The white limousine is parked out front. TWO CARIBBEAN GUARDS relax in the front listening to MUSIC and smoking cigarettes.

INT. BROWNSTONE - LIVING ROOM - SAME

Candles illuminate an altar decorated with effigies of Saints, portraits of Jesus tormented by his crown of thorns, and yellowed photos of Halie Salassie and SCREWFACE. At the base of the altar sit tins filled with water, grapefruit halves and mint leaves. WIDEN TO REVEAL MONKEY AND THREE YOUNG CARIBBEAN GIRLS, half naked, sprawled around the room sleeping. Money lays in stacks on the coffee table as does drug paraphernalia and several automatic weapons... all this amidst priceless antique furniture, rugs, and old world paintings.

SCREWFACE appears in the doorway, bare chested, in colorful shorts and nothing else. He moves into the room with incredible grace for a man so large.

He looks around as if sensing something in the air. He picks up a bag of stones from the altar and crouches in the center of the room. He pours the stones out. Monkey and the Girls wake up. They look curious.

Screwface looks at the stones. He "reads" them as the CAMERA MOVES IN ON HIM.

SCREWFACE

Loo pon dis. A raging mon come to start de fracas. He goin' down the crooked road to doom for sure.

Now he smiles at Monkey who grins as we...

CUT TO:

INT. STEFANO HOME - NIGHT - THE LIVING ROOM

Dark comfortable furniture. Thick rugs. A gilt statue of the Virgin Mary over the fireplace with red glassed candles flickering. A fire smolders. Anna sits in an overstuffed chair, a book in her lap, asleep.

ON THE FLOOR

playing chess. Maria makes a move.

CONTINUED:

(CONTINUED)

MARIA

Check mate.

STEFANO

(surprised and impressed)

Huh... Yeah... You win.

MARIA

You taught me good.

STEFANO

(laughs)

Too good.

Maria laughs. Stefano looks at her lovingly.

STEFANO

You're growin' up real fine, Maria.

(beat)

You got a boyfriend?

Maria suddenly looks so sad.

MARIA

Not anymore.

STEFANO

What'd he do? Get dumb or what?

MARIA

No. Nothing like that, Nino.

(beat)

He's not Italian.

STEFANO

So?

MARIA

(pointed remark)

What the family thinks is important to me.

STEFANO

You should do what makes you happy.

MARIA

If you stay home that'll make me happy.

CONTINUED:

(CONTINUED)

STEFANO

Guess I'm just restless...

(beat)

I'm not the white picket fence type...

(beat - sad remembering his friend)

... Like Joey.

(beat)

Think I'll go up to the mountains. Build a house. Learn to fish.

(beat)

I dunno.

(beat)

I'm goin' upstairs...

Maria kisses him on the cheek.

MARIA

Sleep good, Nino.

Stefano smiles, gets up, and moves upstairs.

INT. STEFANO HOME - GIANNI'S BEDROOM - SAME

As Stefano sits in the bedroom that has stayed exactly as he left it many years ago. Books are everywhere. He looks up at the cross above the bed and down to the record player on the floor with a stack of 45's beside it. He picks out a record and puts it on the turntable. "WHEN A MAN LOVES A WOMAN" by Percy Sledge PLAYS.

Stefano looks at several framed photos on a shelf, prominent among them a photo of Gianni, Tony and Joey as teenagers in identical black leather jackets, arms around each other's shoulders. An inscription reads: "BLOOD BROTHERS".

EXT. STEFANO HOME - NIGHT

A Corvette convertible pulls up in front of the older well kept home. We SEE a tall, handsome black man in an Armani suit, alligator shoes, smoking a Cuban cigar, get out of the car and walk toward the house. This is MAX SERGEANT, 40, lean and tough.

INT. GIANNI'S ROOM

MUSIC PLAYS OVER: Stefano lays on top of the bed looking at a wallet size photo of a woman and a small child. We SEE this has deep meaning to him. As Max enters the room, Stefano puts the photo away.

CONTINUED:

(CONTINUED)

MAX

Hey, guinea!

STEFANO

(slowly recognizing Max)  
Now tell me, how'd an ignorant black hoodlum like you get a suit like that?

MAX

Easy. Stopped hanging out with lowlife white dudes like you.

Max and Stefano smile and shake hands.

MAX

'Bout time you got here.

STEFANO

Why's that?

MAX

'Cause this place is trouble with a capitol "T". And it rhymes with fucked.

STEFANO

I'm not looking for trouble.

MAX

(sarcastic)

Sheeit -- and I ain't lookin' for pussy.

Stefano laughs.

CUT TO:

INT. CORVETTE - STEFANO AND MAX

As the car enters the Bayonne business district, we SEE bars and restaurants, video shops and record stores. The district is predominantly white with some blacks.

MAX

Ain't the same neighborhood we use to terrorize.

Stefano looks out at a GROUP OF LONG HAIRS talking to a GROUP OF BLACKS on a corner. They look at the Corvette with admiration.

CONTINUED:

(CONTINUED)

STEFANO

You find out who did Joey?

MAX

A Caribbean gang... they call 'em Screwface posse -- peddling crack. They started over in my neighborhood... Now they're crossing over into yours. Most of 'em are illegals. Other than that I can't find out dick. Even their people are scared shit. Posse finds out you talked they dismember you and your whole family here... and in the Caribbean.

STEFANO

But why Joey?

MAX

He wore the wrong shirt that day. Who the hell knows? They're shooters.

Max suddenly stops the car.

MAX

Well whad'ya think?

STEFANO'S P.O.V.

Across the street a rather impressive car dealership with the sign: "MAX SERGEANT CHEVROLET" displayed.

BACK ON STEFANO

STEFANO

(smiles)

You surprised by this?

MAX

Well... yeah. I am.

STEFANO

... the guy who walked into our turf one night after one of our guys was japped and talked us out of goin' to war?

CONTINUED:

(CONTINUED)

MAX  
(his own legend)  
Yeah. That's me! I'm Max the  
Messenger! I got planets for  
balls... I can sell you shit in  
paper bags and make you think it's  
roses!

STEFANO  
Max. You're beautiful.

MAX  
(laughs)  
You're right.  
(beat)  
I am beautiful.  
(beat)  
But despite all my teachin' and  
preachin' you still don't dress right  
and I know you can't dance.

Stefano laughs.

STEFANO  
Well, not tonight anyway.

MAX  
(serious)  
Well, thanks, John.

STEFANO  
(dismissing)  
For what? Come on...

MAX  
(motions to his business)  
The money...

STEFANO  
Forget it.

MAX  
(smiles)  
Never. Okay?

STEFANO  
(smiles)  
Okay.

CUT TO:

EXT. STEFANO BACKYARD - DAY - ON MARIA

working over a bar-b-que turning hot dogs and hamburgers. She wears a distinctive red Gucci scarf. She turns toward Max, Stefano, Butch and Freddie who are playing touch football in the b.g.. She smiles. Anna MOVES INTO FRAME and looks at the boys with warmth.

ANNA

Game over, boys. Let's eat!

They all move for the food.

DISSOLVE TO:

EXT. SAME - LATER

Max finishes his burger with a beer. Stefano's food is still on his plate uneaten. He looks off at the sky. The boys play in the b.g. Anna and Maria clean up.

MAX

(curious)

So... I heard you were a dropped out wiseguy living in a monastery in France.

STEFANO

(chuckles)

No.

(long pause)

MAX

So, where have you been?  
(long pause)

STEFANO

I was a soldier. For hire.

(sighs)

... found myself in the wrong war.

(beat)

After that I didn't care.

MAX

(understands)

Yeah.

(hurt)

Well, thanks for keeping in touch  
asshole.

Stefano looks at Max and knows he really cares a lot. Crazy Tony Capaletti pushes INTO FRAME. We SEE there is no love between Max and Tony. They nod "hello" coolly at each other.

CONTINUED:

(CONTINUED)

TONY  
Hey, Nino -- can we talk?

STEFANO  
Yeah. Sit down. Talk.

TONY  
(fidgets, hands through  
hair)  
Alone, man.

STEFANO  
You can talk in front of Max. He's  
family.

TONY  
Bull-shit. Family is family. Not  
this...

MAX  
(slow boil)  
Nigger?

TONY  
(tough)  
Yeah.

Max starts to get up. Stefano motions him back down.

STEFANO  
(to Tony)  
Why don't you cool out, man?

TONY  
Bertucci's missing! That's why.

STEFANO  
Wha...?

TONY  
He went into that gang's neighborhood  
and nobody's heard from him since.  
He's fuckin' disappeared! We got  
guys looking all over everywhere.

STEFANO  
So whatta ya want me to do?

CONTINUED:

(CONTINUED)

TONY

Hey, this is me you're talkin' to!  
We grew up together, remember?  
Bertucci is from the neighborhood --  
Joey was like a brother. What's your  
fuckin' problem, man?

STEFANO

...I'm not involved anymore.

TONY

You're a fuckin' burnout. Ya know  
that? Useless fuckin' burnout.

STEFANO

(starts to get angry;  
stops)

Yeah. Right.

TONY

(sarcastic and bitter)  
Well, you two bloods have a nice  
picnic okay?

Crazy Tony stalks off. Stefano looks at Max and shrugs.

STEFANO

Sorry, man.

CUT TO:

INT. MOTEL ROOM - NIGHT

FOUR BIG ITALIAN THUGS sit in front of a T.V. watching a  
baseball game. They wear Hawaiian shirts, drink beer,  
eat pizza and gamble. The DOORBELL RINGS. Thug #1 opens  
it. Crazy Tony enters with a suitcase. He nods to the  
others. Thug #2 takes the suitcase and opens it  
revealing a semi-automatic shotgun, two silenced Ingram  
M-16 submachine guns and three .45's. Tony exits.

CUT TO:

EXT. THE NIGHT PATROL BAR - NEWARK - NIGHT

A neon sign identifies the small bar in the heart of the  
black business district.

INT. NIGHT PATROL - CLOSE ON MAX AND STEFANO - SAME

R&B MUSIC PLAYS OVER. The room is filled with smoke as Max and Stefano drink and laugh as they play pool. Stefano sinks a shot winning the game.

STEFANO  
You're buyin'.

MAX  
(to the bartender)  
Earl... Two more.

WIDEN TO REVEAL THE BAR

It's all black. Half-filled with PATRONS who are relaxed and enjoying themselves. We see a COOL MAN teaching his FRIEND a new dance move he just learned. There are no hostile vibes towards Stefano, the only white.

ANGLE

as EARL, the forty year old owner-bartender, sets up two beers as Stefano and Max arrive at the bar. An OLD MAN drinks near them.

EARL  
On the house, Max.

Max nods thanks and turns to Stefano.

MAX  
(gestures at Earl)  
I'm wired everywhere. Earl and I were in Nam together. We made a few bucks with black market cigarettes.

EARL  
I made a few bucks. He made more.

Stefano smiles. Earl's expression changes.

NEW ANGLE

as we SEE Nesta (from the first scene with Screwface) and FOUR CARIBBEAN GANG MEMBERS swagger into the bar and sit in a booth, eyes shining stoned. The mood of the bar changes immediately.

ANGLE - FACES OF BLACK PATRONS

staring at the Gang Boys and then looking away.

CONTINUED:

(CONTINUED)

The Cool Man teaching dance steps sits down and moves away from the gang. TWO COUPLES get up and leave. PEOPLE huddle and whisper in hushed tones. Bad vibes and fear fill the bar. It is clear that the American blacks have no bond to the Caribbean gang members. In fact, they hate them.

BACK ON STEFANO AND MAX

MAX

Those dudes are in the gang that did Joey.

Stefano looks them over intensely, then quickly turns away and tries to ignore them.

CUT TO:

EXT. THE NIGHT PATROL - BLACK CADILLAC SEVILLE - NIGHT

Parked out back. Inside the Italian Thugs, sunglasses on, load up the hardware, and pull out rain coats from a suitcase.

CUT TO:

INT. THE NIGHT PATROL - SAME

As (the two Girls from the ice cream truck) TRACY and JENNY, enter the bar, see Nesta and the gang and move purposely towards them. They sit and talk to Nesta like they want something desperately. They need to score, especially Jenny, a sexy crazy creature. Stefano watches.

EARL

(to Max)

This is bad business.

Nesta pulls Jenny to him. She obviously is repulsed by him but doesn't want to show it. Stefano turns back around.

ANGLE ON STEFANO AND MAX AT THE BAR -

In the b.g. we SEE Nesta shove Jenny away from him hard. The Cool Man and his friends get up and leave as do almost all of the other patrons.

MAX

(frowns)

Looks like we got some action.

JENNY MOVES INTO FRAME between Stefano and Max.

CONTINUED:

(CONTINUED)

JENNY  
(seductive)  
Wanna party?

STEFANO  
No.

Jenny leans into Stefano.

JENNY  
(desperate)  
One hundred bucks. Anything you  
want...

STEFANO  
I wanna be left alone.  
(beat, he stands)  
I'm outta here. Take it easy, Max.

Stefano puts money on the bar and exits.

MAX  
Later, man.  
(to Jenny)  
And don't even look at me girl. I'm  
way too cool to be messin' with  
junkies. No -- uh uh -- and never  
mind!

EXT. THE NIGHT PATROL - SAME - ON STEFANO

As he moves toward his Aston Martin parked out back  
beside Max's Corvette, he SEES the ITALIAN THUGS putting  
on their raincoats and shoving the weapons underneath.  
They look over at the bar and Stefano knows what they're  
up to. He turns, sighs, and reluctantly re-enters the  
bar.

INT. NIGHT PATROL - SAME

As Stefano enters through the back door WE SEE THE GANG  
exit out the front. Tracy and Jenny sit in the empty  
booth.

Stefano walks up to Max.

STEFANO  
Joint's about to get hit.

MAX  
Bullshit. It's protected.

CONTINUED:

(CONTINUED)

STEFANO

... premium must've run out.

ON BACK DOORWAY

As the Three Thugs move into the room eyes scanning the joint very carefully. They see Stefano, Max, Earl, the Old Man, Tracy, Jenny... but no gang.

MAX

Oh, shit.

STEFANO

Stay cool. They're packed.

Thug #1 enters the washroom.

STEFANO'S P.O.V.

Stefano turns, sees the Cadillac pull up to the front and park.

ON THUGS

as Stefano looks back at them they pull out their weapons and continue moving through the room methodically.

ON ROOM

dead silent, nobody moves as Thug #2 points his shotgun at each patron as a warning. Thug #1 emerges quickly from the washroom and shakes his head "no" -- he didn't find anyone. The Thugs now begin backing out of the room carefully towards the front door. Stefano keeps his eyes on every move they make.

EXT. THE NIGHT PATROL - SAME

As the Three Thugs move for the Cadillac a Ford van backs up fast, smashing into it. Nesta opens fire with a semi-automatic from the shotgun seat.

INT. CADDY - ON THUG #4

behind the wheel... panics. He tries to back up.

ON GANG BOYS #1 AND #2

Now on the sidewalk with hand guns, they open up on the Caddy, blowing out the tires and windows.

ON THUG #4 (CADDY DRIVER)

As Gang Boy #1 moves up close to the windshield and shoots him in the head. Blood splatters.

ANOTHER ANGLE

Thug #1 fires his shotgun at the van as Thug #2 takes a bullet in the face and hits the pavement. Thug #3 quickly backs up into Night Patrol, eyes wide.

INT. NIGHT PATROL - ON THUG #3

as he moves into the room, Ingram ready... Gang Boy #3 comes out of the men's room with an uzi BLASTING!. Stefano and Max dive for cover as bullets EXPLODE through the room. As Thug #3 flies backwards, riddled with bullets, his Ingram sprays, grazing Max in the arm.

MAX

(grabs his arm)

The fuckers made me bleed!

STEFANO

You don't have time to bleed.

Gang Boy #3 moves forward, firing wildly. Earl pulls out a shotgun from behind the bar. As he does Gang Boy #3 turns on him. Bullets rip through Earl's body.

Stefano grabs a pool cue and moves at the Gang Boy #3 swinging the cue fast and knocking the Ingram out of his hands. He bashes him in the side of the head sending him flying.

ANGLE

STEFANO throws Max the Ingram and Max grabs it in mid-air.

MAX

The rastas think we're with the muscle.

Stefano searches the dead Thug's pockets, finding extra ammunition, a .45, and a crumpled slip of paper with a phone number on it which he quickly stuffs into his jacket pocket just as Thug #1 moves backwards into the room firing repeatedly at the Gang outside.

CONTINUED:

(CONTINUED)

ANGLE FAVORING THUG #1

as he turns, sees Stefano beside the body of his cohort, figures he's an enemy, too, and opens fire. Stefano spins out of the way as bullets ricochet around him.

Gang Boy #1 enters behind Thug #1. He blows him away at point blank range and then turns his gun on Stefano.

ON STEFANO

as he opens fire and Gang Boy #1 is blown back out into the street. Gang Boy #3 bolts out the back door as Max fires at him.

ON NESTA

peering through a window having seen what Stefano has just done. Nesta breaks the window and blasts his uzi into the room. Stefano and Max stay low as bullets riddle the room.

Suddenly we HEAR A POLICE SIREN OVER. The gunfire stops. Cars can be HEARD SCREAMING OFF.

Tracy and Jennifer rise up from under a table, terrified. The Old Man looks around from behind the bar, disgusted. Max stares at Earl's lifeless body. Stefano looks around at the debris.

MAX

Like I said... trouble.

CUT TO:

EXT. NIGHT PATROL CLUB - CLOSE ON STEFANO AND MAX - SAME

With their faces up against the roof of a squad car, hands cuffed behind their backs, shotguns aimed at their necks, an OFFICER OFFSCREEN reads them their Miranda rights. A HELICOPTER ROARS OVERHEAD, spotlight on them.

MAX

(sarcastic)

Welcome home.

STEFANO

(deadpan)

Good to be back.

## CAMERA SWINGS AND WIDENS ON THE SCENE

as a cop's cruiser pulls to a stop at the curb.

We SEE the street is blocked off by TEN New Jersey Highway PATROL CARS. One AMBULANCE and PARAMEDICS move from body to body, verifying the dead. Two CORONER'S WAGONS are backed up at the door to the club. COPS with riot guns are everywhere. Inside the patrol car where Stefano and Max are being covered sit Tracy, Jenny and the Old Man.

## NEW ANGLE

We SEE the backside of a cop, turn slowly around toward camera. It's Tony surveying the scene of the massacre. He's a cop! His expression is drained of life.

EXT./INT. SQUAD CAR - ANGLE ON STEFANO/GIRLS/OLD MAN

OLD MAN

(to Tracy and Jenny)

Tekya de Screwface mon. He be de bad magic... takes de children and consumes em limb from limb. He be everywhere... evan lions fear im.

JENNY

Shut up old man.

TONY MOVES INTO FRAME

excusing the cops with riot guns trained on Max and Stefano.

TONY

(to Cops)

Relax... I know these two.

Stefano glares at Tony.

MAX

Hey, Capaletti, how 'bout cuttin' us loose here, buddy?

Tony uncuffs them.

## NEW ANGLE

As a CBS FILM CREW arrives at the same time as a local VIDEO CREW arrives, cameras rolling, REPORTERS asking questions, more confusion.

## ANGLE

as a Ford van lurches to a stop in front of the news crew.

## CAMERA MOVES IN ON VAN

as AGENT MCKINNY, gets out. He's 35, blond, wearing a Brooks Brothers suit and tie, sunglasses, and carrying a two-way radio. He's flanked by FOUR AGENTS in identical suits with bullet proof vests and shotguns. They move through the REPORTERS, CROWD, COPS, and up to the scene without a word. It's suddenly silent except for the ROAR OF THE HELICOPTER OVERHEAD.

Tony moves toward them.

MCKINNY  
Sheriff Capaletti?

TONY  
Yeah, that's me.

MCKINNY  
We're taking over here...  
(he flashes his I.D.)  
McKinny... O.C. task force.

Tony reacts. Stefano chuckles sardonically to himself and shakes his head. Tony fumes. McKinny speaks into the two-way radio and the helicopter MOVES OFF. Six more Ford vans ROAR up to the scene and THIRTY FEDERAL AGENTS get to work taking over the crime scene. The Police back off immediately to crowd control.

MCKINNY  
(to Agents #1, #2, & #3)  
Get their statements.  
(to Cops behind Stefano and Max)  
You're excused, fellas.

The cops move off reluctantly.

TONY  
(to McKinny)  
What about me?

MCKINNY  
(cold)  
You're excused, Sheriff. Keep the population away from this fire zone.

CONTINUED:

(CONTINUED)

TONY  
Yeah, right. Okay.

Tony moves off, still angry.

Agent #1 talks to Max. Agent #2 talks to Jenny. Agent #3 talks to the Old Man.

ANGLE

McKinny talks to Stefano and it's clear they share a history together.

MCKINNY  
What're you doin' here?

STEFANO  
Home town.

MCKINNY  
I thought you went back to Thailand with your wife and kid...

Stefano says nothing.

MCKINNY  
Soft spot, huh?  
(beat - smiles)  
Okay, Stefano... So what went down here?

STEFANO  
Low level freelancers tried to take out these gang boys and walked into an ambush. We got caught in the crossfire.

MCKINNY  
Self promoters?

STEFANO  
Not likely. Somebody booked this party.

MCKINNY  
Who?

STEFANO  
You tell me.

CONTINUED:

(CONTINUED)

MCKINNY

The posse is run by a Rasta voodoo guy named Screwface. Means devil where they come from. His people think he's a god. He's an Albino. Big dude. Been spotted in New York, Chicago, L.A. and Ocho Rios... all at the same time. Six warrants for his arrest and we've come up empty every time. My people are getting frustrated. It's become a priority. I know Jimmy Fingers' been selling them weapons. Maybe he got ambitious here.

STEFANO

(looks around)

Maybe.

(beat)

But not likely. Fingers woulda' had more fire power on the job.

MCKINNY

(nods)

Probably right.

(beat, enjoying this)

So... what're you gonna do for fun now that you're retired?

STEFANO

I've had my fun, McKinny.

MCKINNY

(not believing it)

Yeah, sure.

(beat)

It's in the blood Stefano.

Stefano moves off. A YOUNGER AGENT MOVES INTO FRAME beside McKinny.

YOUNGER AGENT

Who's that?

MCKINNY

John Stefano. Free-lance trouble shooter. Top drawer.

YOUNGER AGENT

Yeah, I've heard of him. He working for us on this one?

CONTINUED:

(CONTINUED)

MCKINNY

His wife and kid were taken out while he was on his last job. He's been in a bad spin.

(beat)

... thinks he's retired.

The Younger Agent nods.

CAMERA PANS UP TO AN AERIAL SHOT

of the crime scene. Maybe two hundred Cops and Federal Agents, squad cars, vans, news crews, civilians, ambulances, etc.

DISSOLVE TO:

EXT. STEFANO HOME - NIGHT

Stefano parks the Aston Martin at the curb, gets out and heads towards the house.

INT. STEFANO HOME - KITCHEN - NIGHT

Stefano takes the slip of paper which he took off the dead Italian thug in the bar. He looks at the phone number on it, picks up the phone and begins to dial the number.

EXT. STEFANO HOME - NIGHT

A black van slows down and parks across the street from the house.

INT. VAN - NESTA AND MONKEY

looking out at the Stefano home, their eyes watching intently as they take a hit off a crack pipe.

INT. STEFANO HOME - ON STEFANO - IN THE KITCHEN

Stefano, waits for the RINGING PHONE to be answered.

TONY'S VOICE

Hello?

STEFANO

(into phone)

Hello Tony.

TONY'S VOICE

You okay?

CONTINUED:

(CONTINUED)

STEFANO

Uh huh.

TONY'S VOICE

How'd you get my private number?

STEFANO

The man who sleeps with the fish gave it to me.

TONY'S VOICE

Stupid bastards.

Stefano hangs up as we...

CUT TO:

EXT. MAX SERGEANT CHEVROLET - DAY

Establishing.

INT. MAX'S OFFICE - DAY

Large. Big leather sofas and a large oak desk where Stefano and Max are playing cards. In the b.g. through large office windows we SEE Crazy Tony Capaletti coming toward us.

MAX

(sees Tony)

Look at this.

Tony enters the office full of false bravado.

TONY

Well, this looks real cozy.

Tony goes to the open bar and pours himself a drink. Stefano picks up the cards and shuffles them.

MAX

(cold)

What you want Capaletti?

TONY

... came by to see how successful you got.

MAX

I worked for it.

CONTINUED:

(CONTINUED)

TONY  
(looks at Stefano)  
'Course you did. Luck had nothin' to  
do with it.

STEFANO  
(cold)  
What's up, Tony?

TONY  
(swallows drink; pours  
another)  
Good things. Just want you guys to  
know our worries are over.

Max and Stefano look up, curious.

TONY  
Feds are takin' care of everything.  
The foreigners cleared out to  
somebody else's town.

Max snorts, disgusted.

STEFANO  
(unconvinced)  
Scum always leaves a stain.

TONY  
(sits)  
Man... you're full of sayings.  
(chuckles)  
No. It's true. They're gone.  
Jesus, between you two studs, the  
Feds and those other guys...

MAX  
(suspicious but not sure)  
Yeah... Who were those other guys,  
Tony?

TONY  
Some free-lance guys tryin' to make a  
name for themselves. They help the  
family -- they become made men... be  
set for life.

Stefano deals himself a hand of solitaire.

CONTINUED:

(CONTINUED)

STEFANO

Dyin's a strange way to get set for life.

TONY

(chuckles)

Yeah. That's true, John, but they had a shot. I told 'em...

MAX

(tense)

... You told 'em what?

TONY

(caught)

Nothin'.

(looks at Stefano)

You didn't tell 'em?

STEFANO

(nods "no")

... was waitin' for him to get in a better mood.

MAX

(shock)

You hired those guys?

Max looks at Tony and knows.

MAX

(rage building)

Did ya' know John and I were gonna be in there?

TONY

Hey, I didn't know, but somebody hadda do somethin', man!

MAX

(soft and deadly)

This is for Earl.

Max backhands Tony across the face. Tony throws a punch that Max blocks and then Max drives his other fist into Tony's face. Tony careens backward. Max lunges on top of Tony swinging. Stefano continues his card game.

ANGLE - THROUGH OFFICE WINDOW

Salespeople and Customers, hearing the ruckus, look over.

## BACK TO FIGHT

Tony has Max in a headlock as Max lifts him and thrashes around like a mad bull, trying to dislodge Tony who hangs on for dear life. They crash into the window, then the desk. Stefano's cards go flying.

## ON STEFANO

sees a FEW PEOPLE gathering outside the office window. He decides to break it up. He pressure points Tony's hand, forcing him to let go of the headlock and then shoves Max away from Tony hard. Max instinctively faces off against Stefano, going into a karate fighting stance. Stefano stares at Max, who quickly realizes this isn't the fight he wants to be in.

STEFANO

I'm on your side, Max. Be cool.

Max exits the office. We SEE him motion the SALESPeOPLE to get back to work.

Tony gets up pulling himself together.

TONY

Man, he really lost it, huh? Thanks for helpin' me out John.

STEFANO

(cold)

You better leave.

The PHONE BUZZES. They don't answer.

TONY

Listen... I just wanna know... ya think the Feds will trace those guys back to me?

STEFANO

I think the Feds are the least of your worries.

Tony looks perplexed.

## ON WINDOW

AN EMPLOYEE pounds on the office window and signals to Stefano that the phone is for him.

STEFANO

(picks up phone)

Hello.

INT. STEFANO HOME - MARIA'S ROOM - DAY

Maria, in panties and a t-shirt, is on the phone, trying not to panic, looking through her curtains out the window.

MARIA  
(into phone)  
Nino... some men are sneaking around  
the house...

STEFANO'S VOICE  
(intense)  
What kinda men, Maria?

MARIA  
They have dreadlocks...

The phone goes dead. Maria looks terrified.

QUICK CUT TO:

INT. MAX'S OFFICE - ON STEFANO

as he realizes what is happening he drops the phone and bolts out of the office.

TONY  
What is it?

Stefano runs through the showroom. Max sees him.

MAX  
Hey? What's...?

EXT. MAX SERGEANT'S CHEVROLET - STEFANO

never looks back as he jumps into his car and peels out of the parking lot, fast!

INT. STEFANO FAMILY HOME

Maria locks the front door and races upstairs.

INT. UPSTAIRS HALLWAY - TRACKING - MARIA

races into her room.

INT. MARIA'S ROOM - MARIA

closes the door behind her and locks it. She turns and faces...

## TRACKING - MARIA

she races to the front door, undoes the chain lock, undoes the bolt lock and starts to open the door when Nesta grabs her hair, pulling her backwards. She SCREAMS, then spins and punches him. He loses his grip but lunges and latches onto her leg. They knock a lamp over and fall onto the coffee table. Vases and ornamental dishes CRASH to the floor.

## ANGLE - MARIA

kicking and fighting furiously. She claws at his hands. He rips her t-shirt open. She continues clawing at his face scratching him until he lets go.

## ANOTHER ANGLE

She struggles to get up when she is punched hard in the face. She falls backwards.

## WIDEN TO REVEAL MONKEY

standing over her. He injects the syringe into her thigh.

MARIA  
(unable to fight)  
No!!

Nesta grabs hold of her as she struggles futilely.

## CLOSE ON MARIA'S FACE

terrified... The drug begins to take hold.

## ON ASTON MARTIN - STEFANO

cutting diagonally through a gas station to avoid a stoplight. He lurches and skids out into traffic.

## INT. ASTON MARTIN - STEFANO

driving with an intensity in his eyes we haven't seen before.

## INT. STEFANO LIVING ROOM - MARIA

lies with her legs tied to the table in front of her and her arms tied to the couch behind her. She is groggy and weak but still aware of what is happening.

## ON MONKEY

He takes out a large razor sharp knife. He holds it on her belly then moves it upward slitting apart the rest of her torn t-shirt, revealing her firm stomach and breasts. He then slits her panties. Maria is terrified.

NESTA MOVES INTO FRAME beside Monkey and hands him a wooden stick with large colorful bird feathers on it. Nesta holds up a bucket and Monkey dips the feathered stick in it. He pulls it out and begins to paint her stomach with blood. Nesta lights incense and candles.

EXT. ASTON MARTIN - STEFANO

speeding down a two lane residential street.

INT. ASTON MARTIN - STEFANO

pushing the pedal to the floor. The speedometer climbs.

INT. STEFANO LIVING ROOM - MARIA

lies helpless, symbolic drawings in blood cover her body and face. Nesta places chicken feet and feathers on parts of her body. She squirms, sickened and afraid. Monkey and Nesta stand beside her as...

CLOSE ON SCREWFACE

Wearing a weird mask, enters the room carrying a long thin Japanese style sword. He dips the sword into the bucket of blood, then holds the sword up watching the blood drip slowly downward from the tip. Monkey and Nesta begin to CHANT.

SCREWFACE

Ya be mine always.

INT. ASTON MARTIN - STEFANO

going 100 m.p.h.

ANGLE

Up ahead is the Stefano home. Stefano turns off the street and drives across the lawn skidding to a halt at the front door.

INT. ASTON MARTIN

Stefano pulls a .45 out from a hidden compartment in the door panel and leaps out of the car charging the front door. It's locked.

CONTINUED:

(CONTINUED)

STEFANO  
 (yells)  
 MARIA!

No answer. He immediately backs up, covers his head with his arms and charges the dining room window. He dives through it.

INT. STEFANO HOUSE

as Stefano comes through the window, glass shattering everywhere. He rolls over and is immediately crouched, gun drawn ready to kill. SILENCE. He moves cautiously, precisely, into the kitchen. The back door is open. He HEARS A MOAN from the living room. He enters combat ready.

STEFANO'S P.O.V.

Maria, tied up covered in feathers and blood. Her eyes are glassy.

ON STEFANO AND MARIA

He quickly frees her and holds her. She starts to cry.

ON STEFANO

His face is a mask of deadly rage.

INT. UNCLE VITO CANTAGELLO'S HOME - LIBRARY

Vito sits at his desk as Tony fidgets in front of him.

VITO  
 (in Italian; rage)  
 You fucking stupid lowlife piece of shit! You think you can go out behind my back and hire those gumbas? To take care of family business?! Now you brought the Feds into our neighborhood. My neighborhood. Capiche?

TONY  
 (in Italian)  
 Padrone, please forgive me.

CONTINUED:

(CONTINUED)

STEFANO  
(soft)  
I'll go with him.

Tony lights up. Vito looks at Stefano.

VITO  
Why? You think you're back in that  
street gang protecting your crazy  
friend? Huh?

STEFANO  
(cold rage)  
They came into my house. They...  
hurt Maria.

VITO  
(sighs)  
I see.  
(beat)  
Is she alright?

STEFANO  
She will be.

VITO  
Well I'm glad you're gonna do the  
right thing.

STEFANO  
Just be clear about one thing. I  
don't work for you. I don't take  
orders from you. When this is done  
it's done.

Vito nods, disappointed but understanding.

TONY  
(smiles)  
Well, I'm sorry ta hear 'bout Maria  
and all, man, but I'm sure glad...

STEFANO  
(turns to leave)  
Shut up, Tony.

TONY  
(following)  
Right. Sorry.

Vito shakes his head as the two men exit.

CUT TO:

EXT. VITO CANTAGELLO'S HOME - DAY

As Stefano and Tony move out of the house they see Max standing beside a Chevy van parked at the curb. Stefano and Tony approach him. Tony and Max are wary of each other.

STEFANO

What's up?

MAX

I'm goin' with you.

TONY

(looking at van)

Where ya think we're goin'? To party down with some R.V. types?

MAX

They gotta be stopped. They trashed my neighborhood, too. Crack's killin' more people than bullets.

STEFANO

Listen...

MAX

(sotto)

I heard what happened to your sister. I owe you one Stefano. Lemme get even.

Stefano nods okay.

TONY

Well, let's go.  
(goading)

You know how to use a piece, Max?

Max reacts as they climb into the van.

INT. PLAZA HOTEL - SUITE - NIGHT

JIMMY FINGERS, 35, a wiry Italian with black shoulder length hair, is wearing only red bikini underwear, cavorting on a huge king size bed with two sexy young girls. One is lying face down with cocaine covering her perfect ass... the other is lying face up with cocaine running from her tits to her mound. Jimmy is snorting the powder off GIRL #1's tits... When suddenly the bedroom door flies open, wood splintering, and Stefano enters the room, SLAMMING the door behind him. Jimmy recognizes Stefano and goes for his .38 on the nightstand but Stefano kicks him in the gut and punches him in the head before he can reach it. The girls stifle their screams as Stefano puts his fingers to his lips in a silence gesture. Jimmy sprawls on the floor.

CONTINUED:

(CONTINUED)

JIMMY  
(stunned)  
Wha the fuck you want Stefano?  
Jesus!

STEFANO  
(to girls)  
Get out.

They scramble into their clothes, terrified, as we HEAR SOMEONE in the bathroom. The TOILET FLUSHES. The girls move fast and exit out the door. Jimmy regains his bravado.

JIMMY  
(sitting up)  
Ya fuckin' shit got no fuckin' idea  
who you're fuckin' wit here! I'm  
Jimmy Fingers ya fuck!

The bathroom door opens and Nesta moves into the room, sees Stefano, tries to back up but Stefano grabs him and flings him out of the bathroom and pile drives his knee up into Nesta's groin. Nesta drops like an axed tree.

JIMMY  
(enraged)  
Wa the fuck ya doin' ya scum bucket  
pukeface?

Stefano grabs Jimmy around the throat, lifts him off the ground and flings him back into a wall mirror that shatters. He falls to the ground bleeding. Stefano grabs Nesta and throws him face down onto the bed, tying his hands behind his back with a ripped pillow case. Stefano turns back to Jimmy.

JIMMY  
(groggy)  
Wa you want shitfucker?

STEFANO  
Screwface... You sell 'em guns.

JIMMY  
Yeah. I sell 'em guns. Anything  
they want. But I ain't sellin' you  
information about dick.

CONTINUED:

(CONTINUED)

Stefano kicks him in the face. Jimmy spits out blood and teeth still enraged as he crashes against the nightstand, knocking the .38 to the floor behind him.

JIMMY

(enraged)

Ya gonna be found in pieces ya lame fuck! I'm a made man! Ya can't fuck wit me!

Stefano picks up Nesta, props him up so he can see the goings on. Nesta looks bored.

STEFANO

(patient)

Screwface... I want to know where he is.

JIMMY

Fuck you! Ya can't fuck wit me! Ya hear me? I'll have yer balls for breakfast!

ON JIMMY FINGERS

He sees the .38 on the floor near him and grabs it. As he turns he sees Stefano has pulled his silenced .45 out of his jacket and has it aimed at him. Jimmy looks stunned.

JIMMY

I'm a made man!

STEFANO

God made men.

Stefano pulls the trigger and the bullet rips into Jimmy Fingers' forehead and lodges in his brain. The lights go out in his eyes.

BACK ON STEFANO

As Stefano turns on Nesta. Nesta looks at Stefano wide eyed.

STEFANO

Screwface.

NESTA

Shoot me dead now mon.

CONTINUED:

(CONTINUED)

STEFANO

You should be so lucky... Screwface.  
Where is he?

NESTA

Everywhere mon. Now here... now  
there. In de wind.

Stefano puts the barrel of the .45 onto Nesta's knee and  
cocks it.

STEFANO

Talk to me. And make sense.

NESTA

Shoot me dead, mon. Screwface kill  
me a tousand death's worse.

Stefano uncocks the gun.

STEFANO

You're going for a ride with me now.  
Won't take long for Screwface to find  
out we've become close pals. Then  
I'll let you go free. We'll see what  
Screwface does to traitors.

Nesta bolts away from Stefano and dives through the  
window out of the hotel before Stefano can grab him.

STEFANO'S P.O.V.

looking out the window as Nesta flies downward twenty  
stories to the ground where he splats on the pavement.

ON STEFANO

He spits out the window, turns and exits the room.

EXT. PLAZA HOTEL - NIGHT

A Chevy van sits idling on the corner. Stefano gets into  
the van. Max is driving. Tony is in the passenger's  
seat with a riot gun resting in his lap.

MAX

Did he talk?

STEFANO

Jimmy said he was invincible and the  
other one thought he could fly.

CONTINUED:

(CONTINUED)

TONY

So?

STEFANO

They were both wrong.

Tony nods approvingly, as Max smiles and pulls out into traffic.

INT. FORD VAN - SAME

With McKinny and FOUR OTHER AGENTS inside watching the Chevy move away.

MCKINNY

(into walkie-talkie)

We need a disposal unit at the Plaza.

CUT TO:

EXT. MANHATTAN - MEAN STREETS - NIGHT

The Chevy van rolls down deserted streets down by the docks. A FOG HORN BLOWS as the van pulls to the curb.

INT. VAN - STEFANO/TONY/MAX - SAME

As they park their van and check their weapons.

MAX

This was my turf. I'll do the introductions.

TONY

Yeah, you be the mouth. Why didn't they call you Max the mouth?

Max glares.

STEFANO

(intercedes)

Let's go. You two can kill each other later.

EXT. VAN - HIGH RISE - SAME

They move toward a blown out abandoned high rise tenement. Windows, doors and even walls are missing. No one lives here.

TONY

This is a bad neighborhood.

CONTINUED:

(CONTINUED)

Tony looks around worried as they enter the building. There are only shadows, darkness and the silence of the night.

WE HEAR A LOUD CRASH. They jump back. Stefano's gun is out as a beam falls to the ground near them.

They move forward and enter a caged elevator. Tony pushes the number eight and the elevator CREAKS slowly upwards.

INT. ELEVATOR - SAME

THEIR P.O.V.

rising, passing empty floors. It's a wasteland. They start to HEAR RAP MUSIC. The elevator stops a few feet below the next floor. Tony pushes the elevator button. Nothing happens.

TONY

We're stuck.

MAX

(sarcastic)

Wanna' call elevator maintenance?

THEIR P.O.V.

A light in the distance on the floor above them.

BACK ON STEFANO, TONY, MAX

They climb up onto the floor and move towards the light, combat ready, RAP MUSIC GROWING LOUDER, until they SEE:

The place is empty except for FOUR BLACK MEN sitting at a table listening to a ghetto blaster. They wear black t-shirts, have short cropped afros, muscular frames, jeans. They wear baseball caps with the brims turned back. The leader, 18, called "MAD EYES", turns OFF THE MUSIC. They stand, arms folded, waiting.

ANOTHER ANGLE - MAX, TONY, STEFANO

move forward. CAMERA SLOWLY REVEALS: GANG BOYS, all dressed identically, heavily armed, move in from the shadows and darkness, surround our guys and Mad Eyes. Maybe a hundred of them, all aiming guns at Stefano, Max and Tony, who stand in a circle, ready to go down fighting.

CONTINUED:

(CONTINUED)

MAX

I set up this parlay, man.

MAD EYES

And who be you?

MAX

(insulted)

I'm Max the Messenger -- an alumnus of the Mighty P Stone Rangers -- I ran for Deacon Boone -- was a wheel makin' deals before you had hair on your balls!

Tony and Stefano can't help but smile.

MAD EYES

Yeah I heard about chu. Wha chu want?

MAX

We come to do you a favor.

MAD EYES

Start by droppin' the heat.

MAX

(to Tony and Stefano)

Put the guns down on the ground. It'll be cool.

Stefano does. Tony freaks. He aims his gun at MAD EYES.

TONY

No way!

MAX

Do it!

MAD EYES

We kill you if you don't!

TONY

(tense; to Mad Eyes)

I'll take ya out with me!

MAD EYES

(unafraid)

Go -- you be first. I ain't scared to die.

CONTINUED:

(CONTINUED)

STEFANO

Put the gun down, Tony.

A long beat. Stefano takes the gun out of Tony's hand. Mad Eyes gestures and the soldiers relax their guns. Mad Eyes and his three Lieutenants move up towards them.

MAD EYES

Wha chu gonna do for the P Stone Rangers? Huh, man?

STEFANO

Gonna take out your competition.

MAD EYES

Who that?

STEFANO

Screwface posse.

MAD EYES

(laughs)

You gonna do that? Take out the yellow man? Hah!

(beat)

How you gonna?

STEFANO

Gonna cut off the head of the beast.

MAD EYES

You one jive fucker, man. Screwface got maybe three thousand soldiers. He's livin' large, man. You dig that? He's got a fuckin' army. Why I be heppin' you anyway?

TONY

Cause Screwface moved into your turf, took over your business, and now the Mighty P Stone Rangers are delivery boys for that piece of shit.

Stefano and Max react to Tony's stupidity as guns are drawn again.

MAD EYES

(angry)

Fuck you, man! The Mighty P Stone Rangers ain't boys for nobody! Can you dig that?

CONTINUED:

(CONTINUED)

MAX  
(the diplomat)  
The P Stones are legendary warriors.  
We meant no disrespect. But like you  
said, they got an army. Even if we  
fail we're gonna lessen the odds.

MAD EYES  
(calmer)  
Yeah. Truth be truth, man.

Mad Eyes makes a hand signal and all the Soldiers exit  
back out into the night.

MAD EYES  
(no more black street  
lingo, but perfectly  
spoken)  
This is obviously a personal matter  
and perhaps it would benefit us to  
let you do what you say you want to  
do... or die trying. The posse is no  
friend of ours.

Max and Tony react to Mad Eyes' switch.

MAD EYES  
Screwface moves around a lot. Here,  
New York, Miami, Montego Bay...  
(beat)  
If he's in town, which I believe he  
is... you can find him at 820 Madison  
Avenue.

TONY  
(surprised)  
Madison Avenue?

MAD EYES  
(back to street talk)  
Wa chu think, niggers dig livin' in  
trash, man?

Mad Eyes and his three Lieutenants exit.

EXT. SCREWFACE'S MADISON AVENUE BROWNSTONE - DAY

EXTREME LONG SHOT of the building which looks like any  
other building -- no Guards -- no sign of any gang boys.

ZOOM BACK TO...

EXT. ADJACENT MADISON AVENUE BUILDING ROOFTOP - ON STEFANO

as he lowers his binoculars and frowns we SEE we're on top of a building ten stories above Screwface's brownstone.

WIDEN TO REVEAL TONY AND MAX

as they stand together in the clear morning air looking down at the brownstone.

TONY

Mebbe that Mad Eyes creep was lyin'?

MAX

He was tellin' the truth, man.

TONY

You know that for sure, huh? What're you, physic?

Stefano and Max react to the malaprop.

EXT. SCREWFACE BROWNSTONE - SAME DAY

A BAG MAN in a ratty overcoat, burlap sack for a hood, rubber boots, pushes a shopping cart down the sidewalk. The cart is filled with paper and rags. He's muttering to himself. He turns down the alley beside the brownstone, going through the garbage.

CLOSE ON BAG MAN

As he looks up at the back door to the brownstone we SEE it's Stefano. He takes a walkie-talkie out of the shopping cart, an M-16, and a plastique (explosive) device.

STEFANO

(into mic)

I'm at the back door.

INT. CHEVY VAN - ON MAX

as he pulls up to the front of the brownstone and parks. The walkie-talkie is beside him on the seat. He picks it up.

MAX

(into mic)

That's a roger, Bag Man. Delivery truck out front.

CUT TO:

EXT. ROOFTOP - ON TONY

with a high powered rifle with scope looking down on the brownstone. He picks up his walkie-talkie.

TONY  
(into mic)  
All set.

CUT TO:

EXT. SCREWFACE BROWNSTONE - ON STEFANO

Setting the plastique explosive on the back door. He ducks behind the cart as the explosive device goes off with barely a sound leaving a foot wide hole in the door where the lock used to be. The door swings ajar.

STEFANO  
(into mic)  
I'm goin' in.

Stefano sheds his bag man overcoat and burlap sack and moves into the brownstone.

INT. KITCHEN - BROWNSTONE

as Stefano enters stealthily. WATER DRIPS into the sink filled with dishes. Stefano opens the refrigerator and SEES: jars of blood, a dead squirrel, a few dead birds, a jar of snakes. No food. He shuts the refrigerator and moves on into...

THE FOYER - ON STEFANO

NO FURNITURE, no rugs, no paintings, everything has recently been removed. Books, papers, crayons, etc., lay about. Stefano moves on into...

THE LIVING ROOM - ON STEFANO

The room is filled with trash. No furniture. Over the fireplace we SEE a pentagram drawn in blood, an upside down cross, and three voodoo dolls. Stefano moves up close.

ON VOODOO DOLLS

They are representations of Stefano, Max and Tony. They are covered in dried blood. Stefano reacts.

CUT TO:

MASTER BEDROOM - ON STEFANO

as he examines a waterbed surrounded by black candles. On the wall are photos of Jesus, Halie Salassie, and Screwface. Stefano starts going through the dresser drawers. Papers, drawings, bills, and receipts:

CLOSE ON RECEIPT FOR MEDICINAL HERBS

from "Clifton James Health Store". Stefano pockets the receipt. Stefano sits and goes through the photographs of Caribbean people on the islands: A woman. A man. Screwface as a boy -- the photo cut in half -- the person seated beside him cut out of the photograph. Every photo of Screwface has someone cut out of it. Stefano looks up sensing someone in the room. He picks up the M-16. His eyes scan the terrain... coming to rest on a closet door.

ANGLE ON CLOSET DOOR

as Stefano approaches the closet door carefully, gun ready. THE CAMERA MOVES IN CLOSE as Stefano swings the door open and a FACE shoots out at us. Stefano clubs the face.

WIDEN TO REVEAL

A dead body swinging by it's broken neck from the closet ceiling. It's Mad Eyes with his tongue cut out.

Stefano reacts.

STEFANO

(into walkie-talkie)

I'm pretty sure Mad Eyes was tellin' the truth.

CUT TO:

EXT. CARIBBEAN NEIGHBORHOOD - MANHATTAN - DAY

As the Chevy van, Max at the wheel, Stefano and Tony beside him, cruises down the street past music stores, health stores, restaurants featuring Caribbean food, etc. The sidewalks are filled with people, mostly black, but there are whites, too.

THEIR P.O.V. - THE CLIFTON JAMES HEALTH STORE - SAME

A sign in the window reads: "HERBS, SPICES, MEDICINALS".

(CONTINUED)

Clifton looks at the receipt - knows who he sold them to and looks sick.

CLIFTON

(soft)

I don wan no trouble, mon.

MAX

(smiles)

Tell us where Screwface is and you won't have no trouble.

(beat - sotto)

If you don't this big white man's gonna lose his cool... I don't know what he'll do. He's crazy.

Clifton looks up at Stefano who smiles wickedly like a maniac. Clifton reacts, he starts gyrating, his body twitching out of control. The Woman behind the counter jumps up.

WOMAN

Oh me God... he's goin' into trance!  
Oh, God! Oh, Jesus!

Clifton's eyes roll up into his head and he slams back into the counter and falls onto the ground. The Woman bends over him.

WOMAN

He's in de trance now... look what you done!

STEFANO

I know magic to dispel the trance.

MAX

Yeah, use that!

The Woman looks confused. Stefano looks at the shelves, takes down some herbs like he knows what he's doing, scatters them around Clifton's body.

STEFANO

Learned this from Halie Salassie himself.

Stefano CHANTS some words, CLAPS his hands, and Clifton sits up, his eyes wide open.

STEFANO

(big smile)

Hi ya Cliff!

BACK ON STEFANO, MAX, TONY

STEFANO  
Park it.

Max pulls to the curb.

CUT TO:

INT. CLIFTON JAMES HEALTH FOOD STORE - DAY

Incense burns and REGGAE MUSIC PLAYS as Stefano and Max enter the dark room filled from floor to ceiling with jars of herbs, spices, etc.. They walk past Caribbean WOMEN in native dress who sit in folding chairs while their children run around. They look up at Stefano and Max suspiciously.

ON CLIFTON JAMES

A charismatic Rastafarian with dreadlocks who is talking to an OLD MAN, as Stefano and Max approach. A WOMAN sits behind the counter working a pocket computer. Clifton's entire demeanor changes to forced politeness.

CLIFTON  
(big smile)  
Ah, de gentle mon... New York's  
finest in plain clothes wrappers...

Max and Stefano don't disagree with his appraisal of them as police. The Old Man, the Women and Children all exit, sensing trouble.

CLIFTON  
...What ken I do for ya?

The Woman behind the counter looks up.

STEFANO  
We're lookin' for the yellow man.  
Screwface.

The Woman reacts, scared.

CLIFTON  
(pale - scared)  
Don't know im, mon.

Stefano takes out the receipt he found at the Screwface brownstone. He shows it to Clifton.

STEFANO  
What're these herbs used for?

CONTINUED:

ANGLE ON DOORWAY

As Monkey (wearing Maria's scarf around his neck) enters,  
SEES Stefano and Max.

ON STEFANO

SEES Monkey -- recognizes the scarf and charges at him!

ON MONKEY -

He turns and runs!

EXT. CLIFTON JAMES HEALTH STORE - SAME

ON MONKEY RUNNING

into Tony (waiting outside the door) who trips him.  
Monkey sprawls onto the pavement. Stefano grabs him by  
his ankles and drags him back into the store.

CUT TO:

INT. STORE - ON MONKEY - BACK ROOM

seated in a chair. Tony stands behind him holding him  
down.

STEFANO

cocks his .45 and shoves it into Monkey's mouth.

STEFANO

(angry)

You messed with my sister so I'll  
enjoy blowin' your head off if ya  
don't answer my question! Got it?

(Monkey nods yes)

Just once. Screwface. Where is he?

MONKEY

... Ocho Rios.

Stefano uncocks the gun. He puts it back in his belt.

MONKEY

You go dere he kill you. You stay  
here he kill you. Makes no  
difference to im. You be dead.

Stefano backhands Monkey hard across the mouth, sending  
him flying. He careens into the back wall and falls to  
the ground.

CONTINUED:

(CONTINUED)

STEFANO  
(to Tony)  
Tie him up. We're takin' him with  
us.

Tony nods "okay", turns toward Monkey as Stefano turns around. Monkey leaps up, grabs Tony's .38, spinning Tony around in front of him and holding the .38 to Tony's head. Tony looks shocked as Stefano turns with his .45 aimed at Monkey.

MONKEY  
I kill im fucker! Lemme outta here  
or I kill im!

STEFANO  
(calm)  
Man are you ugly. Your momma shoulda  
shot you at birth.

Monkey looks confused.

TONY  
(wide eyed)  
Hey don't screw around, man!

MONKEY  
I kill im! BACK OFF!

STEFANO  
Go on -- kill him! Go on! Shoot!  
Go on shoot!

Monkey and Tony are totally confused.

ANGLE ON FLOOR

Monkey's feet spread wide apart while Tony's are together.

STEFANO

FIRES!

ON MONKEY

as two bullets rip into his shins and he falls.

TONY

dives for cover as Monkey lifts the .38 but not before Stefano fires a bullet into his face. Monkey flies backward, dead.

TONY

(angry, sarcastic)

Thanks for lookin' out for me, man!  
Jesus!

STEFANO

Ah... you had him under control the whole time, Tony. You can't fool me.

Tony looks confused as Stefano exits and is met by Max.

MAX

Where to?

STEFANO

The Caribbean.

CUT TO:

EXT. CARIBBEAN ISLAND - ROAD - SPEEDING TAXI - DAY

It's dark and raining as the taxi speeds down a paved narrow winding road that cuts through the surrounding thick vegetation like a scar. PEASANTS walk by the side of the road oblivious to the cars speeding past them. "SCREWFACE" BY BOB MARLEY PLAYS OVER.

INT. CHEVROLET - STEFANO, TONY, MAX

Dressed like tourists. They fill the car and hold on as a native black driver drives excessively fast.

DRIVER

... rainy season, mon. Island men  
wanna stay inside and fuck de women.  
(laughs)

Tony and Max smile. Stefano doesn't.

EXT. NUCCIO'S - NIGHT

An Italian restaurant overlooking a town. It's stopped raining.

ON THE VERANDA

We SEE a beautiful long legged brunette in a white mini dress, Sassy, 25, chain smoking cigarettes and staring off at the lights below. PULL BACK TO...

## INT. RESTAURANT

which is immaculate. Done in dark wood and marble. Fans spin overhead. All the tables are empty except for the one where Stefano, Max and Tony sit eating. They are watched by SIX WAITERS who have nothing else to do. They drink wine and beer and pretend to be partying. A WAITER approaches.

STEFANO

Could you tell Nuccio John Stefano would like to see him?

## THEIR P.O.V. - TRACKING

The Waiter nods and walks off, through a door leading out past the glass partitions onto the veranda. We SEE him whisper to SASSY. She turns and looks at the three Americans for the first time.

## BACK ON STEFANO, TONY, MAX

TONY

He's sending the second string.

MAX

Looks like first team to me.

## ANGLE - THEIR P.O.V. - SASSY

approaches the table. She is sullen, sexy, vulnerable and nervous all rolled into one.

SASSY

Nuccio's not here.

The men all look her over rather obviously.

TONY

(sarcastic)  
Oh, that's too bad.

SASSY

(indifferent)  
Yeah. So how do you know Nuccio?

STEFANO

I did him a favor once.

SASSY

Oh..

STEFANO

This is Max and Tony.

CONTINUED:

(CONTINUED)

SASSY

My name's Sassy. I'm Nuccio's ex-wife.

STEFANO

Nice to meet you.

SASSY

Nuccio's in Italy. His brother died.  
(looks around)  
And so has my business.

Max chuckles. Stefano smiles.

TONY

Know where we can get some party equipment?

Tony tries a charming smile. It has no effect.

SASSY

Ask the cab driver. I'm tryin' to stop.

STEFANO

(smiles, looks around at  
the empty place)  
I guess you're too busy.

SASSY

(finally interested)  
So what kind of favor did you do  
Nuccio?

STEFANO

I broke his nose.

Sassy, unable to help herself, slowly breaks into a big smile.

CUT TO:

EXT. ROOFTOP CLUB - PATIO BALCONY - SAME

overlooking the streets of the town. We HEAR LOUD dance  
MUSIC from inside the club.

AN ISLAND GIRL behind the simple wooden bar outside sets  
RED STRIPE beers up for Stefano, Max and Tony. Sassy  
drinks a Coca Cola.

CONTINUED:

(CONTINUED)

FOUR BOYS play the pinball machine and horse racing game, dancing in place to the music simultaneously. Sassy looks very much at ease bouncing to the music slightly, moving without overt sexuality. Tony looks nervous while Max raps out a beat on the bar. Stefano leans into Sassy to be heard over the music.

STEFANO

Who we waitin' for?

SASSY

(matter of fact)

Bongo Silly. He has the best pot.

It's harder to get now.

(beat)

Great place, huh?

STEFANO

(flat)

Great.

(beat)

So how long you been here?

SASSY

Too long.

Stefano walks over to the railing. Sassy takes out a cigarette and follows. Max raises an eyebrow and smiles. Stefano lights her cigarette for her.

ANGLE ON BONGO SILLY -

A 35 year old Rastafarian wearing shorts and a t-shirt who comes bounding out of the shadows. He dance-walks up to Sassy and Stefano.

BONGO

Hey Sassy gal.

SASSY

Hey, Bongo Silly mon... meet my friend Stefano.

Bongo and Stefano share an elaborate "soul" shake that makes Bongo laugh.

BONGO

Stefanomon! What you be needin'?

STEFANO

The herb. Lamb's bread.

CONTINUED:

(CONTINUED)

BONGO

No problem. Come on...

Stefano motions to Max and Tony to join them. They all follow Bongo Silly into the shadows to a table.

CUT TO:

INT. ROOFTOP CLUB - SAME NIGHT - THE SONG "HOT! HOT!  
HOT!" BLASTS AT US

A one thousand square foot bar packed to the rafters with dancing gyrating grinding sweating drinking smoking ISLANDERS. Day glo designs and slogans adorn the black painted ceiling and walls while a "black light" lights up the bar like the psychedelic sixties. The people dance with abandon, alone or in pairs.

ANGLE ON MAX

in the midst of the dancers moving rhythmically to the music as he dances with a pretty and sexy ISLAND GIRL.  
ON BONGO SILLY

laughing as he dances a few beats with one person, then a few beats with another. We TRACK him until he arrives and dances past Sassy.

ON SASSY

The "black lighting" lights up her white dress making her stand out like a star. She dances by herself sensually but not with the same blatant sexuality as the others. Her movements are subtle and relaxed as if the music is massaging her psyche. She spins around and sees Stefano at the bar watching her.

ANOTHER ANGLE - STEFANO AND SASSY

She dances slowly toward Stefano staring right at him. His eyes stay right on her.

ON MAX AND GIRL

grinding away, making Dirty Dancing look like a waltz. He sees Stefano and smiles.

BACK ON STEFANO AND SASSY

She is turned on and begins dancing towards him. She puts her hands on the end of her dress and arches her back slowly and rhythmically pulling the mini dress progressively further up her perfect thigh. Stefano watches her moving towards him. Her movements become sexier and sexier. He responds, moving towards her rhythmically. They slowly move their bodies into each other, letting all restraint go. As the music and sexuality of the place take over they become lost in sensual ecstasy, moving harmoniously and lustfully into each other.

CAMERA WIDENS

It's as if the entire dance floor is fucking to the music.

DANCE FLOOR - LATER - STEFANO -

dances up beside Bongo Silly who is grinding away by himself packed in by bodies.

STEFANO  
Got some blow, mon?

BONGO  
How much mon?

STEFANO  
A kilo.

Bongo Silly's eyes go wide.

EXT. ROOFTOP CLUB

Stefano talks to Max while Tony, Sassy, Bongo Silly and the seventeen year old Island Girl stand in the b.g. Max looks at the Girl, who is smiling at him.

MAX  
Don't tell me we gotta' go now?

STEFANO  
Tell her you'll be back later.

MAX  
You're missing the point. She might be able to wait 'till later, but I can't.

SASSY  
Where you going?

CONTINUED:

(CONTINUED)

STEFANO  
To do business.

SASSY  
With who?

BONGO  
Black Smith.

SASSY  
Black Smith means cocaine. I'm  
leavin'.

She starts to move off.

STEFANO  
Where you going?

Over her shoulder...

SASSY  
Home. I don't like cocaine.

Stefano smiles and watches her move off. A sexy, classy lady. The seventeen year old Girl starts talking Patois (Caribbean pidgeon English) to Max.

MAX  
(to Bongo)  
What's she saying?

BONGO  
She's afraid you won't live to come  
back tomorrow.

MAX  
Oh, great.

CUT TO:

EXT. CARIBBEAN STREETS - NIGHT

It's raining again as Bongo drives cautiously down a dirt road into a ghetto surrounded by a wall of scrap aluminum, old wire, wood and cardboard. Barely visible behind the wall are thatched huts held up by wood poles.

INT. CHEVY - STEFANO, MAX, TONY, BONGO SILLY

Silent. We can feel the tension as the car moves deeper into the ghetto.

THEIR P.O.V. - OUT CAR WINDOWS

A BOY behind a fence peeks out frightened.

A MAN walking fast both suspicious and frightened as he stares at the car passing by.

FOUR YOUTHS in their late teens surprised to see a car with white men in this neighborhood glare at us.

A YOUNG MAN runs from something.

BONGO

You guys would do better goin' after pussy.

STEFANO

Too dangerous.

Bongo laughs.

EXT. STREET - CHEVY

stops at the side of the dirt road. There is no traffic, no movement. They exit the car. Up ahead we see a sheet metal wall. Bongo Silly leads Stefano, Max and Tony towards it.

ON METAL WALL

Bongo Silly knocks on the wall. Our guys are behind him, looking around.

We HEAR a MAN'S VOICE from the other side which we do not understand. Bongo Silly responds and a metal section of the wall slides open six inches. Chains prevent any further entry. We SEE the face of a suspicious GUARD. The Guard and Bongo Silly exchange words in Patois. The Man then slides the metal door open just enough for Bongo Silly, Stefano, Tony and Max begin to enter single file.

INT. METAL DOORWAY - CLOSE ON STEFANO

entering. He's ready for anything when ...

FLASHING TEETH AND JAWS JUMP AT US and Stefano cocks his fists, ready for combat. Max tries to back up, hitting the wall behind him, and Tony pulls out a knife from his boot.

ANGLE ON PIT BULL

tugging at chain around his neck, unable to get at these men. Now we SEE ten other pit bulls scattered around the yard, all chained to stakes in the ground. They glare viciously.

ON GUARD

He stares at Tony who is sweating, then holds his hand out for Tony's weapon. Tony freezes.

STEFANO

Give it to him.

Tony hands the knife to the Guard who looks disdainfully at him, then smiles and says something in Patois to Bongo Silly.

ANOTHER ANGLE

As the guard locks the gate behind them we SEE they are inside a compound with a large dark cement courtyard bordered by one-story interconnecting shacks. The Guard walks off into one of the shacks, leaving them alone.

TONY

What'd he say?

BONGO SILLY

The dog searches everyone.

Stefano eyes the place carefully, sensing the unseen enemies that are standing in the shadows.

ON GUARD

emerging from the shack. He motions them to come inside.

ANGLE - STEFANO, TONY, MAX

as they pick their way carefully through the dogs which do not move. Max looks back and sees Bongo Silly motion that he will not be going in with them. This leaves Max feeling more uneasy.

INT. SHACK

The Guard escorts them into a very small back room with a bed, three chairs, and a fifteen year old GIRL watching television incongruously playing a cable network news show with footage of the space shuttle.

GUARD

Wait here.

He exits leaving them.

CONTINUED:

(CONTINUED)

STEFANO  
Pleasant place.  
(beat, to girl)  
Hi.

GIRL  
Hello.

MAX  
Black Smith your Daddy?

GIRL  
(smiles)  
No.

Stefano rolls his eyes. Tony coughs.

MAX  
A touch of Ralph Lauren would go  
nicely in here.  
(turns at Tony suddenly)  
Good move with the blade.

TONY  
Fuck you.

An intense stare between Max and Tony.

STEFANO  
(breaking the deadlock)  
Lot of shadows out there.

MAX  
Man should start a kennel.

Just then the door swings open and in comes BLACK SMITH, a small man built like a rock, dressed only in red shorts with two gold chains hanging around his neck. Scars criss-cross his stomach and chest from knife and gun wounds. When Black Smith speaks we SEE his teeth are solid gold.

BLACK SMITH  
(unfriendly)  
You want something from me?

STEFANO  
We want to do business.

BLACK SMITH  
What kind of bizness?

CONTINUED:

(CONTINUED)

STEFANO

Crack. At least one kilo.

Black Smith tosses Tony's knife onto the table.

BLACK SMITH

(firm)

I do not do bizness with people who  
bring weapons into my home.

(completely unafraid)

They scare me.

Max looks at Tony.

TONY

(defensive)

It wasn't to use...

STEFANO

... It was to offer...

(stands slowly)

... as part of a deal.

(slowly pulls out a .45 and  
places it next to the  
knife, beat)

Max.

Max looks at Stefano in disbelief, then slowly pulls out  
his .38 from inside his jacket and places it on the  
table. Tony can't believe this.

MAX

Yeah. We didn't want to scare  
anybody.

Black Smith smiles. Then he laughs. Stefano, then Max  
and Tony, pick up on this and begin laughing also.

BLACK SMITH

Smart. Very smart. An' dangerous.  
Very dangerous. Law ketch you wit  
guns on de Island they kill you.

Black Smith motions to the Girl. She takes the guns and  
knife and exits the room.

BLACK SMITH

I do bizness with people I trust.  
(beat - conversational)

For guns I do bizness with anyone. I  
can buy BMW but not a machine gun.

CONTINUED:

(CONTINUED)

STEFANO

I can get you M-16's, explosives,  
anything you want, man.

Black Smith reacts really intrigued.

BLACK SMITH

What you really want, mon? You ain't  
after crack.

STEFANO

We've been told we could find a man  
named Screwface near here.

BLACK SMITH

(cautious)

Which Screwface, mon?

STEFANO

A Rastafarian. Albino.

BLACK SMITH

(intense)

The Yellow Man is no Rastafarian. He  
be dread mon. Rastafari a religious  
man. Dread is a wolf in sheep's  
clothing. They got no ting in  
common, mon, except de hair.

(beat)

Yellow Man is evil. If I saw him  
alone I'd hook 'em. What you want  
with Yellow Man?

STEFANO

We owe him something.

BLACK SMITH

(smiles; knowing)

Revenge.

(beat)

... road to doom.

TONY

Where do we find him?

BLACK SMITH

Not easy, mon. You ask big  
questions.

(beat)

Yellow Man has big posse. He has  
many guns. All he wants.

CONTINUED:

(CONTINUED)

MAX

How's he get guns?

BLACK SMITH

Military. Big money. Big connections. The government uses American helicopters to spray the herb fields. Bad spray, mon. Kind they use in Viet Nam. Used to be many poor people harvest the herb and sell it. But no more. To survive we sell coke. It's cheap. For survival mon. Just for survival. There are no jobs here for the people. All the people want to work. Yellow Man has the factory and makes de crack. He has de money. The posse follows. The people follow a bad man like the Screwface mon because he has power. Drugs. Guns. But he's a bad man. He controls the sick and mean wit the black magic.

(pause)

I don't care that he sells drugs. I sell drugs. I don't care if he kills people. I kill people. Screwface is a bad man because he cares nothing for the poor.

STEFANO

A case of M-16's get me to the Yellow Man?

BLACK SMITH

(smiles)

Sure mon.

CUT TO:

EXT. DESERTED AIR STRIP - JUNGLE - DAWN

As we SEE a duel prop transport plane making a wide arc over an abandoned air strip in the middle of the jungle.

STEFANO'S VOICE OVER

(on telephone)

Hello Jack. It's John Stefano from Austin. Callin' about that favor.

JACK DUVALL'S VOICE OVER

I hear you John.

As the plane lands we SEE the Chevy Impala pull up onto the airstrip.

INT. CHEVY - STEFANO, MAX, TONY AND DRIVER

TONY  
Who's flyin' in?

STEFANO  
A guy who sells surplus.

TONY  
Surplus what?

STEFANO  
Army surplus.

Max smiles, as they all get out of the car to meet the plane.

NEW ANGLE

As the plane jerks to a stop. The door swings open and Jack Duvall (from the Strip Club in the Opening) grins out at Stefano, Max and Tony.

JACK  
God, I love adventure!

Max and Tony look at him like he's a lunatic.

CUT TO:

EXT. THE JUNGLE CLUB UNDER WHITE RIVER BRIDGE - NIGHT

As hands open up a wooden trunk revealing six M-16 rifles. WIDEN TO REVEAL Black Smith, Stefano, Max, Tony, Jack Duvall, and the Guard from Black Smith's compound. Stefano, Max and Tony are armed with .45 handguns and combat knives.

We are in a restaurant which is open on three sides, the bamboo roof is held up by bamboo poles. The one wall is the concrete of the bridge painted with symbols and birds and palm trees. In the center are two picnic type tables beside the open pit kitchen. In the back is a tree house structure where the stereo-tape deck and speakers are held. Behind the tree house the White River flows. BOB MARLEY BLASTS.

Black Smith picks up a gun and admires it.

BLACK SMITH  
(smiles)  
This is good. Mebbe we shoot down some helicopters.  
(laughs)

CONTINUED:

(CONTINUED)

The others laugh, too.

STEFANO  
Screwface now, man.

BLACK SMITH  
You in a hurry to die, mon?  
(laughs)  
Boat man at the river take you down  
to the Yellow Man's home.

ANGLE ON RIVER

A RASTA MAN sits in a small wooden row boat.

BACK TO SCENE

MAX  
(re: boat)  
Wow.

STEFANO  
(to Black Smith)  
Good.

Stefano and Black Smith "soul" shake.

BLACK SMITH  
(sotto)  
You be a good mon. But you be on a  
bad mission.  
(beat)  
Come wit me. They burn the gunga --  
we burn the cane fields... drive the  
rich man to his knees.

STEFANO  
(smiles)  
Maybe when I'm done with this.

Black Smith laughs and moves off into the shadows. The  
Guard and the guns are already gone.

Stefano, Max and Tony climb into the small boat. They  
load on a crate of guns and set it in the bottom of the  
boat. Jack Duvall stays on the shore.

JACK  
I hate to waste favors, Stefano.  
Better come back in one piece.

CONTINUED:

(CONTINUED)

STEFANO

Absolutely.

The Boat Man pushes off the shore and the boat floats down the narrow river through the heart of darkness.

SLOW DISSOLVE TO:

EXT. SCREWFACE COMPOUND - ECU ON SCREWFACE - NIGHT

As the Yellow Man (his features even more distorted by the glow of torches and shadows) stares into a vat of boiling water.

HIS P.O.V. - INTO THE BOILING WATER

We SEE something that looks like a boat with men in it. Dark forms moving in the water.

DISSOLVE TO:

THE BOAT - MOVING DOWN RIVER - LATER

The night is pitch black. The jungle is thick and hot as the boat moves slowly, inevitably, toward the Screwface compound. Everyone is tense. Stefano is impassive -- cool. This is his element.

CUT TO:

EXT. SCREWFACE COMPOUND - ECU ON SCREWFACE - SAME

as he sticks his hands into the boiling water and lifts up two snakes, one in each hand. One black. One white.

ON FACES OF DREAD MEN, YOUNG BOYS AND GIRLS

watching him intensely.

Screwface bites the heads off the snakes.

CUT TO:

THE BOAT - MOVING DOWN THE WHITE RIVER

as Stefano, Max and Tony see the Screwface Compound which appears out of the jungle like a mad man's nightmare: sheet metal walls and barbed wire fences surround the fortress. Shards of glass and sharpened sticks poke out of the ground with animal skulls on top of them.

CONTINUED:

(CONTINUED)

Torches illuminate the night sentry posts where RASTA MEN with high powered rifles stand guard. DOGS BARK and BABIES CRY. We HEAR THE SOUNDS OF A SMALL CITY from behind the walls.

ON STEFANO

Impassive.

ON MAX

Awed, frightened.

ON TONY

Sweating.

THE BOAT MAN

guides them to the shore about 200 yards from the compound.

BOAT MAN

I stay here, mon.

MAX

(sotto, uneasy)

Guess we got the element of surprise goin' for us.

BOAT MAN

Screwface knows you be here.  
Screwface sees.

Max and Tony react.

STEFANO

(to Boat Man)

He may see you. But he don't see me.

Max and Tony smile slowly at Stefano. His reassurance is what they needed.

Each shoulders a duffel bag of equipment and moves off the boat.

STEFANO

(softly)

Let's rock and roll.

CONTINUED:

(CONTINUED)

TONY  
 (to Boat Man)  
 If ya run out on us we'll find you.

The Boat Man smiles, not worried.

MAX  
 (sarcastic; at Tony)  
 What a diplomat.

ANGLE

They turn and see Stefano has already disappeared into the jungle. They follow quickly behind him.

CUT TO:

EXT. JUNGLE FOREST - SAME - CLOSE ON STEFANO

His eyes look out with feral intensity.

ON MAX AND TONY

They clearly realize that if they want to stay alive they had better do whatever Stefano says.

STEFANO  
 (calm; clear, precise)  
 We are a three man hit squad. We take out their borders then move in in a triangular fashion with myself at the point and you both ten to twenty yards behind me covering both flanks.

(beat)  
 Anything that moves at us we kill. If anyone of us is disabled the others move on. There is no stopping for any reason until Screwface is taken out.

(beat)  
 Understood?

(Max and Tony nod "yes")  
 Once Screwface is eliminated there will be confusion and fear. We must get out during that brief interval before the mood changes to anger.

They begin to empty the duffel bags revealing a full armory of high tech assault weaponry.

**EXT. SCREWFACE COMPOUND - SAME NIGHT**

SENTRIES #1 and #2 stand along the border of the compound, the sheet metal walls behind them. PAN UP TO REVEAL GUARDS #1 and #2 atop the sheet metal walks smoking and laughing. We HEAR REGGAE MUSIC, DOGS BARKING, PEOPLE TALKING. Suddenly the sky is illuminated by lightning. It begins to rain.

**ON COMPOUND**

The Guards move for the shelter of overhangs built to protect them from the rain and sun. The NOISE behind the wall DIMINISHES as the rain falls in sheets.

**ON GUARD #1**

getting under an overhang when a silent bullet from somewhere seers his body. He falls down.

**ON SENTRY #1**

hears Guard #1 fall and turns around to investigate when a bullet rips into him.

**ON MAX**

covered in mud and leaves, rises out of the ground right next to the Sentry and pulls his body into the jungle.

**CAMERA PULLS BACK**

Two hundred yards away in a tree fifty feet in the air is Stefano aiming his high powered Sako Deluxe .25/06 with silencer and an infra red night scope.

**P.O.V. SCOPE**

Through the rain we see the red laser light pinpoint Guard #2 who is completely unaware of danger, smoking gunga. A silent bullet pierces his skull and the Guard goes down. The scope immediately PANS DOWN to Sentry #2 who is looking around. He is quickly picked off by Stefano.

**BACK ON STEFANO**

He slides down a rope with professional precision and is on the ground in a matter of seconds, dumping the Sako and taking an M-16 with MWG 90 round drum and a mini rocket launcher.

ON TONY

Like Max he has risen out of the camouflage and is hiding the fallen bodies of Guard #2 and Sentry #2.

CUT TO:

STEFANO

moving fast through the foliage, his body weighted with the assault equipment.

BACK ON MAX AND TONY

They move right up to the compound fence beneath the now empty sentry posts, Max with a semi-automatic shotgun and Tony with an uzi.

ON STEFANO

He slides up to the fence on his belly, through the mud, and cuts a slat in the metal wall with his assault blade.

ON STEFANO

As he slides into the compound, rolling, he sheathes his knife and comes up on his haunches with M-16/grenade launcher ready. His eyes dart around quickly surveying the scene.

ON THE INTERIOR OF THE COMPOUND

A shanty village of huts made of wood and scrap metal. Skeletons of dogs can be seen on the ground. Everyone has gone under shelter as the rain beats down. The Guards sit under tin roofs up on the railing of the wall smoking cigarettes and gunga. At the far end of the compound we SEE looming up a huge BAMBOO HOUSE where fifty SOLDIERS huddle under tarps with their women smoking grass and drinking Red Strip beer.

BACK ON STEFANO

as Max and Tony slide in through the hole in the wall and take their positions behind Stefano.

CUT TO:

INT. BAMBOO HOUSE - ON SCREWFACE

Surrounded by soldiers, women and children. He looks around sensing the enemy presence.

SCREWFACE

Loo pon dis.

CUT BACK TO:

STEFANO

Instincts tell him it's a trap. He turns to Max and Tony as suddenly they are illuminated in spot lights. Soldiers appear everywhere, guns aimed at the threesome. Huge attack dogs strain at leashes GROWLING insanely. Stefano, Max and Tony look around shocked. Everything stops for a split second. They are caught. The soldiers smile slowly, victorious. Stefano looks Tony and Max in the eye... and then spins, firing the M-16 and smoke bomb canisters simultaneously! The spotlights shatter one after another as Max and Tony open fire. They are once again bathed in darkness as soldiers dive for cover shocked by Stefano's reaction.

SHOTS OF GUARDS AND SOLDIERS SLOW MOTION as Stefano's M-16 rips through wood, metal, flesh, anything in its path. He fires the grenade launcher simultaneously causing explosions one after another, sending Soldiers careening into the air like broken sticks. SIX GUARDS along one wall are riddled, their blood painting the wall behind them red, as they fall to the dirt.

STEFANO

moves forward on the run with Max and Tony behind him... toward the bamboo house.

SCREWFACE'S SOLDIERS

In a state of chaos unsure where the enemy is. Stefano doesn't slow for a second as he moves through the darkness and smoke taking on the enemy, as they appear, with the M-16, or with a karate chop or kick, a pure Zen warrior moving with perfect synchronicity within the moment, anticipating an enemy's moves and countering with deadly force. Max and Tony follow behind.

STEFANO

spins and fires taking out two Soldiers with handguns. They fall in a heap as a third Guard charges at him with a machete. Stefano ducks the machete and drives the M-16 up into the man's belly, impaling him before pulling the trigger. He flies back up out of the way and Stefano moves on.

MAX

fires the shotgun and four Soldiers gyrate as bullets grip them and they fall. Tony fires over Max's shoulder as a Guard and dog come at him and are leveled.

STEFANO

is set upon by three Guards in close. He swings his weapon breaking one's jaw, kicks the other in the face sending him reeling. He quickly turns his weapon on the third Guard and decimates him with gunfire. Blood and debris cover Stefano's body. He moves forward relentlessly.

TONY

is hit in the leg with a bullet. He SCREAMS and falls. An attack dog lunges onto him, teeth flashing.

STEFANO

turns and riddles the dog and it SQUEALS and falls. Tony is lost in darkness and explosions.

MAX AND STEFANO

continue toward the bamboo house as another attack dog lunges at him, Stefano karate punches it in mid-air. It HOWLS and falls.

ON MAX

As Soldiers are everywhere, his gun jams, he looks up...

STEFANO

is gone.

ON MAX

surrounded as we...

CUT TO:

STEFANO

moves through the corridor of shacks, his M-16 ready. He fires into a doorway decimating the shack and a Soldier falls. A bullet nicks his shoulder and he dives for cover.

INT. SHACK - STEFANO

comes face to face with a little boy who looks at him confused. Stefano spins as a Soldier comes at him with a machete. Stefano pulls the little boy with him as he rolls out of the way of the blade. The blade lands where the little boy stood.

CONTINUED:

(CONTINUED)

The little boy escapes under a table as Stefano kicks the feet out from under the Soldier and he flies backward. Two more Soldiers come in at Stefano. Stefano grabs one pulling him forward in a headlock and using him as a shield as the other opens fire, killing the man. Stefano heaves the dead body at his assailant and elbows the first Soldier in the head, cracking it open. Stefano dives out into the corridor and into a wall of Soldiers and guns and dogs. There is no escape.

CUT TO:

EXT. BAMBOO HOUSE - SAME

ON SCREWFACE POSSE SOLDIERS

all armed, intense, stoned, crazed zealous warriors glaring at...

ECU ON STEFANO

as he lifts his head up out of the mud and SEES TWO ALBINO FEET. WE PAN UP the body of Screwface to his hideous evil face smiling at us.

SCREWFACE

(laughs)

Ah welcome to de Caribbean, mon! How can we help you have a nice stay?

The Soldiers all laugh. Screwface stops laughing. The laughter stops. Tony and max are beside Stefano, hands tied behind their backs. Tony is bleeding from a leg wound.

Screwface squats down facing Stefano, Tony and Max. The Soldiers stand behind him.

SCREWFACE

(to Stefano)

You want some ting from I?

STEFANO

(thinking fast)

We came to rip off your dope.

SCREWFACE

Ah... thieves, eh?

CONTINUED:

(CONTINUED)

STEFANO

Yeah. But we got money to buy large quantity...

SCREWFACE

I don't want your money, mon. I got money.

MAX

What about guns?

Screwface puts out his hand and a .357 magnum is placed there by a Soldier. Screwface smiles and suddenly aims the gun at Max and fires. The bullet hits Max in the stomach. He's flung back into the dirt.

SCREWFACE

I don need guns either, mon.

STEFANO

MAX!

TONY

Sweet Jesus!

Max sits up, eyes wide, going into shock.

MAX

They made me bleed, man.

STEFANO

HANG ON MAX! HANG ON!

Max slumps and goes out.

STEFANO

(at Screwface)

YOU BASTARD!

Stefano lunges at Screwface when he's set upon by ten Guards. He kicks one in the groin, dropping him. Back kicks another in the stomach. He head butts a third, opening the man's skull like a split watermelon, spins, sidekicking a fourth Guard who careens backward, before he's clubbed unconscious and beaten into the dirt.

CUT TO:

## INT. SCREWFACE BAMBOO HOUSE - NIGHT

PAN DOWN FROM Stefano's ankles which are bound together with rope, to his hands bound behind his back. We SEE he's hung upside down from a rafter attached to the ceiling. His hair hangs. His eyes are slits. It's obvious he's been tortured for hours now. His body is bloody.

## WIDEN ON SCREWFACE

who squats behind Stefano with a long black cattle prod in his hand. With his other he drinks a Coca Cola.

TEN SOLDIERS sit around the room with guns resting in their laps. SIX GIRLS, topless, lay about watching the entertainment. A fire burns brightly in the center of the room. Around it are flowers, gunga, a sword and voodoo paraphernalia.

SCREWFACE

What is it you really want?

STEFANO

(soft; tortured)

Look in your crystal ball, asshole.

Screwface laughs.

SCREWFACE

I tink I know. You just a shell with no ting inside. You need de fracas to feel alive.

Stefano's eyes register this. Screwface SEES he's hit a cord and laughs.

SCREWFACE

Slowly I take yer power. Then you really be nothin' at all. You be dead, mon... a scarecrow with no soul.

STEFANO

(strained)

I'll piss on yer grave.

Suddenly Screwface is on his feet and shoving the cattle prod into Stefano's stomach. It BUZZES and emits a blue flame as it jolts Stefano's body with electricity. Stefano's body twitches and twists spasmodically with the shock. The Soldiers LAUGH.

CONTINUED:

(CONTINUED)

A Soldier throws a bucket of water onto Stefano, who moans.

Screwface lights a joint and inhales deeply. He hits Stefano again with the cattle prod in the groin in a last sadistic impulse. Stefano's body twitches even more spasmodically. He goes unconscious.

SCREWFACE

Cut him down, mon. I save 'em for later.

Several of the Soldiers laugh in the b.g. as Stefano is cut down. He hits the ground like a sack of wet cement. Two Soldiers drag him out of the bamboo house by his ankles.

CUT TO:

EXT. SCREWFACE COMPOUND - COURTYARD

As Stefano is dragged past Max who lays face down in the mud Stefano bumps him with his toe but Max doesn't move.

INT. PIT IN GROUND - LATER NIGHT - ON STEFANO

Just recovering consciousness he sits crouched in a corner, arms folded, looking up out of this pit dug into the ground: Three feet wide, twelve feet deep, bamboo slats covering the top. The rain falls onto his face. He looks around, surveying the situation quickly.

A dark form appears above him, looking down. It's Screwface: laughing, drunk.

SCREWFACE

(finishes beer)

Wet eh? Mebbe you need some ting to drink?

Soldiers LAUGH in the b.g. as Screwface unbuttons his pants and urinates down onto Stefano. Stefano cannot move. He contains his rage. Screwface moves off. Stefano stands, gathering his strength, placing his back against one wall of the pit and his feet against the other, and works his way up until he can reach out and grab the bamboo slats. With his feet against one wall and hands on the slats he looks out.

HIS P.O.V. - THE COMPOUND COURTYARD

Soldiers and most Guards sleep drunk from violence and alcohol. Twenty five dead Soldiers lay in the center of the compound, side by side. A CRAZY WOMAN rails at the moon. A Guard tells her to shut up and moves toward the pit. He carries an AK-47 assault rifle.

BACK ON STEFANO

waiting.

ON GUARD APPROACHING PIT

relaxed, expecting nothing, he moves toward the pit and as he looks down, Stefano's legs shoot up through the slats slamming him on both sides of his head. He falls like an axed tree. Stefano then punches through the bamboo, comes out of the pit, grabbing the rifle and moving over to a second pit.

HIS P.O.V. - INTO PIT -

At the bottom we SEE Tony. He's semi-conscious.

BACK ON STEFANO

removing the bamboo over Tony's pit. A Guard with a machete moves up behind Stefano. As he's about to strike, he's pulled backward by someone who twists his neck breaking it. Stefano turns, gun ready, to see Max.

ON MAX

He smiles, adjusts his bullet proof vest, bends down to help Stefano.

STEFANO

(sotto)

You were always best dressed.

MAX

Damn straight.

INT. PIT

Stefano goes down into the pit after Tony, who looks at Stefano and smiles.

STEFANO

Hold on.

Tony puts his arms around Stefano's neck and Stefano climbs out of the pit with him.

EXT. PIT

Max keeps a look out with the AK ready. Stefano takes the machete.

STEFANO  
 (points to pile of dead  
 bodies)  
 Go lie down over there until I come  
 back.

MAX  
 Where ya goin'?

STEFANO  
 (deadly)  
 To do the job.

Stefano disappears into the night. Max drags the two dead Guards with him and he and Tony lie among the victims of their guns.

INT. BAMBOO HOUSE - STEFANO - FRONT ROOM

Twenty five Soldiers asleep with their weapons outside the door to Screwface's bedroom. Stefano starts to move over them when...

ANGLE

A Guard looks up, sees Stefano - grabs his leg! Stefano drives the machete into his neck. Another Soldier looks up. The machete drives through his chest. Another sits up behind Stefano. Using the machete like a Samurai sword he pushes the blade backward severing his jugular. Another Soldier lifts his head. Stefano drives his foot into his face pushing his nose up into his brain and killing him instantly. Another Guard lifts his head up and Stefano clubs him with an elbow on top of his head and he goes down unconscious. One after another the Soldiers wake and Stefano moves through them like a sickle through wheat, leaving a river of blood behind him. Stefano finally gets to the door of Screwface's bedroom.

INT. SCREWFACE BEDROOM - ON SCREWFACE

In bed with THREE GIRLS. Empty beer bottles and piles of gunga lay about the bed. Stefano moves at him silently.

ANGLE

Suddenly Screwface lifts up, out of bed, wide awake like a leviathan rising. The Girls SCREAM and scatter as Screwface pulls his sword out from behind him blocking the machete that Stefano has swung down at him.

## WIDEN ON STEFANO AND SCREWFACE

as Screwface outpowers Stefano and drives him backward off of the bed. Stefano rolls up onto his feet as Screwface drives a foot into his chest. Stefano careens backward into the wall. Screwface laughs.

STEFANO

(sotto)

Oh, shit.

Screwface drives his sword at Stefano who blocks it. He drives his fist into Screwface's side. Screwface spins unhurt, backhands Stefano in the face. Stefano's nose breaks, blood flows. He looks angrier now as he swings the machete furiously. Screwface blocks his blows with the sword expertly. Screwface comes at him and Stefano leaps into the air, pump driving his legs and feet at Screwface's head.

Screwface jogs to the side and Stefano careens into a wall, driving his feet through it. Screwface comes at him swinging his sword and Stefano rolls backward into him, knocking him off balance, driving the machete up into his neck.

Screwface gasps as Stefano stands, swinging the machete like an axe at Screwface's neck.

WHACK!

Screwface's head drops, severed from his body. His eyes look astonished and then go blank. As Soldiers pour into the house Stefano lifts the head, showing them what he's done.

ON SCREWFACE SOLDIERS

horrified, they back off as Stefano moves through them holding up the head by it's hair.

EXT. COMPOUND - ON STEFANO

as he's met by Max who holds up Tony. They follow Stefano out of the compound past the stunned Screwface posse.

CUT TO:

EXT. AIRSTRIP - DAWN

as Stefano and Max, holding up Tony, come lunging out of the jungle moving toward Jack Duvall's plane in the f.g..

ON DUVALL - OUTSIDE PLANE

Seeing them he grins happily and waves to someone inside who starts the engine and propellers.

STEFANO, MAX AND TONY

pile into the plane, helped by Duvall.

INT. PLANE

as they pile in we SEE the back of the pilot. He turns and smiles: It's Agent McKinny.

MCKINNY

Hey, good goin' boys!

STEFANO

(reacts)

You and Duvall?

MCKINNY

Sometimes we have mutual interests.

STEFANO

I woulda thought Screwface was someone you'd be backing.

MCKINNY

(shrugs)

Administrations change -- agendas change.

As the plane lifts up into the sky.

EXT. PLANE IN FLIGHT

MCKINNY'S VOICE

We think Black Smith is a comer.

CUT TO:

EXT. NEW YORK CITY - NIGHT - ESTABLISHING

INT. WAREHOUSE - NIGHT

Thick with smoke from hundreds of candles. TWO HUNDRED CARIBBEAN MEN, young, lean, hard, sit in a circle passing huge skiffs of gunga and crack pipes. Inside the circle CARIBBEAN GIRLS dance energetically. There are flowers, pictures of Jesus, Halie Salassie, crosses, beads and cups of blood and herbs around a shrine in the center of the circle.

CONTINUED:

(CONTINUED)

On the ground are uzis, AK-47 assault rifles, shotguns and big calibre handguns. There is an intensity and fervor here that seems to increase with each moment.

THE MUSIC BUILDS. The Men individually rise and move into the circle. Everyone moves as if they are possessed. These are the eyes and faces of zealots in a ritual of anticipation.

ANGLE

As the warehouse door slides open and a white limousine moves past TWO GUARDS with shotguns and pulls to a stop just beyond the voodoo circle. The headlights go off leaving the limousine barely illuminated by the candlelight. The MUSIC STOPS. All eyes turn. Expectation is peaked.

THE CAMERA MOVES IN as the rear limousine door opens and Stefano emerges, his arms outstretched to show he is unarmed. Tony emerges from the far side of the limousine as Max gets out of the driver's side.

ON GANG BOYS

shocked. Some move towards their weapons but Stefano speaks stopping them.

STEFANO

I bring a message.

ANGLE as Tony moves out near the front of the car with a burlap bag.

STEFANO

There is to be no more war.  
Screwface is dead.

SHOTS ON RASTAFARIAN FACES

confused, shocked and weakened. Suddenly GANG BOY #1, a zealot, speaks.

ZEALOT #1

God not be dead. Halie Salassie not  
dead. Screwface not dead.

From the reaction of the gang we sense they agree it is not possible. Momentum that "he lives" can be HEARD and SEEN. Soldiers begin to move towards their guns.

CONTINUED:

(CONTINUED)

STEFANO  
(to Max)  
Headlights.

Max reaches into the car. Headlights go on. Tony moves from the shadows into the headlights.

STEFANO  
SCREWFACE!!

ON GANG

mobilizing. The chaos stops momentarily at the sound of Stefano's voice.

ON TONY

He reaches into the bag he holds.

E.C.U.

SCREWFACE'S SEVERED HEAD is lifted up out of the case by his dreadlocks.

ON GANG

shocked at the proof.

ON TONY

pleased with himself, holding the head up high for all to see.

TONY  
Dead is dead ya fucks!

BACK ON GANG

bewildered, realizing their cause is over.

ON STEFANO AND MAX

knowing their plan has worked.

BACK ON TONY

triumphant... His expression suddenly changes. He looks confused. His eyes look glazed as a sword-like blade emerges slowly from the front of his chest ripping him apart.

CAMERA TILTS UP and we SEE SCREWFACE alive and well towering over Tony.

ON STEFANO

shocked, confused.

STEFANO'S P.O.V.

SCREWFACE'S SEVERED HEAD AND SCREWFACE ALIVE -- SIDE BY SIDE. Tony slumps slowly, being held up by Screwface's blade.

ON MAX

He backs up confused, horrified and stunned.

MAX

(what is it?)

What the hell...?

ON GANG

jubilant, reassured.

ZEALOT #1

Magic. Cannot die.

ZEALOT #2

The mon be eberywhere!

ON LIVING SCREWFACE

standing like a mythological giant cyclops. He moves towards Stefano with deadly rage propping Tony up in front of him.

ON STEFANO

Pulls his .45 from the back of his pants. He aims at Screwface but Tony blocking a clear shot of the enemy.

ON STEFANO, SCREWFACE, TONY

Stefano fires. The bullet tears through Screwface's arm. The Yellow Man doesn't even flinch as he closes in on Stefano who fires again hitting Screwface in the leg -- not stopping him.

ANOTHER ANGLE - SCREWFACE AND TONY

as Screwface, marching forward, pulls the blade out of Tony who stumbles forward into Stefano's arms.

CLOSE ON TONY AND STEFANO

face to face, clinging to each other.

CONTINUED:

(CONTINUED)

TONY  
(strained)  
I'm dead. Kill the fuck. Kill 'em  
'til he dies.

STEFANO  
Tony!

Tony's lifeless body falls as the blade from Screwface's sword slashes ACROSS THE SCREEN, barely missing Stefano who sidesteps it at the last second. Screwface's powerful follow through shatters the upper half of the rear passenger window. Stefano quickly fires a shot at Screwface. It hits his shoulder. He drops the blade.

ON SCREWFACE

unfazed, immediately grabbing Stefano's gun hand with his powerful grip. He bends it backward onto the remaining lower half of the shattered glass window while pinning Stefano's body and other hand between his own massive body and the car.

CLOSE ON GUN

as Screwface forces Stefano's wrist down against the sharp broken glass that remains in the window frame.

ON STEFANO

struggling to resist the incredible size and strength of Screwface.

ON STEFANO'S HAND

The glass is digging in, cutting him.

ON MAX

as he lunges forward to help, but is knocked down and held there by a dozen posse members who watch Screwface confidently overpower Stefano.

ON SCREWFACE

determined. He leans his body back then lunges his entire massive frame forward like a giant pile driver, slamming and crushing Stefano against the car. Screwface pile drives him again, forcing Stefano to lose his grip on the gun which falls into the car. Stefano, pinned against the car, is unable to maneuver under the weight of Screwface's body.

**ANOTHER ANGLE**

Screwface's right hand rips a large shard of broken glass from the window and moves it towards Stefano's throat. Stefano moves his left arm up blocking the glass which is only inches from his throat.

**E.C.U. STEFANO AND SCREWFACE**

face to face. The glass is cutting Screwface's hand but he's unfazed as he presses it forward closer and closer to Stefano's throat.

**ON MAX AND POSSE**

Max is frightened but unable to move. The posse waits for the inevitable.

**BACK ON SCREWFACE AND STEFANO**

The glass begins to dig into Stefano's throat. Stefano GRUNTS, mustering up energy to hold on for dear life. He finds that something extra and pushes the glass an inch off his throat. He can't hold off Screwface much longer. Stefano stares Screwface in the eye.

**STEFANO**

(a taunting hiss)  
I killed your twin brother.

Screwface snaps. Thirsting for final revenge he pulls his hand back so he can lunge forward and impale Stefano with the glass.

**ANGLE**

Stefano takes advantage of the split second opportunity, and shoves his thumb hard and deep into Screwface's eye. Screwface recoils, as he swipes wildly at Stefano, who sidesteps the glass blade.

**ON STEFANO**

He goes all out as he moves off the car, hitting Screwface with five vicious karate shots to the body and face. Screwface staggers trying to regain his eye focus. Stefano karate kicks him in the head.

**ANGLE**

Screwface regains eye focus as Stefano spins away after the kick. The posse moves in encircling them.

CONTINUED:

(CONTINUED)

STEFANO

C'mon. You're a god. Kill me! Kill me!

The posse reacts to this and stands back.

ON MAX

charged, ready for Stefano to do his thing.

BACK ON SCREWFACE AND STEFANO

SCREWFACE

Yah die mon. -- By my hand!

Screwface moves forward. Furiously Stefano kicks, spins, and fires punches so rapidly we can barely see them until suddenly Screwface grabs hold of Stefano's leg during a kick and jerks Stefano right off his feet. Screwface slams Stefano to the ground.

ANGLE

as Screwface follows up with two tremendous rib breaking kicks into Stefano's side. Screwface winds up to kick again but Stefano, holding his side, rolls out of the way.

ON SCREWFACE

He rips a wooden post from the shrine and swings it like a giant club at Stefano who again rolls out of the way and back onto his feet. Screwface moves in trying to corner Stefano who is forced to back up against the wall.

ANGLE

As Screwface begins to swing the club, Stefano charges him, ducking under the club and leaping up onto Screwface, wrapping his legs around Screwface's torso while interlocking his forearms around Screwface's neck in a death grip.

ANGLE

Screwface drops the club and staggers backwards under the weight and momentum of Stefano's attack. Stefano grunts using all his strength to tighten his choke hold and finish Screwface. Screwface spins around, his hands desperately trying to pry loose Stefano's vise-like grip. Screwface, turning red, charges into a beam, smashing Stefano's back against it. Stefano barely hangs on. Screwface, unable to breathe, again smashes Stefano into the beam, causing Stefano's grip to loosen for a second.

**E.C.U. STEFANO AND SCREWFACE**

Screwface gasps for air as he grabs Stefano's fingers, bending them backwards. Stefano, beyond pain, struggles to hold his grip but finally must let loose.

**ANGLE**

Stefano coco butts Screwface, bashing his forehead into Screwface's face like a sledge hammer. Screwface is stunned. Stefano does it again, driving a groggy Screwface backwards into a steel beam which holds him up. Screwface, enraged, pushes off the beam. He charges forward and slams Stefano against the interior brick wall with such force that bricks break loose in the wall. He bear hugs Stefano, who cannot move his arms.

**ON SCREWFACE**

returning a favor. He skull butts his head into Stefano's. Once. Twice. Stefano is groggy. Bloody. Screwface does it again and again. Stefano is almost unconscious. Screwface rears his head back once more, then slams forward for the final thrust. Stefano leans out of the way and Screwface bashes his head into the bricks. Stefano's arms come free. Blood drips down Screwface's face as he tries to hang on, bear hugging Stefano against the wall, trying to break him in half.

**ON STEFANO**

taking the heels of his hands and slamming them simultaneously onto the sides of Screwface's head. This would kill any ordinary man. But not Screwface. Stefano, gasping for strength, does it again! Screwface's eyes become glazed. He hangs onto the bear hug out of pure reflex as Stefano does it again. Screwface finally loses his grip and slumps to his knees, his arms weakly around Stefano's legs. Stefano reaches behind himself and grabs two loose bricks.

**STEFANO'S P.O.V. - SCREWFACE**

almost unconscious.

**BACK ON STEFANO AND SCREWFACE**

With a brick in each hand Stefano summons whatever energy is left and slams them simultaneously into the sides of Screwface's head.

ON SCREWFACE

His eyes are open, but he's gone. Blood trickles from his nose just before he keels over, letting loose of Stefano who falls over on top of Screwface's lifeless body.

ON STEFANO

staggering and stumbling, barely able to get to his feet.

ON GANG

quiet, amazed, watching Stefano.

ON MAX

as the posse lets loose of him.

ON STEFANO

A WARRIOR, SURVIVING THE ULTIMATE BATTLE, STAGGERING FOR BALANCE WHEN HE IS CLUBBED FROM BEHIND AND GOES FLYING FORWARD TOWARDS CAMERA, THEN FALLS ONTO THE GROUND.

WIDEN TO REVEAL SCREWFACE

FACE BLEEDING, BACK ON HIS FEET, STAGGERING FORWARD TOWARDS STEFANO, THE WOODEN CLUB IN HIS HAND.

ON MAX

back under the control of the posse.

ON STEFANO

RIISING UP, HE'S CLUBBED FROM BEHIND AGAIN. HE FALLS FORWARD CRASHING INTO THE LIMOUSINE DOOR.

ON SCREWFACE

lumbering forward, his face bloodied.

ON STEFANO

NOT GIVING UP, HE GRABS THE REAR DOOR HANDLE AND PULLS HIMSELF ALMOST TO HIS FEET, WHEN HE'S CLUBBED IN THE BACK AGAIN. HE GROANS FROM THE PAIN.

ANOTHER ANGLE

SCREWFACE GRABS STEFANO'S HEAD FROM BEHIND AND SHOVS IT FORWARD THROUGH THE BROKEN GLASS WINDOW AND DOWNWARD ONTO THE BROKEN GLASS THAT OCCUPIES THE LOWER HALF OF THE PASSENGER'S WINDOW.

ANGLE FROM INSIDE CAR

STEFANO'S NECK ON THE GLASS LIKE A GUILLOTINE.

STEFANO'S P.O.V.

THE GUN ON THE EDGE OF THE SEAT.

ANGLE FROM INSIDE CAR

STEFANO GRABS FOR THE GUN, BUT ONLY HIS FINGERTIPS CAN TOUCH IT AS HIS NECK SINKS DEEPER INTO THE GLASS. HIS HAND HITS THE GUN, KNOCKING IT OFF THE SEAT ONTO THE FLOOR AND OUT OF REACH.

ON SCREWFACE

exhausted, leaning on Stefano.

ON STEFANO

HIS NECK BLEEDING, HE CAN'T REACH THE GUN AND IS TOO WEAK TO GET SCREWFACE OFF HIM.

SCREWFACE

MUSTERS ENERGY TO PUSH DOWN ON STEFANO'S HEAD. SCREWFACE SIGNALS TO A NEARBY ZEALOT TO HAND HIM A LONG BLADE.

ANGLE - INSIDE CAR

STEFANO, GASPING FOR AIR, PUTS HIS HAND ON THE INSIDE ELECTRIC WINDOW PANEL.

ON STEFANO'S HAND

UNABLE TO HIT THE RIGHT BUTTON.

ON STEFANO

GAGGING.

ON SCREWFACE

RECEIVING THE BLADE, HOLDING IT UP FOR HIS FOLLOWERS TO SEE. HE IS ABOUT TO BEHEAD STEFANO, WHO'S HEAD IS AGAINST THE WINDOW LIKE A GUILLOTINE. SCREWFACE RAISES THE SWORD, ABOUT TO STRIKE.

BACK ON STEFANO

HIS HAND HITS THE RIGHT BUTTON. THE WINDOW GOES DOWN, LOWERING HIS BODY AND ENABLING HIM TO REACH THE .45.

ON SCREWFACE

SWINGING THE SWORD DOWNWARD.

ON STEFANO

HIS THUMB GOES ONTO THE TRIGGER, HE POINTS THE GUN BACKWARDS OVER HIS SHOULDER AND FIRES!

ON SCREWFACE

AS A BULLET LODGES IN HIS HEAD. HE BACKS AWAY, HOLDING THE BLADE.

ON STEFANO

PULLING HIS HEAD OUT AND UNLOADING THE .45 INTO SCREWFACE WHO STUMBLES, FLAILS, AND FINALLY FALLS OVER FACE DOWN.

STEFANO'S P.O.V.

Screwface, dead, face down beside the head of his twin brother which faces up at CAMERA.

ON STEFANO

Wearily he moves to Tony's body and kneels beside it. He then picks up Tony in his arms and begins to carry him.

ON MAX

moving beside Stefano, helping him.

ON POSSE

silently surrounding Stefano, watching him. The quintessential warrior.

WIDE SHOT - STEFANO

moves forward carrying Tony. Max walks beside him.

ON POSSE

moving out of the way so Stefano and Max can pass through. This war is over. CAMERA PULLS UP AND AWAY.

FADE OUT

THE END.