



Presents

“SETUP”

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FADE IN:

EXT. LANDFILL -- DAY

Across a deserted country landfill a pale blue GTO approaches, a trail of dust rising behind it.

CLOSER

It coasts to a stop revealing the driver, a rough-looking MAN of medium build. His name is SONNY.

SONNY (V.O.)

When I was young I wanted to be a priest. I was going to battle to save men's souls from the evil of the world. But as I got older and saw the world for what it really was, it wasn't so much who I was going to save...But who was going to save the world from me?

Killing the engine, he steps out and looks around.

POV

Nothing but garbage and wreckage for days.

BACK TO SCENE

His face is tense, angry. Checking a 9MM PISTOL, he tucks it in his belt and drops his cigarette to the ground.

ANGLE ON

He grinds the butt into the dirt with his boot.

CUT TO:

INT. PRISON VISITATION ROOM -- DAY

SUPERIMPOSE:

TWO WEEKS EARLIER

VINCENT, 30s, white, blond hair All-American looking sits down before the glass. After a moment a PRISONER is brought in and seated before him.

He's a hardened looking OLDER MAN. This is WILLIAM YOUNG, Vincent's father. Both men reach for the two-way phones.

VINCENT

Hey, pop. You doin' all right in here?

(CONTINUED)

CONTINUED:

WILLIAM
I've been told that I have only a few days left before I'll be sent back to general population. You know what that means for me, son.

Vincent nods.

VINCENT
I'm taking care of it.

WILLIAM
When?

VINCENT
Don't worry about it.

WILLIAM
I protected you your whole life from these elements. I gave you everything that you needed to survive.

VINCENT
I said, I'm taking care of it.

WILLIAM
Blood is blood. You watch out for your family first. And never forget it.

William hangs up his receiver. But his eyes stare daggers into his son. Vincent puts his hand up against the glass and nods to his father.

CUT TO:

INT. PRISON - LATER

CLOSE ON

A hand is signing out on a CLIPBOARD. The forearm has a large TATTOO.

PULL BACK

It's Vincent. He's inside the sign-out "cage" getting ready to exit. The DESK SERGEANT pulls the CLIPBOARD back, reads it, then slides out Vince's LIGHTER and CIGARETTES.

Grabbing up the pack, Vincent takes one out and starts to light it up.

DESK SERGEANT
No smoking in here.

(CONTINUED)

CONTINUED:

Tucking the cigarette behind his ear, he steps to the door.
A BUZZER sounds and the door opens. He nods and walks out.

CUT TO:

EXT. PRISON -- DAY

Sonny's CAR enters the street in front and pulls to a stop.

CUT TO:

INT. SONNY'S CAR -- DAY

POV

From Sonny's POV we see Vincent standing out front smoking
and waiting. Crushing his CIGARETTE he walks over and opens
the door.

SONNY

How is he?

VINCENT

Holding up.

SONNY

You got to know he appreciates you
visiting, Vince.

VINCENT

I know, it's just tough seeing him
sitting in a fucking cage.

(beat)

Let's get out of here.

*

CUT TO:

INT. DAVE'S HOUSE -- AFTERNOON

Moving through the modest home we see it's filled with lots
of BOXES. Someone has just moved in. The sound of people
LAUGHING and SHOUTING is heard.

ANGLE ON

In the bedroom, a grown-up DAVE and his girlfriend VALERIE
are jumping on the bed having a pillow fight. She repeatedly
strikes him with the pillow as he stands still in a "muscle
man" pose.

DAVE

Nothing can hurt the man of steel!

(CONTINUED)

CONTINUED:

VALERIE
Is the man of steel going to finish
taking the boxes out of the garage?

She nails him again. He grabs her arms.

DAVE
Maybe I'll take you to the garage?

VALERIE
You wish-

SUDDENLY a LEG of the bed BREAKS spilling both of them to the floor in heap. They start laughing as they realize what happened.

DAVE
Oh, shit, we broke the bed already!

She kisses him.

DAVE (CONT'D)
I love you, baby.

A GOLDEN LAB DOG runs up and starts kissing Dave's face.

DAVE (CONT'D)
(laughing)
Yes, Lucy, I love you *too*.

He kisses Valerie back, then he looks over and spies the CLOCK on the NIGHTSTAND.

DAVE (CONT'D)
Oh-oh, I got to get going. The guy's
are gonna be here any second.

He stands up and helps her to her feet. They go into the other room where he gathers his stuff.

VALERIE
Have fun, I'll see you later.

Outside a CAR HORN sounds. He moves to the door, she follows.

CUT TO:

EXT. DAVE'S HOUSE -- AFTERNOON

Sonny is at the curb in the car. Behind him a group of KIDS are playing ball in the street.

(CONTINUED)

CONTINUED:

POV

We see the front door as it opens revealing DAVE and VALERIE.
She sees Sonny and waves.

BACK TO SCENE

Sonny waves back.

ANGLE ON

Dave kisses Valerie.

DAVE
I love you, honey.

VALERIE
I know.

He turns and bounds down the steps.

ANGLE ON

One of the KIDS yells to him.

KID
Hey, Dave! Can you quarterback for
us?

BACK TO SCENE

DAVE
I can't, gotta' go.

KID
Come on! We need you!

DAVE
Can't.

KID
Please?

DAVE
Alright, one pass. Give me the ball.

The kid throws him the FOOTBALL.

DAVE (CONT'D)
Ready? Go long!

The kids all break down the street waving their arms to grab
the toss.

Dave leans back and throws a bomb to one of them.

(CONTINUED)

CONTINUED:

DAVE (CONT'D)

Touch down!

He hops down the steps to Sonny's car and jumps in.

CUT TO:

INT. SONNY'S CAR -- DAY

VINCENT

You just moved in, how the fuck does everyone know your name already?

SONNY

Yeah, you running for mayor?

DAVE

It's a gift. I'm blessed with an astoundingly magnetic personality.

VINCENT

Big fucking mouth, you mean.

DAVE

Okay, Mr. Antisocial, next time you're standing next to some chick trying to get laid you're going to need my big mouth.

VINCENT

Yeah, the day I need *your* help to get laid.

(beat)

I see the way your woman looks at me.

Sonny starts laughing.

DAVE

Dude, she just feels sorry for you.

SONNY

That's what that look is? Shit, Vince, you better clean up.

VINCENT

(preening)

Please.

CUT TO:

EXT. ROOFTOP PARKING GARAGE -- NIGHT

Vince and Dave, wearing COVERALLS stand beside a beat up old ELECTRICIANS VAN on a rooftop of a parking garage.

(CONTINUED)

CONTINUED:

Sonny steps away from the Van, checks his BACKUP PISTOL then holsters it in his SHOULDER RIG, pulls over his coveralls and joins his friends. Overlooking the city below they watch as the lights come on. They share a BOTTLE of JACK DANIELS WHISKEY.

VINCENT

Are you going to nurse that bottle,
or drink it?

DAVE

What, are you in a hurry?

He tips it and passes it to Vince.

SONNY

I remember the first time Dave met
your old man, Vincent, thought he
was going to shit himself when he
started to stutter.

(imitating Dave)

N...N...Nice to meet you..S..S-Sir

DAVE

Fuck you, whatever. He had just
come off a job, as I recall.

VINCENT

Yeah, my old man believed it was
better to be feared than loved.

SONNY

He was a strict son of a bitch.

DAVE

Oh, he was all talk.

Vincent shoots him a look. Don't ever say that shit again.

SONNY

All talk? That's all you've been
doing, start drinking.

Dave grabs the bottle and hits it again, passes it Vince.

VINCENT

(looking out over the
city)

I really love coming up here, makes
me feel like I'm above everything.
No fucking problems pressing on my
shoulders.

(CONTINUED)

CONTINUED:

DAVE
If you're going to jump, leave the
bottle behind.

VINCENT
Yeah, right.

Vince hands him the bottle.

SONNY
So dude, you got the house now, you
going to marry the girl?

DAVE
Been thinking about it.

SONNY
Thinking? I'd say you're already
half way off the cliff, bro.

DAVE
Nah, man, not like that at all. I'm
happy, for the first time in my life
I'm really happy.

SONNY
Well, I'm happy for you.

VINCENT
You guys going to have a group hug
now?

Then Vincent sees what he's been waiting for. A LIMO drives
underneath them. He jumps back from the edge of the rooftop.

VINCENT (CONT'D)
That's them. Time to roll.

Grabbing the BOTTLE from Dave, he drains it then tosses it.
The three hop into the Van and race off down the parking
ramp.

CUT TO:

EXT. STREET -- MOMENTS LATER

We hear the STRAINS of MUSIC from a radio as the Van exits
onto the street.

INT. VAN -- MORNING

Sonny seems to have his eyes glued on his side rear MIRROR.
But Vincent is pure amped.

(CONTINUED)

CONTINUED:

VINCENT
Turn that shit off, man, it's fucking
annoying.

Dave flips off the radio.

DAVE
What time is it?

VINCENT
Fuck does it matter. They'll be
here in a second.

The atmosphere seems tense. They sit in silence for a moment.
Sonny checks the mirror again.

MIRROR POV

The street is empty behind them.

BACK TO SCENE

DAVE
It's hot in here, crack that window.

VINCENT
Shut up.

Sonny checks his mirror again.

MIRROR POV

Down the street a BLACK LINCOLN TOWN CAR pulls around the
corner and proceeds down the street towards them.

SONNY
Here he is.

BACK TO SCENE

He takes a SMALL SILVER CROSS from around his neck, kisses
it, then starts the engine and throws the VAN into reverse.

CUT TO:

EXT. STREET -- DAY

Sonny backs up, cutting off the town car.

VARIOUS ANGLES

The doors of the van burst open as Sonny, Dave and Vincent
come storming out, their faces covered by MARDI GRAS MASKS
and ASSAULT RIFLES at the ready. Dave carries a large pair
of BOLT CUTTERS. Without a word they rush the car.

(CONTINUED)

CONTINUED:

Vincent hurries to the DRIVER'S door, jerks it open and pulls the DRIVER out by her hair. She is an ATTRACTIVE YOUNG WOMAN who screams.

VINCE
Shut the fuck up or I'll kill you!

He violently throws her to the pavement.

INSERT

Inside the car, a BALD MIDDLE-EASTERN MAN clutches a SILVER BRIEFCASE to his chest. He is the COURIER.

BACK TO SCENE

Sonny and Dave assault the rear of the car. Dave smashes the rear window, unlocks the door and reaches in to grab the cowering man.

DAVE
Come here, sweetheart.

He yanks the courier out and throws him to the ground. We see the BRIEFCASE is CHAINED to his wrist.

Sonny stands on the terrified man's chest while motioning for Dave to act.

COURIER
(pleading)
I'm just the courier! I'm just the courier!

Dave kneels down and SNIPS the chain with his cutters, grabs the BRIEFCASE and quickly moves to the van.

ANGLE ON

Vince is covering the man with his gun. Much shouting and confusion as the courier keeps yelling.

VINCENT
Shut the fuck up! Shut the fuck up!

The man keeps pleading when Vince suddenly SHOOTS him in the head.

CLOSE ON

The courier's BLOOD splashes onto Sonny's MASK, shocking him for a moment. He seems to freeze while looking at Vince.

VINCENT (CONT'D)
Come on! Hurry the fuck up!

(CONTINUED)

CONTINUED:

He runs to the van.

SLOW MOTION

Sonny looks at the Asian driver.

CLOSE ON

She looks back at him terrified.

CLOSE ON

He looks at her for a second then rises to his feet, gun in hand and steps towards her.

ANGLE ON

Vince yells from the open van door.

VINCENT (CONT'D)
Come on! Hurry!

ANGLE ON

Sonny seems to snap out of it, looks around and then runs to the van leaving the frightened woman behind.

MOVING

Running to the van, he jumps in as the door slams shut.

CUT TO BLACK:

FADE IN:

EXT. RIVERBED -- LATER THAT NIGHT

The electrician's van sits parked beside another CAR. Dave and Sonny are quickly shedding their coveralls and throwing their weapons into the back of the van, obviously getting ready to escape into the waiting car.

SONNY
What the fuck was that, Vincent?
Shooting someone wasn't part of the plan!

Vince turns back to the car continuing to put stuff in the trunk.

SONNY (CONT'D)
Hey, look at me-

Vince turns back to him.

(CONTINUED)

CONTINUED:

SONNY (CONT'D)

No one was supposed to die! I had the situation under control, man, he was just laying there! What the fuck has gotten into you?

VINCENT

You think I want that guy coming back looking for us so that he can put a bullet in my head? The way I see it I did us all a favor.

SONNY

That was fuckin' bullshit!

DAVE

(getting between them)

Hey, no kissing on the first date.

SONNY

(beat)

Fuck you.

He moves back to the van, sits and lights a smoke.

DAVE

What's done is done. Let's just stick together.

SONNY

So where the fuck is your guy?

VINCENT

Relax, boys, he'll be here.

SONNY

You told him Canal and 18th, right?

VINCENT

I told him.

SONNY

Under the bridge, right?

VINCENT

Yeah, under the bridge.

He walks over the van next to the other two.

VINCENT (CONT'D)

We've been waiting for this day a long time. Let's not come unglued.

He moves back to the getaway car, leans in and opens the briefcase.

(CONTINUED)

CONTINUED:

VINCENT (CONT'D)
Come have a look at this.

They join him at the trunk peering in.

INSERT

Inside the briefcase we see Vincent's hands open one of several leather sacks and pour out the contents. A handful of SPARKLING UNCUT DIAMONDS..

BACK TO SCENE

VINCENT (CONT'D)
Ten million dollars.

BACK TO SCENE

DAVE
Whoa! Holy shit that's a lot of ice.
Why didn't you tell us?

VINCENT
I didn't want you punkin' out on the
job like a little bitch. This is
why I did what I did.

DAVE
(pointing)
Hey, here he comes.

P.O.V

A smoked out MERCEDES cruises slowly down the riverbed towards the waiting trio.

BACK TO SCENE

VINCENT
It's payday, boys.

He quickly puts the diamonds away and shuts the briefcase.

The Mercedes rolls up and stops.

ANGLE ON

The three face the idling car.

VINCENT (CONT'D)
Wait here.

He takes the briefcase and walks over to the driver's window.

CLOSE ON

(CONTINUED)

CONTINUED:

The darkened window drops revealing the face of a leather-clad GANGSTER, his name is MARKUS. Vincent hands him the briefcase.

ANGLE ON

Dave shoots Sonny a grin. Sonny nods.

BACK TO

Markus puts the briefcase away.

MARKUS
You okay?

VINCENT
It's all good.

He carefully hands Vincent back a PISTOL.

MOVING FAST

Without a word Vincent raises the pistol and walks towards the other two, then SUDDENLY opens fire directly at Dave.

With a shocked expression Dave falls to the ground as the slugs rip into him. Sonny throws up his arms and backs away from Vincent.

SONNY
What the fuck are you doing, man?

VINCENT
I love you, brother, but you wouldn't understand.

He shoots Sonny point blank in his chest. He drops to the ground.

CUT TO BLACK:

INT. DARKNESS -- CONTINUOUS

The sound of the gunshot slowly echoes away. A moment of silence, then the wheels spinning hard on concrete.

FADE IN

EXT. RIVERBED -- MOMENTS LATER

The MERCEDES peels away and races off out of sight. Two bodies lay on the ground.

(CONTINUED)

CONTINUED:

CLOSE ON

Sonny suddenly pops from the ground, gasping for air. He reaches into his coveralls and pulls out his backup PISTOL in it's shoulder holster.

ANGLE ON

PISTOL - grip blasted from the ricocheting bullet

CLOSE ON SONNY

He pulls his hand free. Soaked in blood, he staggers to his feet. A look down to Dave. And he quickly rushes away from the scene.

SMASH CUT TO:

EXT. HAIR SALON -- MORNING

DOLLY IN

The exterior of a small hair salon.

CUT TO:

INT. HAIR SALON -- MORNING

Inside the salon. A YOUNG MAN sits in one of the salon chairs, legs crossed, a cigarette dangling from his fingers as he reads the PAPER. It's JOEY.

The sound of the door opening is heard and he turns to see Sonny enter. A look of surprise crosses his face.

JOEY
Sonny?? Shit, what happened?

Joey jumps from his chair and races towards the door.

SONNY
You gotta help me, Joey.

Joey shuts the blinds behind him, locks the door, and eases him into one of his chairs.

Joey quickly grabs some BARBER SCISSORS out of a tray and cuts loose the coveralls to reveal the wound.

JOEY
Give me your hand.

Joey forces Sonny's hand onto the wound. He grimaces.

(CONTINUED)

CONTINUED:

JOEY (CONT'D)
Keep pressure on it!

Joey steps away but comes back moments later with a BLACK
DOC KIT. He pulls out some MEDICAL SUPPLIES.

JOEY (CONT'D)
What the Hell happened out there
tonight?

SONNY
He set us up.

JOEY
Who!?

SONNY
Vincent...and his boy Markus.

Joey hesitates. This can't be true.

JOEY
No, no, we were all boys. We've
known each other since we were kids.

Sonny grabs onto his arm as Joey begins to work the wound.

SONNY
He killed Dave...

JOEY
What!? Why?

SONNY
I don't know. I don't know.

JOEY
All right, all right, just settle
down. This is gonna hurt a minute.
Try to focus on something else.

Sonny braces as Joey pours ALCOHOL over the wound.

CLOSE ON SONNY

His eyes focus on the mirror in front of him as Joey begins
to stitch his wound.

CLOSE ON PHOTO

Hanging the wall. Taken years earlier of Vincent, Dave and
Sonny. All smiles.

DISSOLVE TO:

INT. HAIR SALON -- LATER

Joey stashes bloody towels into a BURN BIN.

Sonny finishes putting on some CLOTHES. A half drunk bottle of WHISKEY beside him. He looks at the shirt and then sends a queer look over to Joey.

JOEY
It fits you nicely.

SONNY
Thanks, but I don't wanna know where these came from.

Joey smirks at the comment.

Sonny reaches out and takes down the PHOTOGRAPH from the wall.

SONNY (CONT'D)
I need you to help me find him.

JOEY
Look, I love you, man. But I can't get caught up in this shit.

SONNY
We were brothers. Come on, man, you got better ears than a dog. That's all I'm askin'.

Joey settles in. It's the right thing to do.

JOEY
I have this older client.

Sonny smirks. He knows what "client" means.

JOEY (CONT'D)
Sweet man, in great shape. He's from "downtown" if you know what I mean...anyway, he belongs to a high stakes private club. If Vince is anglin' to be a player then I bet if someone was to go down there tomorrow night, that's where he'd be.

SONNY
Thanks, Joey.

Sonny gives him a hug. He pockets the PHOTOGRAPH then turns to leave.

(CONTINUED)

CONTINUED:

JOEY
You know, Sonny, if you ever want to
bat for my team...

SONNY
(laughs)
Yeah, Joey, like I'll keep that in
mind.

JOEY
Can't blame me for trying?

He exits the salon.

CUT TO:

INT. PRIVATE HANGER -- MORNING

HANGAR DOORS open as the Mercedes drives up to a PRIVATE
JET. It parks beside a black SUV.

RUSSELL, 40's, well dressed business executive stands next
to the SUV with a BAG in his hand.

Vincent steps away from the Mercedes with the DIAMOND BAG
and approaches.

RUSSELL
We expected you an hour ago.

VINCENT
We were a little tied up.

Russell waves up to the PILOT who begins prepping.

RUSSELL
You've got the stones?

Vincent opens the bag.

CLOSE ON BAG

The diamonds glisten in the light.

RUSSELL (CONT'D)
Very nice.

BACK TO SCENE

Russell switches bags with him. Vincent feels the weight.
Something's not right.

VINCENT
Feels a little light.

(CONTINUED)

CONTINUED:

Vincent checks the bag.

RUSSELL
I could only float you 30% up front...

Vincent immediately turns on him.

VINCENT
The deal was half now, half on
delivery.

Vincent signals to Markus who steps out of the Mercedes.
Ready to throw down at a moments notice.

RUSSELL
You picked off the jeweler. That
wasn't a part of the agreement. The
market's gonna be tough on these.

VINCENT
We did what we had to do.

RUSSELL
It was stupid. Now these stones are
hot. I've gotta split the load
through multiple sources or we're
going to get burned. It's gonna
take my guys an extra week to lay
'em off.

Vincent steps into Russell's face. He points his finger
within millimeters of his eye.

VINCENT
You fuck me on this and I will burn
you and your house and everyone you've
ever loved to the ground.

RUSSELL
You want your money or not? You've
still got another five million coming
your way. This is the only way to
get them cleaned.

Vincent pulls away from him. He waves to Markus, who pops
into the car and starts the engine. They speed out of the
Hangar.

CUT TO:

INT. CHURCH -- NIGHT

The dim interior of a large church. A lone FIGURE sits in the pew. CAMERA is moving toward him.

As CAMERA dollies close it reveals the figure to be Sonny. He sits there deep in thought.

ANGLE ON

In the front row a YOUNG MOTHER and her CHILD pray devotedly. After a moment she crosses herself, bows, picks up the child and leaves quietly. As she moves past Sonny he takes no notice of her.

CLOSE ON

Sonny is motionless. After a moment a VOICE is heard startling him from his thoughts.

VOICE (O.S.)
Do you want to talk about it, my son?

A MAN in the robes of a CATHOLIC PRIEST approaches him and takes a seat near by.

SONNY
What?

PRIEST
What ever brought you here.

SONNY
I was praying for a friend.

PRIEST
Is he sick?

Sonny lowers his head. He's dead.

SONNY
No.

PRIEST
Forgive me for asking. Were you close?

SONNY
Like brothers.

PRIEST
Then rest assured he's in a better place now.

(CONTINUED)

CONTINUED:

SONNY
And how would you know that? You
ever been dead before.

Caught off guard, the Priest studies Sonny for a moment and then stands.

PRIEST
There are many paths to God, my son.
I pray yours will not be too
difficult.

He moves off into the shadows of the dark interior. After a moment Sonny stands and exits into the night.

CUT TO:

EXT - CHURCH -- MOMENTS LATER

From a PARKED CAR across the street we see Sonny exit the Church. The car starts and begins to follow him.

EXT - STREET

Sonny hustles his way through the crowd.

CLOSE ON

Sonny sees his REFLECTION in the window of a storefront. Right behind him is the CAR that's tailing him.

BACK TO SCENE

Sonny turns a corner and stops at...

EXT. MAGAZINE STAND -- MOMENTS LATER

Sonny grabs copy of "Muscle Car Magazine" and waits.

The CAR pulls to the curb. After a moment a small, swarthy man in a suit, named ROTH, exits and slides up next to Sonny, seemingly looking at the same car Sonny is. He has a European accent.

ROTH
(lighting a cigarette)
Beautiful lines.

SONNY
(nods)
You think so, huh.

ROTH
Ten million dollars will buy you a
lot things like that.

(CONTINUED)

CONTINUED:

Sonny lowers the magazine, and turns to study Roth's face.

ROTH (CONT'D)
I think, my friend, you'll see we're
looking for the same thing.

SONNY
We're not friends, and I'm not looking
for a Goddamn thing.

ROTH
I represent a very interested party
who wants their property back.
(beat)
I'm sure any help you care to offer
would be rewarded generously by my
clients. If it was up to them, you'd
be dead already. But I'm a little
bit more patient than they are.

Roth slips a card with his CELL PHONE number into the page.
Sonny pulls the card and places the magazine back in the
rack.

ROTH (CONT'D)
(leans closer)
You have one week.

Roth drops his cigarette, crushing it with his foot.

Roth walks away. Sonny watches for a few moments, then moves
to his own car parked nearby.

CUT TO:

EXT. LUXURY HOTEL -- NIGHT

Mercedes pulls up to the VALET STAND. Vincent tips the
BELLMAN, who starts grabbing LUGGAGE from the trunk as they
enter.

INT - PENTHOUSE SUITE - MOMENTS LATER

Vincent enters with Markus on his heels. Pull around to
reveal the most expensive and opulent Penthouse Suite in all
of New Orleans.

BELLMAN follows them in. Vincent pulls a \$100 BILL from his
roll and hands it to him.

VINCENT
I want you to call the limo service
and have them send up their finest
girls.

(CONTINUED)

CONTINUED:

BELLMAN

I'm not sure I understand what you
mean, sir.

Vincent pulls several more HUNDREDS from his roll and shoves
it into the Bellman's hand with a smile.

VINCENT

We're going to be staying for awhile.
You take care of us and we will
continue to take care of you.

BELLMAN

Thank you, sir.

Bellman exits.

Vincent steps to the window and looks out of the brilliant
lights of the city.

Markus hovers behind him.

VINCENT

Don't you just love the feel of being
above everything?

MARKUS

I'm not really a big fan of heights.

Vincent laughs to himself.

VINCENT

I'm going to own this city, Markus.
Bit by bit, it's going to become all
mine.

He turns to his only bodyguard.

VINCENT (CONT'D)

It's my time now.

He steps down from the window and sprays the rest of his
CASH ROLL into the air.

VINCENT (CONT'D)

Get me more men on my door. No one
gets nears me.

CUT TO:

EXT. PRIVATE CLUB -- NIGHT

A small swank club tucked back on the street. Expensive CARS and LIMOS are parked neatly in front.

ANGLE ON

Sonny watches from the shadows.

SONNY (V.O.)

Whoever said that money can't buy love was wrong. Money can buy you anything you want. And people will do anything to get it. They'll look you straight in the eye and say "I love you", then shoot you dead.

(beat)

In this world, it's never a question of "if", but "when".

MOVING

He crosses the street and makes his way to the rear door where a LARGE DOORMAN stands.

Without a word or hesitation, he whips out a PISTOL and sticks it under the shocked doorman's chin.

SONNY (CONT'D)

I need a little, favor. Can you open the door?

DOORMAN

S-Sure...no problem...

Sonny spins the man around, using him as a shield as he enters the dark club.

CUT TO:

INT. PRIVATE CLUB -- NIGHT

Sonny walks the doorman into the center room of the small plush club. A round table sits in the middle attended by FIVE RICH GANGSTERS. A furious card game is going on.

They all turn to look as Sonny approaches. Nearing the table he casts the doorman aside and covers the players with his gun.

SONNY

Hands where I can see them.

The players silently lay their hands upon the table. One of them, an ELDERLY MAN speaks up in disbelief.

(CONTINUED)

CONTINUED:

ELDERLY GANGSTER
Are you robbing us?

SONNY
Let's not get ahead of ourselves.

GANGSTER#2
Who the fuck do you think you're
talking to? I'm looking at a dead
man here-

Sonny violently cracks the man across the face with his
pistol.

SONNY
Was I not clear? Now we have to
start again.

They all look at each other for a moment, then one speaks.

GANGSTER#3
Okay, cowboy, what can we do for
you?

SONNY
I'm looking for Vincent Young. Anyone
seen him?

Silence round the table.

SONNY (CONT'D)
Of course not. Everyone's got
amnesia.

He helps himself to the PILE of MONEY laying on the table,
stuffing it into his pockets.

SONNY (CONT'D)
But if your memory comes back, tell
him a friend from high school is
looking for him.

He turns to the elderly man.

SONNY (CONT'D)
Now I'm robbing you.

ELDERLY MAN grabs onto Sonny's arm. Leans in closely so the
other's can't hear.

ELDERLY MAN
A man with product to move always
has to look for the right transport.

(CONTINUED)

CONTINUED:

Sonny tosses the cash back onto the table. Then backs out leaving the stunned men to gape at each other.

CUT TO:

EXT. AIRPORT -- DAY

A PASSENGER JET flies overhead and touches down at the airport.

CUT TO:

INT. PRIVATE HANGER -- DAY

Inside the hanger a COUPLE of SLEEK PRIVATE JETS are parked. Standing near the nose of one are TWO MEN. One, a well-dressed corporate VICE-PRESIDENT TYPE, the other a RICH FOREIGN BUSINESSMAN.

VP

Currently our platinum corporate shuttle service is flying four times a day from all major west coast hubs. And as a bonus to all fleet accounts, your board members will have complete twenty-four hour on-call exec air service-

Suddenly Sonny walks up and quite rudely breaks in. He turns to the foreigner.

SONNY

Excuse me-

VP

Hey, hey, we're in the middle of-

SONNY

Shut up. I'm not here to buy a fucking plane. I want to know about one of your clients, Vincent Young.

VP

We cater to an elite group of very powerful people, and I'm sorry, but all information is strictly confidential.

SONNY

You got two choices.

He pulls his PISTOL and points it squarely at the middle of the foreigner's forehead.

(CONTINUED)

CONTINUED:

FOREIGNER
Oh, God!

SONNY
(to VP)
You can give me a phone number or
get a mop.

VP
He only used us once.

SONNY
When?

VP
The other day. I don't have the
details. I'm sorry.

Sonny cocks the hammer - CLICK CLICK

VP (CONT'D)
He contacted us through a service.

SONNY
Write it down.

EXT. AIRPORT -- MOMENTS LATER

Sonny tucks a PIECE OF PAPER into his pocket as he gets into
his car. He starts the engine and squeals out.

CUT TO:

INT. PHONE BOOTH -- AFTERNOON

Inside a downtown phone booth. Sonny enters, takes the NOTE
from his pocket and dials the number. A VOICE on the other
end picks up after a couple rings.

VOICE (O.S.)
Star limo service.

SONNY
A friend of mine recommended you to
me. He said your services were
fantastic. His name is Vincent Young.
I was wondering if I might be able
to get the same deal he had.

Hesitation on the other end of the line.

VOICE (O.S.)
I'm sorry, we're not allowed to give
out information regarding our clients.

(CONTINUED)

CONTINUED:

SONNY

It's just that I'm good friend of his from High School. Next time he calls in you ask him about it. He'll confirm it for you.

Another hesitation.

VOICE (O.S.)

When would you need the limousine, sir?

SONNY

I kinda wanted to surprise him. Does he have anything coming up on the Calendar that I could take care of for him...as a thank you for the recommendation.

VOICE (O.S.)

This Saturday, he's scheduled to be dropped off at Shelter.

Sonny smiles. He jots down the note. He's got everything he needs.

SONNY

Thank you for your time.

VOICE (O.S.)

Sir, would you like...

Vincent hangs up. He stuffs the note into his pocket and exits the booth.

DISSOLVE TO:

INT. DINER -- NIGHT

Sonny sits alone at a small empty diner, the remains of a meal before him. Alone in thought, he studies the PHOTOGRAPH of Vincent, David and himself. After a moment, an OLDER WAITRESS comes over.

WAITRESS

All done, honey?

SONNY

Yeah, just the check please.

WAITRESS

You look like someone I've met before.

SONNY

I get that a lot.

(CONTINUED)

CONTINUED:

WAITRESS
Oh, I'm sorry.

SONNY
No problem.
(looks around)
Slow night, huh?

WAITRESS
It pays the bills. I'm really a
singer. I'm not going to be here
much longer.

SONNY
Why's that?

He stands and hands her some BILLS.

WAITRESS
I pray every night that God will
give me the strength to do what's
right in my life.

SONNY
Does he hear you?

WAITRESS
Of course he does. I just have to
wait my turn.

She hands him back his change.

SONNY
No. Keep it...

WAITRESS
Well thank you, honey. I just know
good things are coming your way.

Sonny smiles and exits.

CUT TO:

EXT. DAVE'S HOUSE -- NIGHT

The front of Dave and Valerie's small house. Lights on
inside. Valerie can be seen as she repacks BOXES to move
out. She stops. Wipes tears from her eyes.

ANGLE ON

Down the street sits Sonny's car, but tucked back out of
sight.

(CONTINUED)

CONTINUED:

CLOSER

Sonny is in the front seat watching Valerie. The PHOTOGRAPH sits on his dashboard.

INT - SONNY'S CAR -- CONTINUOUS

SONNY (V.O.)
What do you say to someone who's
lost everything because of something
you might have done? I wanted to
talk to Valerie but I had no clue
what to say. Words just seemed so
empty and meaningless. Vince fucked
her life up enough without me showing
up to remind her.

He starts the engine and slowly drives off.

POV

Valerie doesn't notice him drive by as she continues to pack more boxes.

CUT TO:

EXT. SHELTER NIGHTCLUB -- NIGHT

LIMOUSINES and SPORTSCARS cover the street leading up to the entrance of SHELTER.

Sonny works his way passed a long line of people waiting to get into the club. He steps up the BOUNCER, who looks him over.

BOUNCER
Line starts at the back.

Sonny leans in closely.

SONNY
I'm a guest of Vincent Young.

Bouncer looks down at his CLIPBOARD but Sonny pushes it away.

SONNY (CONT'D)
Now you and I both know that he
doesn't put any names on that list.

Bouncer is torn.

SONNY (CONT'D)
Go ask him yourself. Tell him his
best friend from High School is here.

(CONTINUED)

CONTINUED:

Bouncer nods over to the DOORMAN, who's heard the whole thing. He heads inside.

SONNY (CONT'D)
Wouldn't want to be you when he finds
out you kept me waiting.

Without even a glance the Bouncer raises the rope for Sonny.

CUT TO:

INT. SHELTER -- CONTINUOUS

Sonny works his way through the jam packed club. He spots the DOORMAN and watches as he pushes his way up to the...

VIP AREA

DOORMAN is immediately met by FOUR THUGS. A conversation ensues, the THUGS step aside to reveal Markus.

Markus quickly looks down into the Club but can't seem to find Sonny. He spins back to Vincent, who sits like a King on his throne, surrounded by BOTTLE SERVICE and HOOKERS.

CLOSE ON SONNY

He flanks the VIP booth as...

CLOSE ON VINCENT

He jumps to his feet.

VINCENT
Where?

MARKUS
He says he was at the door.

VINCENT
No fuckin' way! Get your men down
there now.

AT THE CLUB LEVEL

Markus directs a THUG down the stairwell.

Sonny simply turns his back as he passes right behind him. He charges up the stairwell.

AT THE VIP

Markus sees Sonny and instantly reacts.

(CONTINUED)

CONTINUED:

MARKUS
(to remaining Thugs)
That's him!

Like a Secret Service Agent, Markus grabs Vincent and rushes him out the back with THUG 4 as...

Thug 2 and 3 descend on Sonny. But they're no match for him. He knocks out one of their knees - sending him bouncing down the stairwell into the Club.

THUG 3 pulls a knife and whips it towards Sonny. He counters, punches THUG 3 in the stomach, grapples his wrist, and lunges the blade up into the man's abdomen. Sonny shoves him into the railing then races towards the back...

IN THE ALLEY

A LIMO waits as Vincent, Markus and THUG 4 blast out the back door of the club and sprint down the alleyway.

MARKUS (CONT'D)
Let's go! Let's go!

Sonny crashes through the doorway seconds later. He draws his gun.

SONNY
Vincent!

AT THE LIMO

Vincent dives into the back out of the car.

VINCENT
Take him out!

THUG 4 fires wildly in Sonny's direction as...

CLOSE ON SONNY

He takes cover as bullets ricochet around him.

AT THE LIMO

Markus jumps into the back

MARKUS
Drive!

The limo speeds away, leaving THUG 4 exposed as...

(CONTINUED)

CONTINUED:

CLOSE ON SONNY

He spins away from his cover position and guns down THUG 4. He then sprints down the alleyway on the heels of the speeding limousine. He empties his clip on the run.

IN THE LIMO

The rear windshield shatters as Vincent and Markus duck from the salvo of bullets.

IN THE ALLEY

The Limo tears around the corner and disappears out of sight.

CLOSE ON SONNY

He stops running. Drops his magazine and reloads a clip.

SONNY
(to himself)
You're a fuckin' man.

Sonny hurries around the corner.

CUT TO:

INT. PENTHOUSE -- LATER

Vincent storms into the room with Markus and THUG 1 on his heels.

MARKUS
You said he was dead!

VINCENT
You were there! You saw me take him out.

MARKUS
Then how the fuck do you explain him showing up tonight?

Vincent works the room in frustration. The anger building to a rampage.

VINCENT
Fuck! Fuck! Fuck!

MARKUS
We've gotta call the merchant.

VINCENT
No! No one needs to know about this.
(MORE)

(CONTINUED)

CONTINUED:

VINCENT (CONT'D)
He's my problem. We'll take care of
it.

THUG 1 staggers in the middle of the heated argument.

THUG 1
You want me to watch the door.

Ooooh, bad timing.

Vincent shoots a look over at THUG 1. He instantly reacts. He grabs a PILLOW CUSHION from the COUCH, steps over to THUG 1 with his pistol drawn, pushes it against the PILLOW right up against his forehead and blows his brains out. The pillow masks the sound of the gunshot. THUG 1 drops to the ground.

VINCENT
Clean that shit up. And get me some
real killers on that fuckin' door.

Vincent storms off, leaving Markus with the body.

CUT TO:

EXT. STREET -- NIGHT

Sonny parks his car and exits on his way home. He passes by several open alleyways. SUDDENLY from behind a blind corner, a HUGE THUG, named PETEY, steps out and punches him squarely in the face.

He falls to the ground as the big man kneels down and puts a GUN to his head.

PETEY
You got a name?

SONNY
(momentarily stunned)
Sonny...

PETEY
Like, in oh-what-a-fucking-sunny-day
we're having?

SONNY
Fuck you.

PETEY
That's right, Sonny, sleepy fun play
time-

(CONTINUED)

CONTINUED:

He hammers Sonny across the face again with the gun.
Blackness.

FADE OUT:

FADE IN:

INT. BIGG'S PLACE -- NIGHT

Sonny awakes in the presence of BIGGS, crime lord of the city. A well-dressed man sitting behind a huge oak desk.

He dabs at the blood trickling from his nose.

BIGGS
Sorry about that. Petey enjoys his
work.

ANGLE ON

Petey smiles and winks.

BACK TO SCENE

BIGGS (CONT'D)
I've been hearing things about you
all week.
(leans closer)
And I suppose the only question to
ask, is...WHAT THE FUCK IS YOUR
PROBLEM?

Sonny says nothing at his outburst. Biggs resumes his calm demeanor.

BIGGS (CONT'D)
Well, Sonny, my friend, you have
been running all over town like a
wild little Indian leaving large
piles of shit where ever you go.
(leans forward
menacingly)
Do I look like the kind of guy who
enjoys cleaning up *your* shit?

SONNY
I'm just lookin' for the guy that
shot me.

BIGGS
This is New Orleans, my friend.
Only stupid punks shoot it out in
the streets here.
(MORE)

(CONTINUED)

CONTINUED:

BIGGS (CONT'D)

We keep our business discreet, off the radar. That way no one bothers us.

(beat)

Now you've been shitting in my pool, cowboy. So what are we going to do about that?

Sonny nods as if he was thinking but...

SONNY

How 'bout you go fuck yourself.

Petey instantly cracks him again from behind.

BIGGS

Petey.

A simple look and a gesture is all it takes for Biggs to control the room.

Sonny staggers. It's time to change tactics. Biggs might come in handy in the future.

SONNY

He's got his into someone's cookie jar. And I got a target painted on my head. If I don't locate him within the next 7 days, I'm a dead man.

This intrigues Biggs.

BIGGS

Does this man have a name?

SONNY

Vincent Young.

Biggs glances over at Petey.

BIGGS

Does that sound familiar to you?

PETEY

He might've been runnin' for John R's crew.

Biggs perks up at the mention of "John R".

BIGGS

Oh, yeah?

PETEY

They've been hittin' some numbers.

(CONTINUED)

CONTINUED:

BIGGS
(turns back to Sonny)
That means that you're pissing off
some very important people.

SONNY
That right?

BIGGS
I'm a fair man, so if you help me
with my problem, I might be able to
help you with yours.

SONNY
I'm listening.

BIGGS
I had this friend that used to launder
money for the Russians, but he had a
funny way of counting. For every
three dollars they gave him, he kept
one for himself. As you can imagine
after a while he had a nice little
pile of cash. Some have estimated at
over two million dollars.
Unfortunately for him, the Russians
kinda found out. Chopped his legs
off with an axe...but they never
found the money because his family
buried it with the accountant.

SONNY
I'm not digging up any fucking dead
bodies-

BIGGS
You don't have to. The Russians
found out two days ago and they're
taking it out of there tonight. See
I don't need a digger. Hell, Petey
would do that for me no problem.

Petey just smiles a big dumb ass grin.

BIGGS (CONT'D)
I need a cowboy. Someone they don't
know who has the balls to ride in
there and get the job done.

SONNY
What's in it for me?

(CONTINUED)

CONTINUED:

BIGGS
Few men in this world know how much
their lives are truly worth, but now
you do. Two million dollars.

Sonny looks from Biggs to Petey and back.

CUT TO:

EXT. GRAVEYARD -- NIGHT

An old city graveyard eerily lit by the moon and a few stray
lights.

PAN DOWN

Sonny and Petey sit silently in the front of PETEY'S CAR,
which is parked where they can observe the graveyard.

After a moment a VAN drives up and enters the graveyard.

CUT TO:

INT. PETEY'S CAR -- NIGHT

Both are watching the van.

PETEY
Okay, there they are.

POV

Two RUSSIANS get out of the van, take some SHOVELS and TOOLS
from the rear and walk off into the darkness.

BACK TO SCENE

PETEY (CONT'D)
Just kick back. We'll let them dig
it up for us.

He lights a CIGARETTE and leans back.

PETEY (CONT'D)
I'll tell you one thing about these
Russians. Beside their hygiene and
bad music, they sure are some
dedicated motherfuckers. Take Stalin
for instance. Now there was a man
with a vision.
(MORE)

(CONTINUED)

CONTINUED:

PETHEY (CONT'D)

This guy wouldn't just kill you,
he'd kill your family, your dog, the
neighbors, the neighbor's dog and
the guy who walked the fucking dog.
Weak was not a word in that man's
vocabulary.

(beat)

Hitler killed what? Ten? Fifteen
million people? Stalin killed fifty-
eight million. That's got to be
some kind of record.

SONNY

You got a plan, right?

Petey smiles at him.

PETHEY

Yeah, you're going to sneak over
there, shoot them right in the fucking
head, grab the money, then run like
a crack nigger at a police funeral.
You down with that, "Homey?"

He hands Sonny a PISTOL but keeps him covered with his own
GUN at the same time.

SONNY

Where the fuck are you going to be?

PETHEY

Close enough to shoot you in the
face if you fuck up.

SONNY

And what's to prevent you from doing
that after I give you the money?

PETHEY

Call it a calculated risk.

Sonny just looks at him as Petey grins.

EXT. GRAVEYARD -- MOMENTS LATER

The two Russians return to their van from the shadows. They
carry a FLAT CRATE between them.

INT. PETEY'S CAR -- CONTINUOUS

Petey and Sonny watch the Russians.

PETEY
There it is.

CUT TO:

EXT. GRAVEYARD -- NIGHT

Sonny gets out and makes his way toward the Russians.

CUT TO:

EXT. GRAVEYARD -- NIGHT

Near the van.

MOVING

Sonny slips up to the two Russians. One is putting the tools in the van as the other stands near the crate. He cracks the first man on the head knocking him out, then turns the gun on the second.

SONNY
Loose the piece.

The Russian slowly eases his own GUN out and pitches it aside.

SONNY (CONT'D)
(motioning)
Knees!

The man drops to his knees. Sonny picks up the small crate of cash and walks behind the scared Russian. Once behind him, he extends his arm so the muzzle of his gun is touching the back of the man's head.

CLOSE ON

The man's lips tremble as he murmurs a prayer.

ANGLE ON

Instead of shooting the man, Sonny gives him a violent kick and runs off with the small crate.

CUT TO:

EXT. GRAVEYARD -- NIGHT

Petey sits idling waiting for Sonny. After a second he comes running up out of the darkness.

(CONTINUED)

CONTINUED:

CLOSER

Petey sees him, opens the door, turns on the lights and starts to roll as Sonny runs up and dives in the moving vehicle.

The car speeds off into the night.

CUT TO:

INT. PETEY'S CAR -- NIGHT

Petey points his gun at Sonny.

SONNY
Fuck is this!?

PETEY
Hand over the piece.

Sonny hesitates. Petey cocks the hammer of his pistol.

PETEY (CONT'D)
I'm not askin' again.

SONNY
You're going to shoot me now? I
just got you two million dollars!

PETEY
(smiling)
No. I just need the gun back. I
can't drive and watch you at the
same time.

Sonny hands the gun over and both men relax a few notches. Petey is happy, he hits Sonny on the shoulder.

PETEY (CONT'D)
You're all right, Sonny. You got
some balls!

Sonny doesn't say anything.

PETEY (CONT'D)
Don't worry about your problem. One
thing about Biggs, he always keeps
his word. I know you two got off on
the wrong foot, but hey, you did the
job, we got his money, let's
celebrate!
(beat)
You know anywhere we can get a bag?

(CONTINUED)

CONTINUED:

SONNY
Look, I'm little pressured for time
for right.

PETHEY
Oh, you got some place you'd rather
be?

Petey whips out his CELL PHONE and hands it to Sonny.

PETHEY (CONT'D)
Make it happen.

DISSOLVE TO:

EXT. G'S PLACE -- NIGHT

A crappy little dive on the wrong side of town. Petey's car
pulls up and stops.

CLOSER

Both men get out and Sonny watches as Petey takes the crate
and locks it in the trunk.

SONNY
You're just going to leave it in the
trunk?

PETHEY
How the fuck is anybody going to
know there's two million dollars
sitting in this car?

They move to the entrance of the building.

CUT TO:

EXT. G'S PLACE -- NIGHT

At the door Sonny knocks. After a second the door opens a
crack and a shadowed FACE peers out.

SONNY
Yo, G, open up.

G MONEY
Man, I heard you were dead.

SONNY
So did I. Now open the door.

The door swings open. G-MONEY , or G to his friends, is
dressed in fatigue pants, his head topped with a Marine style
crew-cut. He looks at the two men on his doorstep.

(CONTINUED)

CONTINUED:

Sonny does the introductions.

SONNY (CONT'D)
G, Petey...Petey, G.

Both men study each other.

G MONEY
This guy a cop?

SONNY
Shut the fuck up.

G MONEY
Hey, I had to ask.
(motions)
Come on in.

They enter.

CUT TO:

INT. G'S PLACE -- NIGHT

G's place is a small cramped apartment filled with war memorabilia and army surplus gear. Scattered about are numerous PISTOLS and gun mags.

Petey eyes all the stuff as they walk in.

SONNY
Hey, man, the war's over, didn't you hear?

G MONEY
Depends what war you're fighting.
(turning to Sonny)
How much you need, man?

Sonny just points to Petey, who takes a couple hundred dollar BILLS from his pocket and hands them to G.

G MONEY (CONT'D)
Cool. Gimme' a sec.

He walks into the kitchen followed by Sonny. Petey remains in the other room looking at all the stuff laying about.

He sees a PISTOL and picks it up to examine it.

ANGLE ON

In the kitchen G Money and Sonny take a seat at the table where his SCALE sits. He starts to weigh out a BAG OF POT.

(CONTINUED)

CONTINUED:

G MONEY (CONT'D)
So how you been, man?

SONNY
Good. Considering.

G MONEY
I figured as much. Who's the big guy?

SONNY
Business. Let's be quick about it, all right. I need to get back.

G MONEY
Cool, cool. I get it.

ANGLE ON

Petey idly spins the pistol on his finger as he looks at the pictures on the wall.

BACK TO

Sonny checks out G's stash.

SONNY
Good shit?

G MONEY
Snake weed, bro. Buddy of mine has an exotic animal store, ships the stuff in BOA's and shit. Ain't no Customs Official gonna stick his hand into a snake's mouth-

He catches sight of Petey playing with the gun.

G MONEY (CONT'D)
Can you not fuck with that, please?

ANGLE ON

PETEY
Relax. I can handle a gun.

BACK TO

G MONEY
I'm sure you can, but I just spent a grand dialing in those triggers.

He turns back to Sony.

(CONTINUED)

CONTINUED:

G MONEY (CONT'D)

There were some Heaters here the other day. They were talkin' some shit about a new player that's been setting up at a warehouse downtown.

ANGLE ON

Petey continues to spin the gun as he looks about the cluttered room.

BACK TO

G MONEY (CONT'D)

Sounds like your boy Vince is crewing up something fierce.

BANG! A LOUD SHOT echoes from the other room. Sonny and G whip around at the report of the gun.

ANGLE ON

Petey lies on the ground in the living room.

BACK TO

SONNY

Holy shit!

Both men bolt to where Petey lies.

CLOSE ON

Petey's quite dead. Blood everywhere.

BACK TO

G MONEY

Oh, fuck man... Oh, look at the shit coming out of his head! Oh this is really bad!

SONNY

Get a towel.

G MONEY

What?

SONNY

Get a towel!

G MONEY

Why, man, he's fucking dead!

(CONTINUED)

CONTINUED:

SONNY
The carpet, you idiot! We've got to
get him out of here.

G Money runs and grabs a TOWEL. He hands it to Sonny who
starts to wrap it around Petey's shattered head.

SONNY (CONT'D)
Fuck, man, that gun was loaded?

G MONEY
Do you keep your car in the garage
with no gas in the tank?

Sonny shakes his head.

G MONEY (CONT'D)
(very agitated)
I told him not to fuck with it! You
heard me, you heard me-

SONNY
Calm down. Get me a blanket, we'll
wrap him up.

G Money finds a blanket and throws it to Sonny.

G MONEY
Where are we going to take him?

SONNY
I know a guy.

G MONEY
Is it far?

SONNY
You got something better to do? Now
help me!

CUT TO:

EXT. G'S PLACE -- NIGHT

Sonny and G Money trundle the blanket-wrapped body to the
car.

SONNY
Oh, fuck, the keys!

They lay the body down. Sonny quickly unwraps part of the
bundle and fishes out the KEYS, then retrieves his pistol
from Petey's body.

Shoving it in his belt, he stands and pops the trunk.

(CONTINUED)

CONTINUED:

SONNY (CONT'D)
Help me get him in.

They put the body in and slam it shut. They turn and look at each other for a moment.

G MONEY
Sonny, I like you, I've always liked you, but...please don't come by no more. You're bad for business.

Sonny jumps in the car and leaves.

CUT TO:

EXT. MEAT PLANT -- NIGHT

Petey's car sits parked outside a small meat-packing plant.

ANGLE ON

Sonny is knocking on the side door. After a moment it we hear someone unlocking it and a BUTCHER IN A WHITE COAT opens the door. His name is THE PROFESSOR.

THE PROFESSOR
You're early. The boss is off in a few. Hang tight, then we'll take care of it.

SONNY
Alright.

The door closes. Sonny returns to the car and gets in.

CUT TO:

INT. PETEY'S CAR -- NIGHT

Sonny settles in to wait.

SONNY (V.O.)
There's no way in hell Biggs was going to believe Petey shot himself. The way I see it, I had two choices. I can go back and try to explain why I'm sitting here in Petey's car with two million dollars and his dead body in the trunk...or...fuck it, what am I thinking?

He hunkers down as a CAR cruises past.

(CONTINUED)

CONTINUED:

ANGLE ON

The side door of the plant opens and the Professor signals for Sonny to come in.

CUT TO:

INT. MEAT PLANT -- NIGHT

Sonny and the Professor trundle the wrapped body down a hall on a cart.

THE PROFESSOR
Hey, did you see the moon last night?

SONNY
No, why?

THE PROFESSOR
There was a partial eclipse. You should catch it sometime. It's really a beautiful sight.

SONNY
Is that right?

The come to a door and go through. They enter a room with a huge grinding/rendering machine.

The Professor points to the hopper and they steer the cart over.

THE PROFESSOR
Grab his legs.

They hoist the body onto the counter.

THE PROFESSOR (CONT'D)
Help me get him undressed.

SONNY
What?

THE PROFESSOR
We have to get him undressed. They drop a load in their pants when they go and it will contaminate the machine.

SONNY
Alright.
(starts to help)
What do we do with his clothes?

(CONTINUED)

CONTINUED:

THE PROFESSOR
There's a furnace in the back.

Finished with striping the body, the Professor puts on his SAFETY GOGGLES, starts up the machine and begins to feed it into the grinder.

THE PROFESSOR (CONT'D)
Did you know there's 207 bones in the human body?

Sonny just listens.

THE PROFESSOR (CONT'D)
And 27 of those are in the cranium. Now the average cranial capacity of modern man is 1200 cc's, but the average cranial capacity of a Neanderthal man was 1800 cc's. I was thinking how fascinating that a creature we consider a primitive cave man, actually had 27 percent more brains than someone alive today.

Sonny nods as the machine continues to hum and dispose of Petey.

SONNY (V.O.)
Why is it every time you're around a teacher they have to give you a fucking lecture? Here we're turning Petey into dog food, and the Professor thinks he's Albert Einstein.

THE PROFESSOR
(continuing his lecture)
Now, if you consider the fact that most humans only use ten percent of their cognitive abilities, it means-

SONNY (V.O.)
But as I stood there listening to him, I got to thinking...

CUT TO:

INT. PETEY'S CAR -- NIGHT

Sonny drives through the predawn darkness.

SONNY (V.O.)
There was no way in Hell that Biggs wasn't gonna put another target on my head.

(MORE)

(CONTINUED)

CONTINUED:

SONNY (V.O.) (CONT'D)
I was running out of time from both
sides. The clock was ticking. My
only way out was to find the man
that set everything in motion.

He rubs his eyes, heavy with sleep.

EXT. STREETS -- LATER

Sonny parks Petey's car, grabs the CASH, and heads off down
the street. He looks from car to car to find the perfect
one to steal.

He hunkers down as a CAR cruises past.

Sonny belly's up to blue GTO. Checks his surroundings. No
on in sight. He quickly smashes the passengers window,
unlocks the door.

Seconds later, Sonny slides into the driver's seat and works
his magic underneath the dash until the car suddenly starts.
Hotwired, he races off down the street.

CUT TO:

INT. GTO -- NIGHT

Sonny drives through the predawn darkness.

SONNY (V.O.)
Vince had planned the limo job, so
he had to have an inside man. And
that's when it hit me. He always
considered himself a ladies man...and
the only lady on the job was the
driver.

He rubs his eyes, heavy with sleep.

SONNY (V.O.) (CONT'D)
But first I had to take care of
something that had been eating at me
since I got back.

FADE OUT:

FADE IN:

EXT. GRAVEYARD -- DAY

The early morning sun begins to rise over the horizon line.

(CONTINUED)

CONTINUED:

CLOSE ON - SONNY'S CAR

Sonny's eyes open from half sleep. He exits the car, not fully rested, and moves across the landscape to hillside that overlooks a FUNERAL PROCESSION below.

CLOSE ON FUNERAL PROCESSION

Valerie, in black, surrounded by MOURNERS. A PRIEST stands over the headstone and the raised Earth that is Dave's grave.

ON THE HILL

Sonny reaches into his pocket and produced a small BOTTLE OF JACK DANIELS.

He swigs it down and watches as the FUNERAL PROCESSION ends and people begin to leave.

Sonny waits for several moments, checks his surroundings for COPS, and then heads down to the...

AT THE GRAVE

SONNY
I brought you something.

He places it on the headstone before him.

SONNY (CONT'D)
I could really use a wingman right now.

As he turns to leave, he looks up only to see Valerie approaching clutching some FLOWERS.

They make eye contact, a look of recognition washes over her face.

VALERIE
Sonny?

She comes closer, they hug.

VALERIE (CONT'D)
Oh, my God. You're ok?

Sonny is speechless. He wasn't prepared for this moment.

SONNY
I'm so sorry. I don't know what to say.

She kneels down and places the FLOWERS on the grave. Her lips move in a quick silent prayer. She rises.

(CONTINUED)

CONTINUED:

A bit of an awkward silence ensues. Then:

SONNY (CONT'D)
Since we were kids, I always had
Dave's back. I would never let anyone
get near him.

VAL
He told me. He told me a lot of
things. Said he always knew that
he'd be ok as long as you were there.

This hits Sonny hard.

SONNY
You know, Val, I go back in my mind
over and over if there was anything
different I could of done-

She reaches out and touches his arm. She fights to hold
back the tears in her eyes.

CUT TO:

EXT. GRAVEYARD -- CONTINUOUS

Over in another part of the graveyard a MAN stands watching
Sonny and Valerie talk.

CLOSER

It's Roth, the man who bumped into Sonny earlier at the
magazine stand in town.

He watches them intently.

CUT TO:

EXT. GRAVEYARD -- CONTINUOUS

Sonny and Valerie start to stroll through the graveyard.

VALERIE
I'm going to move in with my mom
next week so I can save on rent.
It's just not gonna work with him.
It's just too much.

She stops in her tracks. Tears finally coming full tilt.

VALERIE (CONT'D)
I miss him so much, Sonny.

They embrace.

(CONTINUED)

CONTINUED:

SONNY

I do too. I promise you, I'm going
to make it right. Dave didn't deserve
what happened to him. No one did.

Valerie looks deeply into his eyes.

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

There's a certain comfort that revenge
offers.

CUT TO:

INT. GTO -- DAY

Sonny's stolen car zooms down the road.

SONNY (V.O.)

I had spent my whole life protecting
Dave. This was supposed to be our
last, best score. Two million each.
That was the cut.

CUT TO:

INT. SONNY'S CAR -- DAY

SONNY (V.O.)

You turn on your Crew, you violate
the code. I had made a promise to
Dave, and I intended to keep it.

CUT TO:

EXT. FANCY HOTEL -- EVENING

Outside a swank Hotel downtown. Expensive CARS and WELL-
DRESSED PEOPLE come and go.

ANGLE ON

Sonny sits parked across the street watching the entrance.

POV

After a moment a LONG WHITE LIMO pulls up in front of the
hotel.

BACK TO SCENE

Sonny quickly gets out of the car and crosses the street.

CUT TO:

INT. LIMO -- EVENING

The driver is the same beautiful woman we saw driving the limo during the heist. Her name is MIA. She sits waiting for her client.

After a moment Sonny opens the rear door, slips in. Leaning forward he puts a GUN to her head.

MIA
O-Oh..please.. Please..

SONNY
Drive around the block.

MIA
(scared)
Okay, okay, just take it easy..
You're not going to hurt me are you?

She pulls out.

CUT TO:

EXT. STREET -- EVENING

The limo makes it's way down some back streets.

CUT TO:

INT. LIMO -- EVENING

SONNY
Here's good. Pull over.

She pulls over and stops.

SONNY (CONT'D)
Hand me the keys.
(she does so)
What's your name?

MIA
Mia.

SONNY
Do you recognize me?

MIA
Sorry, I don't. Should I?

SONNY
Think back about a week ago. A fat Iranian diamond broker got jacked on Canal.

(CONTINUED)

CONTINUED:

Mia's expression changes.

SONNY (CONT'D)

That's right. I didn't get my share.

(beat)

Now where is he?

MIA

The blond guy? I swear I haven't seen him since then. I only met him through a friend. He offered me five thousand dollars to drive the guy to a spot and not get in the way.

SONNY

Bullshit.

MIA

(starting to cry)

No, no, *really*. He promised me my client wouldn't get hurt...I swear I didn't know what was going to happen. I swear to *God* that's the truth. You got to believe that.

SONNY

(studies her for a
sec)

Mia?

MIA

Yes?

He hands her back the keys.

SONNY

For your sake I hope so.

Opening the door, he bolts away. She tries to compose herself.

CUT TO:

EXT. STREET -- EVENING

Sonny hurries to his car. He gets in and waits for a moment to see the white limo drive past. He pulls out behind and follows at an unseen distance.

CUT TO:

INT. SONNY'S CAR -- EVENING

Sonny follows the limo through the streets of LA.

(CONTINUED)

CONTINUED:

SONNY (V.O.)

A sure thing when it comes to women.
When they're in trouble they always
play the victim. I had to give it
to her though, the teary "please
don't hurt me" almost got to me...but
if she thought I was buying *that*
story.

After a bit the limo pulls up to a ritzy mansion.

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

I knew all I had to do was back off,
and she'd lead me right to the door.

POV

Mia gets out, goes to the door and knocks. Russell opens
the door and greets her with a kiss. She enters.

BACK TO SCENE

Sonny smiles, kicks back and waits.

SONNY (CONT'D)

Gotcha'.

DISSOLVE TO:

EXT. RUSSELL'S PLACE -- NIGHT

Time passes as he waits.

DISSOLVE TO:

INT. SONNY'S CAR -- NIGHT

Sonny yawns, checks his watch.

POV

Finally Mia emerges from the mansion, hurries to the limo
and drives away.

CUT TO:

EXT. RUSSELL'S PLACE -- NIGHT

After he's sure she's gone, Sonny gets out and heads up the
walk.

(CONTINUED)

CONTINUED:

MOVING

He goes to the door and tries the handle. It's unlocked.
He quietly enters.

CUT TO:

INT. RUSSELL'S PLACE -- NIGHT

As Sonny walks through the opulent interior he suddenly encounters Russell coming around a corner, dressed in a bathrobe. He carries a CUP OF TEA.

Sonny pulls his pistol, springs across the room, knocks the tea out of Russell's hand, shoulders Russell into the wall, and shoves the barrel under his chin.

RUSSELL
There's no money in the house...

SONNY
Vincent Young. Know him?

RUSSELL
No...never met the-

He pulls the hammer back with a loud CLICK.

RUSSELL (CONT'D)
Okay, okay, okay, what do you want from me?

SONNY
(motioning to chair)
Sit.

Russell sits.

SONNY (CONT'D)
Let's start with who you are?

RUSSELL
I work for the diamond exchange.
Your friend came to me and asked if I could move ten million in uncut stones. I said we could ship them to Asia, have them recut and bring them back in totally clean and certified. Then put them back on the market.

SONNY
What was your cut?

(CONTINUED)

CONTINUED:

RUSSELL
Twenty percent.

SONNY
Where's the money now?

RUSSELL
He demanded payment up front but my people were only willing to give him a percentage of it.

SONNY
How much?

RUSSELL
\$3 million.

SONNY
So he's still waiting on the rest of the cash?

Russell nods.

RUSSELL
The plane took off as soon as he came into possession of the stones.

SONNY
And the girl? What's her angle?

RUSSELL
Mia's my girlfriend. We needed a driver who wouldn't freak out, so we planted her at the limo service.
(puts tea down)
Look, I can't help you. I move the product, that's all I do. People don't get their share, or some guy gets clipped, it's not my fucking problem.

Sonny jumps on him, giving him a vicious pistol-whipping.

RUSSELL (CONT'D)
H-Hey-

SONNY
Dave Hall.

RUSSELL
Ww-hat?

SONNY
Dave Hall. Say it. Say it, Goddammit!

(CONTINUED)

CONTINUED:

RUSSELL
Alright, Dave Hall!

He stops slapping Russell and puts the gun to his forehead.

SONNY
It wasn't "some guy" who got clipped.
It was my friend, Dave Hall. A guy
I grew up with. Remember that!

RUSSELL
(cowering)
I'm sorry.

SONNY
When's it coming in?

RUSSELL
I don't know...

Sonny reaches across and pops him over the head.

SONNY
When!?

RUSSELL
These things take time.

SONNY
Bullshit!

Sonny points the pistol right at Russell's face.

RUSSELL
The shipment should arrive next week.

Russell tries to read Sonny's next move.

RUSSELL (CONT'D)
Wednesday night.

SONNY
(relaxes to listen)
Yeah?

RUSSELL
He's holding court at his office
over on third. Huge place. Lot's
of new hardware. Stone killers.

SONNY
You give him a message from me.

Russell nods.

(CONTINUED)

CONTINUED:

SONNY (CONT'D)
Tell him everyone's gotta answer to
a higher power.

Sonny exits.

After a moment to check if he's really alone, Russell catches
his breath. He picks up the phone.

CUT TO:

INT. MIA'S APARTMENT -- NIGHT

Mia is at the vanity in the bathroom applying her makeup.
Her CELL PHONE RINGS. She grabs it.

MIA
Yeah?

INTERCUT WITH RUSSELL

RUSSELL
(rattled)
We got problems.

FADE OUT:

FADE IN:

INT. BIGGS OFFICE -- MORNING

Biggs sits at his desk enjoying breakfast from a SILVER
PLATTER, the morning paper propped before him.

One of his men, TONY enters.

BIGGS
You know, one of life's greatest
pleasures is eating my breakfast and
reading the sports page. Taking my
time, checking the scores, reading
the articles. It's relaxing.
(beat)
And now they say they're going to
stop publishing because everyone is
checking their games on their mobile
phones. Who the fuck wants to stare
at a damn phone when you're eating?
It's, it's...*uncivilized*.

TONY
It's a different world.

(CONTINUED)

CONTINUED:

BIGGS
Same world, different toys. You
guys turn up anything on Petey and
the kid?

TONY
No one's seen either of 'em.

BIGGS
Put the word on the street, if he's
still around I want him.

TONY
We picked up one of the Russians
this morning. Sal's softening him
up now. But he still hasn't talked.

Biggs pushes the tray away.

BIGGS
Tell Frank to bring the car around.

CUT TO:

EXT. WAREHOUSE -- DAY

Bigg's limo pulls up and stops.

CUT TO:

INT. WAREHOUSE -- DAY

Walking through the empty warehouse.

They come to a back room.

CUT TO:

INT. WAREHOUSE ROOM -- DAY

Pitch black - Suddenly the light flicks ON revealing a
BLOODIED, BEATEN MAN tied to a chair. Slumped.

A LARGE THUG, SAL stands by him. He grabs the man by the
hair and pulls his head back, his face is hamburger, eye's
blackened and swollen shut, bloody lips split.

ANGLE ON

Biggs looks at him for a second. It's obvious they're not
going to be getting anything out of this guy.

(CONTINUED)

CONTINUED:

BIGGS

Did it ever occur to you two geniuses
that it's easier to question someone
BEFORE YOU KILL THEM?

SAL

These Russians are tough, Boss.

BIGGS

Everyone has a breaking point. You
just bring me someone who can answer.

He turns to leave.

BIGGS (CONT'D)

That means walking and talking, got
it?

CUT TO:

INT. CHURCH -- DAY

CLOSE ON

Sonny sits in the pew of the church.

VARIOUS ANGLES

The same Priest Sonny talked to earlier is talking with a
FEW PARISHIONERS. Out of the corner of his eye he see's
Sonny sitting in one of the pews lost in thought.

After the parishioners leave, he walks over.

PRIEST

I was hoping I'd see you again, my
son. You can leave the burden of
life at the door of God's house.

The Priest sits near him.

SONNY

Do you really believe in all this?

(beat)

I mean, if HE made all the good,
then he also made all the bad, right?

PRIEST

Do you believe in free will? The
idea that you are free to choose
your own destiny in this world?

SONNY

Of course, I do.

(CONTINUED)

CONTINUED:

PRIEST

Then how could you make a choice between right and wrong if God did not offer the two extremes? The path to God is based upon your ability as a thinking, feeling being to make the correct decisions.

He fixes on Sonny.

PRIEST (CONT'D)

If everything was perfect, you wouldn't be on Earth, my son. You'd already be in heaven.

SONNY

You don't live in my world, father.

Sonny stands to leave.

PRIEST

God can forgive almost anything, My son, but you must open your heart to him.

He exits.

CUT TO:

EXT. VINCE'S WAREHOUSE -- MORNING

A MERCEDES pulls up to a seemingly empty warehouse. Russell gets out and enters.

CUT TO:

INT. VINCE'S WAREHOUSE -- MORNING

Inside Russell is met by Markus. The big man frisks him, then escorts Russell to a freight elevator.

They ride up silently. Markus studies Russell with a ill-disguised look of disdain. Upon reaching the top floor they exit.

POV

Across the great expanse of the warehouse top floor we see a WELL DRESSED MAN sitting behind a big desk. On either side stand FIVE THUGS.

ANGLE ON

Russell makes the long silent walk across the floor to the man waiting behind the desk.

(CONTINUED)

CONTINUED:

CLOSER

As he gets closer, the seated man's features become recognizable. It's Vincent. His hair now cropped and dyed, dressed sharp. Obviously he's moved up in the world.

RUSSELL

So what are you going to do about this guy?

VINCENT

What, no "hello?"

RUSSELL

Hello. Now what the fuck are you going to do about this guy?

VINCENT

What am I going to do? It's a nice day, maybe I'll go fishing. No, maybe I'll see a movie. Hey, Markus, You see anything good lately?

Markus just shrugs.

VINCENT (CONT'D)

Something you could take the kids to-

RUSSELL

Quit fucking around! HE came to my house last night. This is your fuck up - that was your end of the deal.

VINCENT

My end?

RUSSELL

Yes. Now *take care of it.*

Vince's demeanor changes.

VINCENT

So what did you tell him, Russell?

RUSSELL

What do you mean?

VINCENT

What did you tell him?

RUSSELL

I didn't tell him a Goddamn thing.

VINCENT

You're weak.

(CONTINUED)

CONTINUED:

RUSSELL
I didn't say-

VINCENT
(stands)
You're still alive. That means you
told him something, you rat fuck.
Now what was it?

RUSSELL
I advised you from the beginning
there couldn't be any loose ends,
Vince. You needed money and I told
you how to get it. Somewhere along
the line you fucked up. They were
your friends. You should of handled
it!

Vincent looks at Markus and nods. In an instant the big man
throws Russell to his knees and cuts his throat with a wicked
looking KNIFE. It's horrible.

RUSSELL (CONT'D)
(gurgling)
Gaaaaaaaaa-

ANGLE ON

The other thugs grimace.

ANGLE ON

Markus wipes his blade on the back of Russell's suit, then
kicks the bleeding corpse aside.

BACK TO

Vince sits back down, takes a sip of water.

CUT TO:

INT. PRISON -- DAY

Sonny sits in a chair before the glass-partitioned wall in
the prison visiting room. After a moment a PRISONER is
brought in and seated before him.

William Young sits down, looks at Sonny through the glass.
Both men take a beat, then reach for the two-way phones.

WILLIAM
Long time.

SONNY
About thirteen years.

(CONTINUED)

CONTINUED:

WILLIAM
I can't help you.

SONNY
I ain't asking for help.

WILLIAM
They only let me out of my cage for
fifteen minutes.

SONNY
I came here to ask you if there's
anything you want me to tell your
son?
(beat)
Before I kill him.

WILLIAM
(leaning in, bristling)
You know if this glass wasn't between
us I'd snap your fucking neck for
talking to me this way.

He drops the phone and stands up. Interview over.

CUT TO:

INT. ELEVATOR -- NIGHT

Mia rides up. She looks perturbed, exciting quickly as she
reaches the penthouse level.

MOVING

She walks to an ornate door and knocks. The door opens a
crack and Markus peers out.

MIA
Is he here?

MARKUS
Yeah. In the bedroom.

Pushing the door open she walks past him.

CUT TO:

INT. PENTHOUSE -- NIGHT

Once inside, Mia walks directly through the lavish penthouse
to the bedroom door. She enters without knocking.

CUT TO:

INT. PENTHOUSE BEDROOM -- CONTINUOUS

Inside the bedroom Vincent has company, a HOT BABE, named KELLI. They both scramble to cover themselves as Mia brazenly enters and sits on the edge of the bed.

VINCENT
Mia, what the fuck?

MIA
Get rid of the whore.

KELLI
Hey-

MIA
(tossing her some
clothes)
Get your shit and get going.

The girl looks to Vincent. He shrugs.

KELLI
You're a fucking asshole.

She gets out of bed, grabs her clothes and rapidly dresses and leaves. Mia waits till they hear the penthouse door slam before turning to Vincent.

MIA
I trusted you! And here you are
fucking around on me instead of taking
care of business.

VINCENT
Calm your ass down. The stuff's
coming in Wednesday. That's when
we'll have enough to tie up any loose
ends.

MIA
You dumb motherfucker.

Vince looks slightly shocked.

MIA (CONT'D)
You fuckin' pimped me out to Russell
for a year to get those leads. Now
what the fuck are we supposed to do?
Did you think of that?

VINCENT
I never liked the idea of you fucking
that piece of shit.

(CONTINUED)

CONTINUED:

MIA
You sent me in there.

VINCENT
You think he's the only crooked fuck
in the jewelry biz?

MIA
We could trust him, Vincent. Did
you think of that?

VINCENT
I trust all my people. Don't worry,
we'll find another guy to deal with.

MIA
And what about Sonny?

VINCENT
Since we were kids, he'd lock onto
something like a pitbull in a dogfight
and never let it go. Let him come
to us.

She glares at him for a second, then rises and storms out.
Vincent lights a cigarette, leans back and slowly exhales.

CUT TO:

EXT. HAIR SALON -- MORNING

Early morning on the street in front of Joey's hair salon.

CUT TO:

INT. HAIR SALON -- MORNING

Inside Joey is sweeping and getting ready to open. The phone
RINGS.

JOEY
(answering)
Hello?... Oh, hi...yeah, I wanted
to talk to you about the order..
Nothing was wrong with the shampoo,
but I ordered two cases and you only
sent one..
(beat)
Yeah, okay, fine.

He resumes his work. The doorbell JANGLES as someone enters.
Joey calls out without looking up from his labors.

JOEY (CONT'D)
Sorry, we open at eleven-

(CONTINUED)

CONTINUED:

He turns to look.

ANGLE ON

Markus stands there.

BACK TO

Joey realizes he's not there for a haircut. Throwing down his broom, he flees toward the back of the salon but is caught by Markus before he can make ten feet.

MOVING

He throws him into one of the barber chairs.

JOEY (CONT'D)

H-Help!

Markus wraps a CORD from a blow dryer around his neck and pulls it tight.

MARKUS

Shut the fuck up you little rat.

Markus whips out a STRAIGHT RAZOR with a flourish.

MARKUS (CONT'D)

You got a big mouth. I think it's time we closed it.

CUT TO:

INT. HARDWARE STORE -- MORNING

Sonny walks down the isle near the garden tools. He selects a SHOVEL, taking it down off the rack.

ANGLE ON

He picks up a ROLL of GAFF TAPE from another shelf.

ANGLE ON

He selects a COIL OF ROPE.

MOVING

He heads to the check out counter of the store. Near the end of one isle a SMALL BOY stands trying to reach a BOX OF LIGHT BULBS on a higher shelf. He grabs at them, but they are just out of reach.

Sonny notices, he heads over.

(CONTINUED)

CONTINUED:

SONNY
(pointing at bulbs)
This what you want?

The little boy nods. Sonny takes them down and hands them to him.

SONNY (CONT'D)
Here you go.

SMALL BOY
Thank you.

SONNY
You're welcome.

The little boy runs off and Sonny continues to the counter.

CUT TO:

INT. MIA'S APARTMENT -- AFTERNOON

Mia is in the kitchen making something to eat. A KNOCK at the door.

MIA
It's open, Vincent.

We hear the DOOR OPEN AND CLOSE as she continues her preparations. She opens the refrigerator and looks inside for something.

ANGLE ON

She closes the door REVEALING Roth standing there.

Without a word he grabs the side of her head and SMASHES her violently into the above counter MICROWAVE. The glass shatters and Mia drops to the floor.

Roth kneels down beside her.

ROTH
(calmly)
Now that we have the small talk out of the way.
(beat)
Where are our diamonds?

MIA
(sneering)
I don't know what the fuck you're talking about.

Without hesitation Roth punches her savagely in the face.

(CONTINUED)

CONTINUED:

CLOSE ON

She reels, then slowly brings her hand up, wipes the blood from her mouth, then licks it off. She smirks at him.

He grabs her by the hair, drags her to the living room and slams her through the GLASS DINNING TABLE.

ROTH
(looking around)
You got a lot of nice things here.
(beat)
You want to go again?

She says nothing. He moves toward her, but she raises her hand for him to stop.

CLOSE ON

Mia sweeps the hair from her face, spits some blood out. Then picks up a SHARD OF GLASS and holds it like a dagger pointed at Roth.

ROTH (CONT'D)
(smiling)
You're tough, I give you that.

He kneels down next to her. He studies her face for a moment.

ROTH (CONT'D)
Is it really worth all this?

She waits a beat.

MIA
Yeah. It *is*.

Mia makes her move! She charges at Roth but it's not enough. Roth ferociously slams her into the wall, then tosses her across the room into the ground.

CUT TO:

EXT. STREET -- DAY

Vincent's car pulls to a stop on the street outside Mia's apartment building.

CUT TO:

INT. VINCENT'S CAR -- CONTINUOUS

MARKUS
Want me to hang tight?

(CONTINUED)

CONTINUED:

VINCENT
No, you know her, she'll probably
take a while. You better come up.

CUT TO:

EXT. STREET -- DAY

They head toward the front door.

MARKUS
Fuck man, I'm starving.

VINCENT
We'll grab something on the way home.

CUT TO:

INT. 3RD FLOOR HALLWAY -- DAY

They head down the hall to Mia's door.

VINCENT
What are you in the mood for?
(beat)
Don't answer, let me guess, noodles?

Markus just smiles.

ANGLE ON

Upon reaching the door they stop and knock. No answer. He
knocks again.

VINCENT (CONT'D)
Mia?

Still no answer. They look at each other. He tries the
handle. It's open.

They immediately pull their pistols and push through the
door.

CUT TO:

INT. MIA'S APARTMENT -- DAY

The place is a wreck.

ANGLE ON

Mia lies face down in a pool of blood and shattered glass.

(CONTINUED)

CONTINUED:

BACK TO

Vincent runs to her side, then gently rolls her over. She's been shot in the head. He brushes her matted hair from her face.

ANGLE ON

Markus immediately raises his GUN and heads into the other rooms of the apartment to check it out.

Upon returning to the room he goes to where Vincent kneels beside Mia.

CLOSE ON

As Vincent cradles her body Markus sees the gaping wound in her head.

MARKUS

Oh, fuck.

(beat)

We got to go.. We got to go.

Vincent doesn't react. He's stunned. Markus touches his shoulder.

MARKUS (CONT'D)

She's gone, man. We got to get out of here, come on.

(beat)

We have to go!

Vincent gently sets her down, then looks at the blood dripping from his hands.

CUT TO:

INT. WAREHOUSE -- DAY

ANGLE ON

Suspended upside down over a large TUB OF WATER, we see a MAN'S HEAD drop down beneath the surface as he gasps and gurgles.

WIDE

He is hanging by his feet from a rope looped around a beam.

Sal and Tony are on the other end of the rope. A third figure, Biggs, stands in front of the tub. He nonchalantly smokes a cigarette as he watches the man twist and struggle in the water.

(CONTINUED)

CONTINUED:

After a few agonizing seconds he nods to Tony who brings the man up, gasping and choking.

BIGGS

Unless you plan on growing gills, my friend, I suggest you tell me what I want to know.

RUSSIAN GANGSTER

(gasping)

I no see him.. Cowboy take the money, that's all I see-

Biggs nods and they send the man splashing into the water again. After an uncomfortably long time they raise him back out.

RUSSIAN GANGSTER (CONT'D)

Ahhhhhh..

(sputtering)

Mother of God!

BIGGS

Ever notice how guys who break every one of their fucking precious commandments always call on God to save them when shit gets thick?

He moves closer to the Russian.

BIGGS (CONT'D)

I got news for you, buddy, God doesn't give a shit about you. The only one who decides life and death around here is ME.

(beat)

Now where is the cowboy and my fucking money?

RUSSIAN GANGSTER

I...don't...know.

BIGGS

There's those three words again.

(beat)

Swim time.

He nods and again the Russian is sent splashing headfirst into the water.

This time Biggs waits even longer.

TONY

He's going to drown, boss.

(CONTINUED)

CONTINUED:

He nods and they raise him up more dead than alive.

BIGGS
Let him catch his breath.

As the Russian hangs there gasping and choking for air, Bigg's driver FRANK walks up to him. The mob boss motions for him to move off to the side, away from the suspended Russian.

BIGGS (CONT'D)
So?

FRANK
Nothing. No one's seen or heard anything. They must of whacked the both of them. The Russian say anything?

BIGGS
He says the kid got the money and ran. Never saw Petey.

FRANK
You believe him?

BIGGS
We'll see.
(beat)
Meantime you keep asking around. Someone's got to know something.

Franks nods and leaves. Biggs turns his attention to the dangling Russian again.

BIGGS (CONT'D)
Okay, Ivan, now that you've had time to collect your thoughts, I'm sure you have something to tell me?

RUSSIAN GANGSTER
(panting)
All I see is man with gun. He take the money...he take the money! I tell truth!

Biggs nods to Tony.

RUSSIAN GANGSTER (CONT'D)
Nooooo! I tell-

SPLASH. The Russian goes head first into the water again. The mob boss lights another cigarette.

(CONTINUED)

CONTINUED:

BIGGS
(to Tony)
You see that game last night? That
fucking ref, I'd like to find him
and break his legs.

TONY
No way that shot was in.

BIGGS
Tell me about it.

ANGLE ON

The bubbles rising from the Russian are petering out. His
body starts to go slack.

BACK TO SCENE

BIGGS (CONT'D)
You could see the guy's foot was
completely over the line.
(beat)
Pull him up.

They raise the man out of the water. Eyes staring. Mouth
open.

TONY
I think he's dead.

BIGGS
I guess he was telling the truth.

He snuffs his cigarette and turns to leave.

BIGGS (CONT'D)
Dump him out in the bay. Then pick
me up at the club later. I'm going
to get a massage.

CUT TO:

INT. VINCENT'S PENTHOUSE -- EVENING

Inside Vince's apartment. He enters his study, looking
stressed. Flipping on the light, he goes to a wall safe.
Opening it, he takes out a COUPLE STACKS OF CASH.

As he stuffs them into a MANILA ENVELOPE his cell phone rings.

VINCENT
Yeah?
(MORE)

(CONTINUED)

CONTINUED:

VINCENT (CONT'D)

(beat)

I'll be there, I'm just running a
few minutes late.

He hangs up.

CUT TO:

EXT. UNDERGROUND PARKING STRUCTURE -- NIGHT

Vince's car pulls into the bottom floor of a dark parking
structure. As he pulls up a BLACK LEXUS flashes it's lights.

He pulls alongside, stops and gets out clutching the manila
envelope. He jumps into the Lexus.

CUT TO:

INT. LEXUS -- EVENING

We see the DRIVER, an older white man with a crew-cut.
Definitely an ex-cop. His name is SAUNDERS.

SAUNDERS

I don't like to be kept waiting.

Vince doesn't answer, just hands him the manila envelope.

SAUNDERS (CONT'D)

(looks in envelope)

You're light.

VINCENT

It's all there.

SAUNDERS

No, it isn't.

(beat)

You're light.

He stares at the older man for a second. Then senses what's
coming. Shakedown.

SAUNDERS (CONT'D)

The warden says the price has gone
up.

VINCENT

Fuck that. We had a deal-

(CONTINUED)

CONTINUED:

SAUNDERS

(cuts him off)

You want another year's worth of protection, the price has gone up. You want the old man kept in restricted access? You pay. Ten g's more a month.

VINCENT

This is bullshit.

SAUNDERS

No, this is the deal. And you're going to pay it. How long do you think your old man's going to last if we put him back in general population?

Vince just glares at him.

SAUNDERS (CONT'D)

I give him two days before the brother's cut him a new one. You want that on your head?

He likes needling Vince.

SAUNDERS (CONT'D)

I know you southerners are all about family, so do the right thing here, Vince.

(beat)

Be the *good* son.

Vince snaps at that, he whips out his gun and puts it to the older man's head. Saunders doesn't even flinch. He knows he's safe.

SAUNDERS (CONT'D)

You're going to want to think this through before you pull that trigger. You fuck up with us and your old man's a stain on the floor.

He starts the car.

SAUNDERS (CONT'D)

You got twenty-four hours.

Without a word, Vince lowers the gun and steps out.

CUT TO:

INT. PRISON CELL -- AFTERNOON

William Young sits in his cell reading a book. After a moment a GUARD comes to the door.

GUARD
You got a visitor.

CUT TO:

INT. PRISON VISITING ROOM -- AFTERNOON

William is escorted to a place behind the glass in the visiting room. He sits and peers through the glass at the figure sitting before him. It's Vincent.

VINCENT
She's dead. Mia. He killed her.

William leans back. He can see his son is upset.

WILLIAM
Grieving is for those that have time.
You, my son, do not have that luxury.

VINCENT
But-

WILLIAM
But what?

Vincent looks away.

WILLIAM (CONT'D)
(leaning in)
Listen to me. Man up, Vincent. You
got to pull yourself together and
stand up and fight for what you want
in this world.

He looks at his father.

WILLIAM (CONT'D)
Everyday in here I got to get up and
ask myself is today the day I get
shanked? Thirteen years I've been
in this cage surrounded by fucking
animals, fighting like a dog to stay
alive. And why? Because I wouldn't
crack. They can't break me, you know
why? Because I'm strong, I'm tough,
I'm a man.

(MORE)

(CONTINUED)

CONTINUED:

WILLIAM (CONT'D)

(beat)

I'm going to die in here, Vincent, I know that. But I don't want to hear my only son was shot down in the street like some punk. You know what you have to do.

CUT TO:

EXT. TOY STORE -- DAY

Sonny exits the store with a LARGE TEDDY BEAR under his arm.

MOVING

He goes to his car, opens the door, tosses the bear across the seat and gets in.

CUT TO:

INT. HOTEL -- EVENING

ANGLE ON

Sonny sits at the small table in his room. Sitting next to him in it's own chair is the stuffed bear.

On the table are ROLLS OF CASH, a FIFTH OF BOURBON and a LARGE KNIFE.

Sonny picks up the bottle and turns to the bear.

SONNY

We should probably have a drink first.

He takes a slug, then lays the bear on the table and grabs the knife.

Slitting open the bear's stomach, he pulls out the stuffing, then begins to insert the rolls of cash.

CROSS DISSOLVE

Sonny is sewing up the bear's body.

CROSS DISSOLVE

He stuffs it into a LARGE BOX

CUT TO:

EXT. UPS STORE -- EVENING

The exterior of a UPS shipping store.

CUT TO:

INT. UPS STORE -- CONTINUOUS

Sonny is at the counter signing a RECEIPT atop the box. He slides it across the desk to the waiting CLERK.

SONNY (V.O.)
I knew Biggs had to be hot on my trail. You don't take two million dollars from a guy like that and expect him to forget about it.

He starts to walk out the door.

SONNY (V.O.) (CONT'D)
But I had a plan to keep everyone in check.

CUT TO:

INT. BIGG'S PLACE -- NIGHT

ANGLE ON

Biggs sits behind his desk. Pissed. Skeptical. Beside him stands his MEN.

BIGGS
(measured)
You come in here, tell me that this friend of your's whacked Petey, stole my money, and you expect me to believe this?

SONNY
You grabbed me before I could get to him? If I had your money do you think I'd be standing here right now?

A strained moment of silence as Biggs studies Sonny's face. He wonders if maybe the gangster isn't going to buy his excuse.

BIGGS
(chuckling)
So where *is* it?

SONNY
Vincent Young.

(CONTINUED)

CONTINUED:

BIGGS
Your friend?

SONNY
(nods)
I know where he is. Just like you
said before, you help me with my
problem and I can help you with yours.

Biggs considers this.

SONNY (CONT'D)
He's surrounded by an army. I need
your people on this.

Biggs then breaks into laughter and his men join in.

BIGGS
An army? You mean five juvenile
delinquents with pistols?
(waves arm towards
his men)
I have an *army*.

SONNY
Then give me some of your men and
I'll go in there and get your money
back.

BIGGS
Not this time, Sonny. I have a
different plan.

CUT TO:

EXT. STREET -- NIGHT

A LARGE BLACK LIMO tears down the street.

CUT TO:

INT. BIGG'S LIMO -- NIGHT

Sonny sits beside Biggs in the back seat of the long black
car. He looks wired.

BIGGS
Can I offer you a drink?

He waves his hand over the small interior bar in the back
seat.

SONNY
No, thanks.

(CONTINUED)

CONTINUED:

Biggs pours himself one.

BIGGS
You have to learn to relax, Sonny,
enjoy your life while you still have
it.

SONNY
Why is it rich people are always
telling me to relax?

BIGGS
(chuckles)
Life is wasted on the young. It's
not a race, my boy, the only thing
waiting at the finish line is your
grave. And there's plenty of time
after that.

He settles back drink in hand.

BIGGS (CONT'D)
An old Roman once said "Great men
must never race to their doom, for
between greatness and mediocrity
lies only the abyss".
(beat)
So what can I offer you to drink?

Sonny studies him. Then nods with understanding.

SONNY
Bourbon.

Biggs smiles as pours Sonny a drink and hands it to him. He
has complete control over the situation.

They quietly sip their drinks for a moment and look out the
side windows.

SONNY (CONT'D)
Do you go to church?

BIGGS
(bemused)
If God could make angels, do you
think he'd really mess around with
men?

Sonny gulps down the Bourbon.

CUT TO:

EXT. WAREHOUSE -- NIGHT

The limo rolls through the open doors of a warehouse.

ANGLE ON

Another LIMO sits parked. Biggs' limo stops across from it.

CUT TO:

INT. BIGG'S LIMO -- CONTINUOUS

SONNY
We're just going straight in?

BIGGS
In this town there is a pecking order,
a hierarchy. And when I call and
say I want a sit down, people don't
ask why? They just ask *when*.

CUT TO:

INT. WAREHOUSE -- CONTINUOUS

Frank gets out and opens the rear door allowing Biggs, Sonny
and Tony to get out.

ANGLE ON

Across from them, mirroring the action, Markus gets out,
opens the door for Vincent to get out. An additional THUG
accompanies him.

Both sides size each other up for a moment.

CLOSE ON

Sonny and Vincent look upon each other for the first time
since the shooting.

After a moment, Sonny speaks.

SONNY
What's the matter, Vince? You look
like you've seen a ghost.

Biggs senses they have a lot of unfinished business, he cuts
straight to the point.

BIGGS
We have a little problem. You have
my money. I want it back. Then the
two of you can do whatever the fuck
you want to each other.

(CONTINUED)

CONTINUED:

VINCENT
(confused)
I'm not sure what you're talking
about?

BIGGS
I want the money you stole from him.
(points to Sonny)
That *he* stole from the guy I took it
from. Where is it?

SONNY
(goads)
Yeah, Vince, where is it?

VINCENT
I don't know what this maniac told
you, sir, but-

SONNY
Come on, Vince, stop fucking around.
He knows everything. Give him the
cash.

Vincent loses his cool, stepping forward.

VINCENT
You mother-

Biggs holds up his hand.

BIGGS
Stand back.

Vincent takes a step back.

BIGGS (CONT'D)
Vincent, you're a young man, and
like all young men you want it fast
and you want it now. How you make
your money is your business. But in
this town, no one steals from me.

Biggs pulls a GUN and sticks it to Vincent's head.

BIGGS (CONT'D)
Now where's my money?

VINCENT
With all due respect, I know exactly
who you are, and you have to believe
me. You're the last guy on Earth I
would steal from.

(CONTINUED)

CONTINUED:

Without hesitation Biggs aims away from Vincent and shoots Vincent's thug square in the forehead. He topples to the ground. Markus pulls his pistol, Biggs' men, Tony, Sal and Frank pull theirs. Mexican Standoff.

BIGGS
(pointing gun back at
Vincent)
That was for Petey. Now I'm only
going to ask this once more. Where's
my money?

SONNY
Vince, this guy is serious!

VINCENT
Fuck this!
(points at Sonny)
I don't know what this sonofabitch
has told you, but it's pure bullshit.

BIGGS
Then I guess everyone dies.

He cocks the hammer on his gun.

CLOSE ON

Vincent looks to Markus. They make eye contact. Vincent gives an imperceptible nod.

ANGLE ON

Markus steps back and starts blazing away at Biggs and his men. Everyone with a gun starts shooting.

Tony goes down.

Frank fires back

Markus is wounded. But keeps blazing away and takes Frank out.

Biggs is hit in his shoulder. A tough man, he takes cover behind the LIMO and returns fire with his one good hand.

In the confusion and shooting Vincent breaks away and runs for it.

ANGLE ON

Sonny sees him getting away and tears after him.

CUT TO:

EXT. WAREHOUSE -- NIGHT

Vincent comes running out of the warehouse with Sonny in hot pursuit.

MOVING

They run down an alley and Vincent darts into the back door of a restaurant. Sonny follows.

CUT TO:

INT. RESTAURANT -- CONTINUOUS

MOVING

Vincent tears through the kitchen knocking shit everywhere, then into the front of the place upsetting tables, waiters, etc as Sonny follows.

He goes out the front.

CUT TO:

EXT. STREET -- CONTINUOUS

MOVING

Vincent hurdles past sidewalk kiosks toppling stuff behind him as Sony struggles to catch up.

He plunges into the open shipping door of a garment shop.

CUT TO:

INT. GARMENT SHOP -- CONTINUOUS

MOVING

Through the shop they race, stuff flies everywhere as they crash along. Vincent heads out the door into the busy street with Sonny close on him.

CUT TO:

EXT. STREET -- NIGHT

MOVING

Both men run into the street as traffic skids and shoots past them. They race along between the speeding cars until Vincent ducks behind a passing BUS, separating them.

Sonny runs alongside, then tries to look under the bus.

(CONTINUED)

CONTINUED:

POV

He sees Vincent's feet running on the other side.

BACK TO

He tries to get around the bus but traffic is too heavy, car's whiz buy honking.

Finally he's able to run to the other side of the bus only to see Vincent has escaped.

After a second he realizes he's standing in the middle of traffic, turns and walks.

CUT TO:

INT. VINCE'S PENTHOUSE -- NIGHT

Vincent enter's his office. He moves to the desk and starts to go through the drawers gathering objects.

ANGLE ON

His GUN. A SET OF KEYS.

ANGLE ON

A SAFE.

CLOSE ON

Vince as he spins the combination to reveal stacks of CASH. He pulls out the money and stuffs into a BAG.

ANGLE ON

The open door. The figure of Roth, GUN in hand, enters silently.

ROTH
Going somewhere?

CLOSE ON

Vincent freezes, looks up in shock at the sound of Roth's voice.

VINCENT
Who the fuck are you?

ROTH
I'm the guy that likes sparkly little stones.

(CONTINUED)

CONTINUED:

Vincent's eyes narrow.

ROTH (CONT'D)
That's right.

Vincent glances over at his GUN, sitting on the desk, only several feet away.

Roth smiles. He's got him dead to rights.

ROTH (CONT'D)
Sit down.

Vincent sits. Roth moves closer.

ROTH (CONT'D)
In my country, we cut off the hand
that steals. You took something
from us.

Vincent remains silent.

ROTH (CONT'D)
The way I see it you got three
choices. You can fuck around, in
which case I kill you.
(beat)
You can go for that pistol on your
desk, and I kill you.
(beat)
Or you can give me the money, and I
let you disappear.

VINCENT
(sarcastic chuckle)
You think I'm gonna believe that?

ROTH
I know you're not half as tough as
your little girl friend, but in the
end, she talked too.

Vincent suddenly realizes that it was Roth who killed Mia.

CLOSE ON

We see Vincent's hand moving toward something under the desk.
Hanging from a wire harness is a double barrel SAWED OFF
SHOTGUN.

His hand finds it.

(CONTINUED)

CONTINUED:

ANGLE ON

VINCENT
No one's gonna miss another dead
whore.

BOOM the front of the desk explodes as the blast rips into
Roth's thighs.

ROTH
(screaming)
AYY-

He falls to the ground clutching his crotch. His screams
fill the room.

ANGLE ON

Vincent jumps up, pulling the Shotgun from it's perch, then
runs around to where Roth lies screaming.

ANGLE ON

He kneels down, grabs Roth's head by the hair and smacks him
across the face with the butt of the shotgun. Blood sprays.

He leans close.

VINCENT
You're gettin' off easy.

Vincent stands above Roth. The shotgun pointed down. BLAM!

DARKNESS

CUT TO:

INT. ELEVATOR -- NIGHT

Vincent rides down in the elevator. In his hand is a SMALL
BLACK BAG.

The doors open as he arrives at the ground floor.

CUT TO:

EXT. PARKING LOT -- NIGHT

He hurries across the empty parking lot to his CAR.

(CONTINUED)

CONTINUED:

ANGLE ON

He opens the door, tosses in the bag, slides in and drives off.

CUT TO:

INT. PRIVATE HANGER -- NIGHT

A PRIVATE JET comes to a stop. Door pops open and the stairs fold down to the ground as...

A Mercedes races into the Hangar and screeches to a halt. Vincent, a man on a mission, immediately pops out and approaches the Jet as...

MERCHANT steps down with a CASE in his hand followed by the PILOT who carries his LUGGAGE

MERCHANT
Are you with Russell?

Without a word, Vincent pulls his pistol and blasts the Merchant in the chest. He topples down the remaining stairs onto the ground. The Pilot tries to jump back into the plane but it's too late. Vincent shoots him in the back.

CLOSE ON CASE

Vincent opens it up to reveal the cleaned DIAMONDS.

CLOSE ON VINCENT

As he pops the TRUNK and tosses the CASE inside.

A hand clutching a GUN comes from behind and smashes him in the back of the head. He pitches forward, striking his head again on the lid as he crumples to the ground.

Darkness.

FADE OUT:

FADE IN:

EXT. LANDFILL -- DAY

Across the debris clogged landfill Sonny's pale blue GT0 approaches, a trail of dust rising behind it.

CLOSER

He coasts to a stop. Kills the engine, steps out and looks around.

(CONTINUED)

CONTINUED:

POV

Nothing but garbage for days.

BACK TO SCENE

His face is tense, angry. Checking his gun, he tucks it in his belt and drops his cigarette to the ground.

ANGLE ON

He grinds the butt into the dirt with his boot and walks to the trunk of the car.

After a second he pops the trunk.

ANGLE ON

Laying in the trunk is the body of a HOODED MAN.

He yanks the hooded FIGURE out of the trunk and throws him to the ground. He gives the figure a few good kicks, then reaches into the trunk of the car for a BOTTLE OF WATER.

He kneels down on the chest of the bound and hooded figure. He yanks the head back and starts to pour water over the face, saturating the hood and making his prisoner gasp and choke like a drowning man.

Finally he yanks the hood off revealing Vincent. His eyes wide, coughing and gasping for breath.

SONNY

Dying isn't much fun, is it Vince?

He steps back allowing Vincent to catch his breath and sit up. He looks around at the desert about him.

Sonny removes a SHOVEL from the trunk.

SONNY (CONT'D)

Start digging.

Vincent shoves it away.

VINCENT

What? Are you *kidding*?

Sonny kicks him violently, then raises the gun and cocks the hammer with a loud CLICK.

SONNY

Are you going to ask me again? *Dig*.

Vincent stands up and starts to dig.

(CONTINUED)

CONTINUED:

SONNY (CONT'D)
And make it deep...so you're
comfortable.

Vincent turns over a couple shovelfuls, then turns.

VINCENT
How much do you want? What's my
life worth?

SONNY
A rat skin is only worth something
to the rat.

VINCENT
Who are you to judge me?

SONNY
I made peace with what I did. And
today, you make amends for what you've
done.

VINCENT
Ever ask yourself where the fuck
you'd be if it wasn't for me?

SONNY
I've been asking myself that same
question for the past two weeks.

Vincent takes a beat, then:

VINCENT
It wasn't personal, Sonny, it was
business.

SONNY
And Dave!? That business, too? The
guy worshipped you.

VINCENT
That fucking tongue-tied bitch? How
many times when we were kids did we
get nailed because he couldn't keep
his mouth shut? How long before we
got whacked because of that stuttering
little bitch? I had to do it.

He spits.

SONNY
He was loyal.

VINCENT
He was *weak*.

(CONTINUED)

CONTINUED:

SONNY
(pissed off)
He was my friend!
(beat)
Just like you, Vince. Remember?

VINCENT
Then let me tell you something as
your *friend*, Sonny. Everything you
got in this world is because of *me*.
Everything you *are* in this world, is
because of *me*.

SONNY
Fuck you!

BAM! Sonny shoots him in both knees.

VINCENT
(screams in pain for
a few seconds)
Ahhhhhhh...

SONNY
We were brothers. We were family!
What did you get into that was so
bad you couldn't come to us? To
your own family? Tell me! Tell me,
I want to know!

VINCENT
You ain't my blood...

SONNY
I had your back since we were kids.
And what do you do? You fucking
shoot me and leave me for dead?

VINCENT
(through gritted teeth
clutching his blasted
knee)
Who was going to protect my dad?
You? Were you going to watch his
back in the yard? I was the one out
there making contacts and setting up
scores while you and Dave were getting
high and rich off of my sweat? Me!
Who brought you in on things, put
money in your pocket? Me,
motherfucker. And you wanted more.
That honor among thieves bullshit.
You didn't deserve your cut.

Sonny steps forward, gun raised, ready to shoot him again.

(CONTINUED)

CONTINUED:

VINCENT (CONT'D)
(raises his hands)
Whoa, whoa whoa! You like to quote
that bible shit, "any man who lacks
the courage to act on his own is but
a shadow, and deserves the rewards
of a shadow. Nothing". That's you
Sonny, you're a fucking shadow, *my*
fucking shadow! You kill me and
it'll be like you never even lived.
Blank slate. Nada. Zip.

Sonny pulls out his CELL and dials a number.

INTERCUT WITH BIGGS

INSIDE THE LIMO

Driving down the street. Biggs drinks whiskey from a glass.
His arm bandaged cleanly.

BIGGS
Talk to me, cowboy?

CLOSE ON SONNY

SONNY
Yeah, he's here with me now.

CLOSE ON BIGGS

BIGGS
And my money?

ANGLE ON LANDFILL

Vincent watches as Sonny steps to the GTO, takes out the BAG
filled with cash and tosses it on the ground in front of
Vincent.

SONNY
(into Cell)
All of it. Landfill off of 18th.
He'll be waiting for you.
(beat)
We're even now, Biggs.

Sonny hangs up the CELL. Looks down at Vincent on the ground.

SONNY (CONT'D)
In the end, we all have to make our
peace with a higher power. Your's
in on his way.

Vincent tries to crawl towards the GTO.

(CONTINUED)

CONTINUED:

VINCENT
Fuck you, you piece of shit! You
just can't leave me here.

Sonny stands there a second taking in Vincent's tirade.
After a beat he gently lowers the hammer and drops the gun
to his side.

He turns to walk away.

Vincent crawls forward through the garbage covered in blood,
sweat and grime. He tries to grab Sonny's ankle.

VINCENT (CONT'D)
(crawling and shouting)
You need me!

He grasps Sonny's ankle but he just pulls away as he goes to
the car.

VINCENT (CONT'D)
(repeating)
Fuck you! You hear me?
(pounds his chest)
I'm a man!

Sonny gets into his car and starts the engine.

VINCENT (CONT'D)
I'll walk out of here, you'll see!
You'll see! Fuck you! I don't need
you!

CUT TO:

INT. SONNY'S CAR -- AFTERNOON

VINCENT
(repeating)
You need me! You need me!

Sonny pulls out, giving a quick glance into his rear view
mirror. He steadies the dented silver cross as it dangles
from the mirror, then flips on his radio to drown out
Vincent's cries.

CUT TO:

EXT. LANDFILL -- AFTERNOON

CRANE SHOT

Sonny's car makes it's way back down the road snaking through the mounds of garbage and debris to disappear into the horizon.

CUT TO:

EXT. DAVE'S HOUSE -- MORNING

A UPS TRUCK rolls up to the front of Dave's old house.

ANGLE ON

The DRIVER gets out and unloads a LARGE BOX from the rear of the vehicle. He starts up the walk to the door.

CUT TO:

INT. DAVE'S HOUSE -- MORNING

Valerie is inside as the door bell RINGS. She goes to the door.

Opening it she is greeted by the sight of the UPS driver holding the big box.

UPS DRIVER.
Delivery. You need to sign for this.

She does so and he hands her the box.

UPS DRIVER. (CONT'D)
Have a nice day.

VALERIE
You too.

She closes the door and carries the box to the kitchen table. Laying it down she grabs a knife and opens it.

CLOSER

She reaches into the box and takes out a LARGE TEDDY BEAR. The one Sonny purchased earlier.

She sees a NOTE is pinned to his chest.

CLOSE ON

The note reads: "For a new start, Sonny".

CUT TO:

EXT. PRISON YARD -- DAY

WIDE

Inside the workout yard of the prison. INMATES run and crowd around something. Shouts and yells fill the air.

CLOSER

After a second, UNIFORMED GUARDS rush in to break it up and get to the center of the mass of men.

GUARD#1
Get back! Get back!

GUARD#2
Break it up!

REVEAL

As the crowd parts we see a FIGURE laying flat and motionless on the ground. It's William. He lies crumpled in a spreading pool of bright red blood.

CUT TO:

INT. SONNY'S CAR -- DAY

Sonny drives down the Highway. He looks in the Rearview Mirror.

POV

The skyline of New Orleans fades in the distance.

BACK TO

Sonny focuses ahead.

By his side is the CASE filled with cleaned Diamonds.

SONNY (V.O.)
A man once said an eye for an eye
leaves everyone blind.

FADE TO BLACK:

SONNY (V.O.) (CONT'D)
I was not my brother's keeper, neither
was I his killer.

THE END