

RAMBLE ON

by

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FADE IN:

INT. BEDROOM- NIGHT

JOHNNY WYATT, 21, white, shirtless, kisses a shirtless TANYA EVERETTE, 20, white, on bed. Tanya mounts Johnny.

TANYA

Why do you have to leave?

JOHNNY

Tanya, don't ask me this again.

TANYA

What about us?

JOHNNY

Tanya, if I didn't go, all you'd be doing is kicking me in the ass anyways. And I'm not leavin', I'm just goin' for a bit.

TANYA

You know Johnny Wyatt, I only believe half of what you say only half the time... but it always sounds right.

They kiss and Tanya grabs clip of her bra. Headlights from vehicle shine through window and they stop.

TANYA

Oh no, Daddy's home.

JOHNNY

Shit!

Johnny pulls Tanya off, jumps out of bed, and puts shirt on.

TANYA

I'm coming this time.

JOHNNY

No you're not.

Tanya puts shirt on.

TANYA

I tell my Daddy you took advantage of me.

JOHNNY

Fine, I assume I'll get less time for kidnapping then I will rape.

INT. TANYA'S HOUSE- MAIN FLOOR- NIGHT

Tanya and Johnny patter down stairs of the rural Kansas home. They head for back door. Johnny takes step out and shotgun fire hits porch light.

OUTSIDE, Tanya's big burly father, 55 year old, JOE EVERETTE has shotgun aimed and smoking.

INSIDE, Johnny and Tanya head towards front. Johnny stops and guides Tanya back to rear entrance and out door.

Joe runs through front door with his shotgun and looks around. Engine starts outside and Joe runs for back door.

EXT. TANYA'S HOUSE- BACK AREA- NIGHT

Tanya's house surrounded by cornfields. Johnny takes off in pickup with Tanya.

BACK PORCH, Joe appears, fires and hits Johnny's tailgate.

JOE  
Damn it Tanya!

EXT. RURAL KANSAS ROAD- PICKUP- NIGHT

BILLY WYATT, 30 year old County Sheriff, white, sits in Bison County Sheriff's Department pickup. Cowboy hat sits over face as he hums song. Billy's Deputy STEVE CHASE, transmits over radio...

STEVE (OS)  
(from radio)  
Billy?

Billy lazily picks up handset and lifts hat just above lips.

BILLY  
(into handset)  
Yup.

STEVE (OS)  
(from radio)  
We just got a call... seems that  
Tanya Everette's been kidnapped.

Billy straightens up and situates hat on head.

BILLY  
(to himself)  
Tanya Everette?  
(into handset)  
Is there a suspect?

Pickup approaches from the rear at fast speed.

STEVE (OS)  
(from radio)  
Yea... your brother.

Pickup speeds by and it's Johnny and Tanya. Billy starts up pickup and speeds off.

INT. JOHNNY'S PICKUP- RURAL KANSAS ROAD- NIGHT

Johnny sees police lights flash in rear view mirror.

JOHNNY  
Hey Tanya, you ever been in a high  
speed pursuit before?

Tanya looks at Johnny excited.

TANYA  
No.

JOHNNY  
Me neither.

Johnny puts pickup into fourth gear and speeds up.

INT. COUNTY SHERIFF PICKUP- RURAL KANSAS ROAD- NIGHT

Billy chases and sees Johnny speed up.

BILLY  
Little bastard.

Billy puts pickup into fourth gear and gains on Johnny.

INT. JOHNNY'S PICKUP- NIGHT

Johnny notices Billy catching up in side mirror.

TANYA  
Your brother's gonna be mad.

JOHNNY  
My brother can't do anything to me.

TANYA  
Except throw you in jail.

INT. COUNTY SHERIFF PICKUP- NIGHT

Billy pulls into oncoming lane beside Johnny.

BILLY  
Pull over!

JOHNNY  
Oh hey bro! I didn't see you back there.

BILLY  
Pull the truck over Johnny!

JOHNNY  
Why?

BILLY  
We're doing ninety Johnny, pull over.

Headlights shine onto Billy.

JOHNNY  
Look out!

Vehicle approaches Billy head on. Billy slows and pulls in behind Johnny as oncoming car passes with horn blaring. Billy slams Johnny's tailgate with push bar. Billy does it again. Johnny's brake lights come on and he slows.

EXT. RURAL KANSAS ROAD- NIGHT

Johnny stopped in pickup on shoulder. Billy's pickup stopped behind him. Billy gets out pickup and walks to Johnny.

BILLY  
Shut your damn mouth Johnny and say goodbye to Tanya.

JOHNNY  
Call you later.

TANYA  
(nods)

They kiss.

BILLY  
Get in my truck Tanya.

Tanya gets out of Johnny's truck.

BILLY  
You almost got me killed  
(grabs Johnny's ear  
and pulls it hard)  
you son of a bitch.

JOHNNY  
(while ear being pulled)  
You, just called mom, a bitch.

BILLY  
(pulls ear harder)  
I'm starting to think that, the way  
you turned out.  
(lets go of ear)

JOHNNY  
I'll let 'er know that.

Billy grabs at Johnny's ear but his hand is swiped away.  
Billy tries again. Johnny tries to knock Billy's hat off.

BILLY  
Not the hat.

JOHNNY  
(mocking)  
Oooo, not the hat.

Billy gives Johnny a hard backhand tap to cheek.

BILLY  
Do that again and I'll haul your  
ass in.

JOHNNY  
(holds face)  
You won't do shit.

BILLY  
Now I have to straighten things out  
with Joe.

JOHNNY  
Who cares.

BILLY  
Just 'cause you won't have to worry  
about him, don't mean I don't. Plus  
this little stunt is gonna cost you  
some drinks tonight.

JOHNNY  
Ain't you on duty?

BILLY  
As of right now, I'm off duty, and  
on call. I'll see you at the saloon.

Billy walks back to his truck. Johnny sticks his head out.

JOHNNY  
Hey Billy, do you do more time for  
kidnapping or rape?

EXT. TANYA'S HOUSE- NIGHT

Joe, shot gun in hand, struts towards Billy who exits truck.

JOE  
Billy that brother of yours!...  
(Tanya runs past)  
Hey you! Get over here young lady  
(Tanya runs and  
disappears inside)  
He's got to be disciplined! I swear  
you don't do it I will!-

BILLY  
-Joe, calm down-

JOE  
-I swear to lord I'm a shove this  
shotgun up his ass-

BILLY  
-Joe put a lid on it! Now have an  
ear... ok... he's leavin' tomorrow,  
Johnny's leavin'.

JOE  
I don't give a rat's ass.

BILLY  
He's going to Chicago Joe.

JOE  
Chicago? Well, it don't matter, I  
still wanna press charges-  
kidnapping, he kidnapped her.

BILLY  
Joe, the only one who can press  
charges is your daughter and she  
ain't gonna do it.

JOE  
Tress passing then, he trespassed.

BILLY

I'm sure Tanya invited him now, and the back of my brother's truck is peppered with shot. It seems the only one that can be charged with anything is you Joe.

JOE

Me! Me?... That's horseshit Billy!

BILLY

Joe...

JOE

You got dang son a bitch son a gun Billy.

INT. TANYA'S HOUSE- KITCHEN- NIGHT

Two glasses poured full with bourbon.

JOE

I never knew that boy was smart enough to go to university.

Joe finishes pouring and reaches for a cigarette.

BILLY

Gettin' good while the gettin's gone. He's on a track and field scholarship.

JOE

Cigarette?

BILLY

Sure.

Joe hands Billy a cigarette and pulls out matches.

JOE

Well, he's a troublemaker  
(lights match)  
that boy but...  
(lights cigarette)  
maybe he ain't, all bad- I guess.

Joe lights Billy's cigarette.

BILLY

How've you been Joe?



JOE  
I know what you're thinking, but  
I'm ok, I have a drink here and  
there, won't go to the bars no more,  
but I can have a drink.

BILLY  
I tip my hat Joe.

JOE  
Thanks.

BILLY  
Here's to it.  
(sips bourbon)

JOE  
I especially like having a drink  
with you Billy. Lotta old birds  
like me think, you didn't see Nam,  
you didn't see Korea- you didn't  
see a real war. But... once you  
seen combat, you seen it. And no  
one else can understand it- no one.

BILLY  
(nods)

JOE  
Sorry 'bout before, I just get  
worked up... you know, I... I worry  
'bout her.

BILLY  
Of course you do.

JOE  
I always feel like misery's coming  
to call... you know...after Anne died.

BILLY  
It's only natural Joe. Nothing  
wrong with natural.

JOE  
Tanya's all I got left.  
(a beat sips bourbon)  
You know Billy... it's women.

BILLY  
Women?

JOE

Women... it's a woman that can make a man, or break a man... women will change you. Sometimes for bad and sometimes for good.

(thinks)

After Nam I'd get drunker den' a skunk every night- I got the scars to prove it... until I met Anne. I dunno what? But she saw something in me and because of her, I quit my drinkin'.

(a beat)

Now that she's gone... it's Tanya that keeps me where the crow flies. I dunno what I'd of done. Don't know...

BILLY

She was a great woman Joe, and Tanya ain't any different. It's without saying.

JOE

Yea... I'd give everything to bring her back, and just for Tanya. It's something I wish I could do, cause those women... family... it's everything Billy. Even good friends, sometimes... But the worst thing is you don't realize that until it presents itself. You miss it by a country mile, until the bobtail rig hits you head on.

BILLY

I felt that when my dad died.

JOE

Yup... you think you realize it but you don't. Not until certain moments happen. Sometimes they're good and sometimes they're bad... but you hope to god you act on it. You hope to god... others, are there with you.

INT. SALOON- NIGHT

Saloon is full- cowboys, cowgirls, women, farmers, ranchers, waitresses, and all other types of blue collar, rural workers. They wear blue jeans with chewing tobacco tins in rear pocket, button up shirts, cowboy hats and baseball hats, cowboy boots and work boots. It is lively and a small band in corner tries to play over noise.

Billy enters and crowd slowly silences. Band is last to stop making sound. Billy looks around.

BILLY  
Listen up everybody. I'm here on  
important business. There's a  
certain individual here and I need  
to know where he is.

SOMEONE from the crowd speaks up.

SOMEONE  
Well, what'd they do Billy? Who's  
the Oklahoma thug?

BILLY  
Well he ain't no Oklahoma thug...  
he's my brother, and he's leavin'  
tomorrow. Free round for everybody-  
drink up.

People cheer, music starts again and noise returns.

Billy meets Johnny at the bar.

JOHNNY  
Was Joe glad when he found out?

BILLY  
He didn't think you were smart  
enough to catch a tumbleweed let  
alone go to college.

JOHNNY  
Good old Joe.

BILLY  
(to the bartender)  
Four shots of whiskey Norm.

NORM  
Right up.

NORM the bartender grabs shot glasses and whiskey bottle.

BILLY  
Whatcha gonna do about Tanya?

JOHNNY  
What can I do?

BILLY  
Depends how much you like her?

JOHNNY

I love that girl but... I can't stay in Kansas.

BILLY

Well she's a Kansas girl Johnny.

JOHNNY

I know... hey this ain't the time.  
(grabs shot)  
We got some drinking to do.

BILLY

(grabs his shot)  
Here's to you brother.

JOHNNY

And to you, brother.

They take shots. Someone taps Billy on shoulder. Billy turns to find BIG RUSSEL, 30, big, scruffy, intimidating. He is with two other intimidating guys- ROUGH, 30 and TOUGH, 30.

BIG RUSSEL

Hey Billy, your deputy there gave me a ticket for speedin' last week.

BILLY

Then you were speedin'.

BIG RUSSEL

I wasn't speedin', I don't speed.

BILLY

No one likes a speedin' ticket Big Russ, but sometimes they're necessary.

BIG RUSSEL

Ain't nothing necessary on some deserted dirt road- now I want that ticket revoked!

BILLY

That ain't gonna happen Russ. Now how 'bout I buy you a drink.

BIG RUSSEL

I don't want a drink I want my ticket shredded you hear me?

JOHNNY

This ain't the place for this Russ, so let my brother and I enjoy our drinks.

BIG RUSSEL

Who the fuck you think you talking to? You little shit stain college boy.

BILLY

Whoa!

Saloon goes silent.

BILLY

You better start back peddling and listen up. Now my man Steve Chase is a damn good man. And he give about as much speedin' tickets in a year as I have fingers. He gave you that ticket 'cause you were drunk. He could have easily hauled your ass in and I would of been glad to take your license, but he didn't. 'Cause that's the kind of privilege my department bestows upon this County! The fact you come to me with such a request shows a nerve I've never seen before. But that's not what makes me angry because I expect it from you, Big Russ. Now, what makes me angry is the fashion you come in. Now I'll tolerate a few comments about my deputy and draw the line, but nobody, talks to my brother the way you just did. So you best step back before I give you some trouble. And it won't be the kind the law delivers.

BIG RUSSEL

Is that a threat sheriff?

BILLY

Advice.

(turns back to the bar)

BIG RUSSEL

Well fuck you Billy Wyatt and fuck your piss ant little brother...

Billy and Johnny share look and drink shots slowly.

BIG RUSSEL

... Almost ten years apart? I wonder which one was the mistake?

Billy and Johnny slam glasses down, turn and both punch Big Russ in face, knocking him out. Billy and Johnny take a punch each from Rough and Tough.

Saloon cheers as fight ensues. After exchanging some punches with Rough, Johnny swings him back first into bar.

Billy gives Tough and jab and hook, knocking him out. Big Russ comes behind Billy and puts him in head lock.

Rough, back against bar, grabs and breaks beer bottle. Rough comes at Johnny. Johnny front kicks Rough back into bar. Johnny gives Rough knockout punch.

Billy still in head lock from Big Russ. Johnny comes from behind and smashes beer bottle over Big Russ' head. Big Russ not fazed so Johnny grabs bar stool and smashes that over his back. This time Russ is stunned, allowing Billy to break free and give Russ three good punches.

Billy grabs Russ, swings him around, and puts him through plain glass window. Russ lands outside between group of country boys who continue to drink beer nonchalant.

COUNTRY BOY 1

That'll put a hitch in your get along.

Big Russ lays cut up and groggy. He moans...

COUNTRY BOY 2

Or not.

Country boys laugh.

INSIDE, crowd cheers as Billy stands in humble triumph. Johnny comes up to Billy and puts his arm around.

JOHNNY

I'm gonna miss you brother.

BILLY

Me too, now let's finish our drinks.

CUT TO:

Black.

TITLE OVER:

## RAMBLE ON

INT. SANCTUARY OF POLSI- SAN LUCA, CALABRIA, ITALY- NIGHT

ANTONIO GRECO, 47, Calabrian American, sits in chair. He faces five men sitting at table, whose faces are unseen. Man in middle is VITO MANZA- head of the council of affiliates for the Ndrangheta crime families (Calabrian Mafia).

VITO (OS)

(in Calabrian Dialect)

Antonio Vincenzo Greco, son of Vincenzo and Luigina Greco. Born in Siderno and emigrated to America at the age of four. At sixteen a street hood, and by eighteen working for La Cosa Nostra. At twenty you killed your first man and fled to Calabria for refuge. Here you were recognized by an affiliate from Canada, who had seen you in New York. It was discovered, your two uncles died serving one of our families in Siderno. In mutual duty, Ndrangheta accepted your oath of allegiance. You were sent back to America as a 'Man of Honor', as one to infiltrate La Cosa Nostra. You did so in Chicago, under the name Antonio Barone, and have reached their rank of Consigliere. You have been a slow investment that will...

(cont.)

INT. LUXURIOUS OFFICE- NIGHT

MOS. OLD COSA NOSTRA BOSS sits in chair as his CONSIGLIERE speaks at his side. They are shot to death.

VITO (VO)

(Calabrian Dialect)

... Now payoff. La Cosa Nostra is now known as 'The Lost Cause'...

(cont.)

INT. ITALIAN RESTAURANT- NIGHT

MOS. Number of Cosa Nostra mobsters eat at long table.

VITO (VO)  
 (Calabrian Dialect)  
 ...by our societies. They have lost  
 power and influence in North  
 America and we have overthrown them  
 in their own land of Sicily...  
 (cont.)

EXT. ITALIAN RESTAURANT- NIGHT

MOS. Restaurant blows up.

VITO (VO)  
 (Calabrian Dialect)  
 ...We have done the same in Canada  
 and intend to do the same in  
 America. Ndrangheta is now a global  
 force operating throughout Europe-  
 controlling its, drugs, arms, and  
 money...  
 (cont.)

INT. BEDROOM 2- NIGHT

MOS. COSA NOSTRA MAFIOSO sleeps in bed with wife.

VITO (VO)  
 (Calabrian Dialect)  
 ...We have full control over  
 Calabria and great influence in  
 Canada from our concentrations in  
 the town of Woodbridge and the  
 cities of Hamilton and Montreal.

Lights turn on. They wake and are shot to death.

VITO (VO)  
 Our Canadian affiliates are doing  
 well through their political  
 infiltration and exploitation of  
 the banking system...  
 (cont.)

EXT. CHICAGO- STREET- NIGHT

MOS. Cosa Nostra henchmen carrying guns pile inside black  
 Cadillacs.



VITO (VO)  
 (Calabrian Dialect)  
 ...It is time for you to do the  
 same in Chicago... in America. The  
 United States is the land of  
 corporations. This is where your  
 focus will lye...

Cadillacs of men pull away and all explode.

VITO (VO)  
 (Calabrian Dialect)  
 ...As we speak your leadership in  
 Cosa Nostra and its connected  
 families are being dissolved. Where  
 Cosa Nostra fails as a pyramid...  
 we succeed...  
 (cont.)

INT. CADILLAC- CHICAGO- NIGHT

MOS. COSA NOSTRA BOSS gets inside vehicle with BODYGUARD.

VITO (VO)  
 ...As a horizontal collection of  
 independent families. We shall only  
 communicate through the Crimine,  
 here in Sanctuario di Polsi: the  
 only time and the only place orders  
 are given, negotiations occur, and  
 problems are resolved amongst  
 families...

Bodyguard is shot in back of the head and Cosa Nostra Boss  
 is choked with garrote from behind.

VITO (VO)  
 ... These rulings come from us- the  
 council, who change with every  
 meeting. When you return you will  
 be "Young Captain" of your "Minor  
 Society". You will report to  
 "Master of the Day" of the "Major  
 Society" in Woodbridge...  
 (cont.)

INT. SANCTUARY OF POLSI- SAN LUCA, CALABRIA, ITALY- NIGHT

Antonio sits in chair facing five men- their faces unseen.

VITO

(Calabrian Dialect)

...Your three sons Vincenzo, Luca, and Piero are now old enough to serve. They are here to be enlisted as *Men of Honor*. Distant cousins of yours are being sent from Siderno to serve you. We trust you will find others who are honorable and strictly of Calabrese descent. This is a necessary exception made to gain power in America. Antonio Greco...you have risen from the streets to the head of Ndrangheta's first established family in America. Maintain that honor.

FADE TO:

BLACK.

INSERT HEADING:

CHICAGO 5 YEARS LATER

EXT. ALLEY- CHICAGO- NIGHT

SHORT BALD MAN Italian man wearing glasses and suit runs with briefcase. He trips and falls. He gets up and runs with limp out alley.

EXT. STREET- CHICAGO- NIGHT

Johnny walks and sends text message. Short Bald Man crashes into Johnny causing him to drop phone.

JOHNNY

Whoa, Sir-

SHORT BALD MAN

(Italian Accent)

Take a dis, take a dis, ah please.

Short Bald Man holds briefcase to Johnny's chest and rambles.

JOHNNY

-Listen Sir, I can help you, but you need to speak English-

SHORT BALD MAN

(in Italian)

-Please take this, and go, please-

JOHNNY  
 (grabs his briefcase)  
 -Alright I'll take this for now but  
 you have to calm down Sir-

SHORT BALD MAN  
 (in Italian)  
 -Go now! Go! Go! Go!-

Two shots from handgun sound and Short Bald Man paralyzes.  
 He falls forward into Johnny while blood pours from mouth.  
 Johnny holds him for moment and sees RICO and STEFANO.

RICO  
 (Italian accent)  
 Give de briefcase to us, uh.

Johnny holds Short Bald Man.

STEFANO  
 We no hurt a you.

Johnny drops Short Bald Man and runs with briefcase. Rico  
 and Stefano fire .45's at Johnny. Rico's gun jams. Johnny  
 finds cover behind cars as he runs. Stefano shoots but  
 Johnny escapes.

RICO  
 (in Italian)  
 These .45's are pieces of shit.

Stefano notices something and crouches. Johnny's cell on ground.

INT. BANK- JOHNNY'S OFFICE- DAY

Bank card shows Johnny is a financial advisor. Johnny stares  
 at briefcase on desk. He decides to open it. On top is a  
 thick contract entitled "Vita Speed Contract". Underneath  
 "Vita Group", "Nidustam Corporation", and "Cavaliere  
 Ingegneria Di Italia". Another document inside "Nidustam  
 Corporation, Vita Group: Business and Financial Outlook"  
 stamped with "Confidential".

INT. HOTEL- CONFERENCE ROOM- DAY

Large curtains in view.

ANTONIO (OS)  
 Ladies and Gentlemen...

Antonio and three men sit at table- JEFFERY GREY, FRANCO DE  
 VUONO, and JOHN RILEY.

ANTONIO

...Behind me, we are soon to reveal the future of transportation in America.

The four men are at press conference.

ANTONIO

Myself, Antonio Greco, representing the Vita Group, to my left Jeffrey Grey CEO of Nidustam Corporation, to my right Franco De Vuono of Cavliere Engineering Italy, and my far right, the honorable, Mayor John Riley. We are most pleased to present...

Curtain drops revealing massive model of Maglev train- high speed trains that travel on monorails using magnets.

ANTONIO

The Vita Speed Train.

Pictures flash and chatter erupts. Hands go up for questions.

ANTONIO

Before the question period each of us wishes to give a few words regarding this most certain endeavor.

JEFFREY

As Antonio just mentioned, I am Jeffrey Grey of Nidustam Corp...  
(cont.)

INT. BANK- JOHNNY'S OFFICE- DAY

Johnny rifles through briefcase paperwork.

JEFFREY (VO)

...We began as a small steel supplier in Pennsylvania that grew to a large one as a supplier of aircraft metals and structural steel throughout the world...

EXTREME CLOSE UP PAPERWORK, words "Nidustam", "Laundering Execution Outlook:" new paragraph titled "Placement", new paragraph titled "Layering" new paragraph titled "Integration".

JEFFREY (VO)  
 ...In recent years we acquired a  
 number of construction companies  
 and are now leaders in modern  
 airport construction and expansion...

Johnny reads with nervous focus.

JEFFREY (VO)  
 ...Today we announce our partnership  
 with the Vita Group, who initiated  
 this proposal, and are excited to  
 accept the challenge of...  
 (cont.)

INT. HOTEL- CONFERENCE ROOM- DAY

JEFFREY  
 ...innovating the construction and  
 implementation of high speed train  
 systems. One that will set an  
 example for the rest of the world.  
 Thank you.

FRANCO  
 (Italian Accent)  
 I am Franco DeVuono of Cavaliere  
 Engineering. Behind me, is the  
 future of already advanced  
 technology and engineering...  
 (cont.)

INT. BANK- JOHNNY'S OFFICE- DAY

Johnny anxiously reads through paperwork.

EXTREME CLOSE UP PAPERWORK, words "Narcotics", "Arms".

FRANCO (VO)  
 ... High speed trains, Maglev as  
 they are called, utilize  
 electromagnetic suspension. This  
 train utilizes Magnetodynamic  
 suspension, a theoretical technology  
 invented by Dr. Oleg Tozoni, now  
 realized by Cavaliere Engineering...

EXTREME CLOSE UP PAPERWORK, words "Cavaliere Shipments",  
 "Calabria Sea Ports", and "Intended US Sea Ports".

FRANCO (VO)  
 ... in conjunction with CIRA, the  
 Italian Aerospace Research Centre.  
 Speed of this train is unlimited  
 virtually, and is safer than the  
 already reliable Maglev...  
 (cont.)

INT. HOTEL- CONFERENCE ROOM- DAY

FRANCO  
 ... This is the future of  
 transportation in America, and  
 subsequently around the world. Grazie.

MAYOR RILEY  
 Well, I'm sure you all know me by  
 now. Three years ago Mr. Greco came  
 to me and said "How would you like  
 to be the Mayor that endorsed the  
 Railroad of the 21st century"...  
 (cont.)

INT. BANK- JOHNNY'S OFFICE- DAY

Johnny on computer.

EXTREME CLOSE UP, "Antonio Greco" typed into search engine.

MAYOR RILEY (VO)  
 ... I said "I think any Mayor would  
 like to endorse that, but I'm the  
 Mayor of Chicago Antonio, not the  
 Mayor of Hollywood."...

CLOSE UP of web articles titled, "Antonio Greco, Mob Mystery  
 Man?" and "La Cosa Nostra Diffused? 21 Murders One Week".

MAYOR RILEY (VO)  
 ...Well here I am today endorsing  
 what will be, in fact, the railroad  
 of the 21st century- the Vita Speed  
 Train. This cutting edge  
 transportation system will be  
 headquartered from the city of  
 Chicago...

Johnny types "Calabria Seaports" into search engine.

MAYOR RILEY (VO)  
 ... and our great state, Illinois,  
 will be the hub that branches out  
 to the Nation.

CLOSE UP WEB ARTICLES: Title- "Ndrangheta: Controller of Calabrian Seaports". Words- "Ndrangheta, or the Calabrian Mob, accounts for 3.5% of Italy's GDP". Title- "Global Crime: The Rise of Ndrangheta".

MAYOR RILEY (VO)  
 ...Although I have have been a  
 political relay for this assured  
 endeavor. The initiative and onus  
 of keeping this centralized in  
 Chicago and Illinois...  
 (cont.)

INT. HOTEL- CONFERENCE ROOM- DAY

MAYOR RILEY  
 ... has belonged Mr. Antonio Greco.  
 I am excited and definitively  
 certain for what it will bring to  
 our city, our state, and our  
 country. Thank You.

ANTONIO  
 Thank you all for listening, our  
 panel is now open to questions.

INT. BANK- JOHNNY'S OFFICE- DAY

Johnny closes briefcase and thinks.

INT. APARTMENT BUILDING- HALLWAY- EVENING

Johnny, with briefcase, exits elevator and walks down corridor. He pulls keys out. Johnny stops. He thinks and grabs empty cell phone clip on belt. He stalls. He proceeds.

Johnny reaches door and brings keys to handle. He notices faint shadow at bottom of door, move within apartment. He looks straight at door.

INSIDE JOHNNY'S APARTMENT, Rico waits by door with 9mm with silencer tight to his body. Rico realizes something is wrong.

OUTSIDE JOHNNY'S APARTMENT, Johnny stares at door. He moves key into the key hole.

INSIDE JOHNNY'S APARTMENT, Rico wonders until he hears keys slide into keyhole. He prepares for Johnny's entrance but it never comes. He thinks, then briskly moves to peep hole.

THROUGH PEEP HOLE, empty corridor.

OUTSIDE JOHNNY'S APARTMENT, door opens and Rico finds Johnny's keys dangling from keyhole.

INT. ANTONIO'S ESTATE- OFFICE- NIGHT

Antonio, Jeffrey, Mayor Riley, and Franco sit in lounge section of Antonio's office. They drink cognac.

ANTONIO

How is your cognac Jeffrey?

JEFFREY

I might have to buy a bottle of this myself.

FRANCO

During your visit in Italy, I will take you where they make this in France.

JEFFREY

I look forward to it Franco. And to see first hand, how the shipment process will function.

ANTONIO

There are no worries Jeffrey, what's on paper is what will occur. The only end we have to tie is the New Jersey and South Louisiana seaports. That is what Mayor Riley has been working on with the Governor and our Senators.

JEFFREY

What's the status on your Chief now?

ANTONIO

He's not one to be gotten to.

FRANCO

Why not? How can you do such things under his nose?



ANTONIO

Franco, unlike Calabria, we must deal in more subtle ways. Sometimes individuals don't know where to stand because they think they stand in the right place. The officials know extensive benefits sometimes require corruption. They know corruption wins and utilize it under a superficial transparency. However, some like our dear Chief, Armando Fantin are like arrows. They neglect corruption at any level despite its benefits.

FRANCO

Armando Fantin? Italiano?

ANTONIO

Si, a northerner like yourself.

FRANCO

Hm.

ANTONIO

Despite that, the entire police force is tied to my fingers. The Chief is unaware of this power, so he proves to be a good front man for me. As far as anyone is concerned our city is in his good hands.

JEFFREY

Valid point Antonio, but he shouldn't be left to chance. Why should-

ANTONIO

-Jeffrey... To infiltrate Chief Fantin is a drastic cause with drastic effects. Nonetheless, you need not worry- I will exercise my responsibilities, and you will exercise yours.

INT. ANTONIO'S ESTATE- BEDROOM- NIGHT

Antonio stands by bed of his wife, GIOVANNA. She lays with intravenous and heart monitor connected. Antonio holds Giovanna's hand while she sleeps.

Enter Antonio's sons- VINCENZO, PIERO, and LUCA- all in their twenties. They wait a moment as Antonio does not move.

VINCENZO  
How's mom doing?

ANTONIO  
(pause)  
My boys... I don't know what to  
tell you...

PIERO  
What did the doctor say?

ANTONIO  
He said she has reached a plateau.

PIERO  
But why? She was just stable.

ANTONIO  
What is it you need to tell me?

VINCENZO  
Mr. John Wyatt has not been found.

ANTONIO  
You know the next step.

EXT. RURAL KANSAS ROAD- DAY

Stopped pickup. SAM in driver's seat waits as Johnny closes  
passenger door from outside.

SAM  
Johnny, good to see ya' again.

Sam drives away leaving Johnny. He is in same work attire  
from Chicago and holds briefcase. Johnny views THE WYATT  
RANCH for a moment. He walks onto long drive.

EXT. WYATT RANCH- DAY

Johnny walks long driveway and makes way around bend that  
leads to house. He sees a rental car parked in front.

Johnny approaches old well to side off drive and lifts  
wooden board off top. He places briefcase inside amongst old  
firecrackers and slingshots that lay on a second board  
inside. Johnny puts top board back and looks to house.

He looks at rental car as he approaches. He enters house.

INT. WYATT RANCH- HOUSE- DAY

Screams and cries come from living room.

WOMAN'S VOICE (OS)  
 (frighteningly crying)  
 I don't know where?

Johnny finds his MOM on her knees, with gun to her head from Rico. Stefano has gun to Johnny's SISTER's head. She is seated in a chair while Stefano pulls back her hair.

SISTER  
 Johnny run!

CLOSE UP, Stefano's .45 pressed to Johnny's Sister's head.

CLOSE UP, Rico's .45 pressed to back of Johnny's Mom's head.

CLOSE UP, Stefano's face as SHOT from gun rings out.

CLOSE UP, Rico's face as the SHOT from gun rings out.

SLOW MOTION, MOS, Johnny reacts.

Rico and Stefano raise weapons to Johnny.

STEFANO  
 Don't fucking move.

They slowly approach. Johnny runs out house.

EXT. WYATT RANCH- DAY

Johnny runs frantically, trips, and falls. He is kicked in face by Rico.

SIDE OF BARN, bloody, swollen Johnny thrown against wall.

RICO  
 Tell us where it is.

JOHNNY  
 (spits blood into his face)

Rico pistol whips Johnny. Stefano hits him in stomach with bat.

RICO  
 Disgraziato.

STEFANO  
 Where is it?

JOHNNY  
 Fuck you.  
 (falls to knees)

Rico points gun at Johnny's forehead, quickly moves it to side, fires, and points it back at his forehead.

JOHNNY

Fuck you.  
(laughs)

Rico pistol whips Johnny. Stefano hits Johnny across head with bat.

RICO

-Where is it? Where is the fucking  
briefcase?!-

JOHNNY

- (shaking head)

They kick Johnny profusely.

STEFANO

(drops bat and pulls  
gun back out)  
Where's that...  
(cocks gun)  
...fucking a briefcase!

Rico turns away and points gun at something but is blown away by two rounds to chest and one to head. Stefano turns to engage but receives two rounds to chest and one to head.

OFF TO SIDE, Billy Wyatt gun aimed and smoking. He moves to Johnny and holds Johnny's head for a moment.

JOHNNY

(gasps)  
The well...the well...  
(passes out)

Billy grabs Johnny's arm and pulls him up into fireman carry.

EXT. WYATT RANCH- DAY

Billy fireman carries Johnny to front door. Billy kicks door open. He turns head to living room. Billy's legs shake. He takes a knee, lets Johnny roll off shoulders and faints.

CUT TO:

BLACK.

INSERT HEADING:

1 WEEK LATER

FADE IN:

INT. HOSPITAL ROOM- DAY

32 year old woman, DIANE COOPER, stares downward. Her arms rest over Billy's shoulders. They stare at Johnny laying in bed, comatose, wounds semi healed. Diane's stare breaks.

DIANE  
We should go Billy. Visit your Mom  
and Sister.

BILLY  
(still stares at Johnny)

DIANE  
C'mon, they'll call us if anything.

BILLY  
(breaks stare)

INT. COUNTY SHERIFF PICKUP- RURAL KANSAS ROAD- DAY

Billy smokes cigarette and drives silently with Diane.

DIANE  
Billy.  
(a beat)  
Billy... why don't you say anything?

BILLY  
(no response)

DIANE  
Billy please.

BILLY  
About what? About what Diane? What  
would you like me to say?

DIANE  
Anything, I'm starting to worry  
about you.

BILLY  
Well don't.

DIANE

Why do you have to be so stubborn...  
it ain't right.

BILLY

Well life ain't no happy go lucky  
Americana story book Diane. Excuse  
me if I'm silent. Excuse me if I'm  
stubborn.

Billy passes Wyatt Ranch. Diane looks back and then at Billy.

DIANE

(angry)

Billy Wyatt, you turn this truck  
around right now.

BILLY

(no response)

DIANE

Billy turn this truck around and  
visit your Mom and Sister!

BILLY

For what! For what Diane?

(a beat)

They're dead, I don't need to visit  
them, the only one I have left to  
visit is my brother. He's the only  
one and he's in a fucking coma. So  
you happy I'm talking now, you  
happy you got my feelings from me?

DIANE

Billy, I want you to talk 'cause I  
care about you, I'm worried- 'cause  
I love you.

Diane puts hand on Billy's and he quickly moves his away. He  
reaches for the glove compartment and pulls out small bottle  
of whisky. He drinks it as Diane turns to hide her tears.

INT. BILLY'S HOUSE- DAY

Billy enters with the bottle of whisky from truck. Diane  
follows.

DIANE

Why won't you say it Billy?...Why  
won't you say it?

BILLY

Say what?

DIANE

That you love me?

BILLY

(pause)

Maybe I don't.

DIANE

That's a lie Billy Wyatt...

(begins to cry)

...that's a damn lie because I know why. I know why you can't say you love me. I know why you can't visit your Mom and Sister. Why you won't talk.

BILLY

You've gone crazy Diane. Soon as something's out of place-

DIANE

You're afraid Billy! You're afraid! The only one you can face is your brother cause you think you didn't fail him.

(gets closer to him)

Now you're drinking like I've never seen and clam up because... because Billy Wyatt can't be weak. Can't have such emotions. You're afraid-

BILLY

I'm not afraid! I am not afraid! You think it's easy finding your Mom and Sister executed? Or having a brother that may never wake?

DIANE

You're not an island Billy!

BILLY

Well maybe I am, maybe I am Diane!

DIANE

Tell me you love me Billy, say you love-

BILLY

-No!

Diane erupts and slaps Billy in face and chest. Billy grabs her hair and yanks her head back. She stops and Billy holds.

DIANE  
 (quietly while hair  
 being pulled)  
 I hate you.

Billy releases his grip and Diane storms out. Billy's bottle off whisky follows and hits wall beside front door.

Billy stands for second and moves to liquor cabinet. He pulls out bottle of bourbon and glances at picture on wall of him and three friends from when they were U.S. Army Rangers.

IN PICTURE: they stand together arms linked at shoulders in front of a wall with a Ranger Mural.

He grabs picture off wall and takes a swig of bourbon.

INT. COLD CELLAR- CALABRIA- NIGHT

INSERT HEADING: San Luca, Calabria, Italy

Salami hangs. RAFAELLE and GIUSEPPE, both 30, head to salami, while older italian man, JUDGE, is tied to chair with gag in mouth. Another man holds chair from behind.

Hand flips open old straight razor. Hand belongs to Vito who approaches Judge. SOMEBODY interrupts in Italian...

SOMEBODY  
 (in Italian...)  
 Excuse me Mr. Manza...

Vito halts- back still turned.

SOMEBODY  
 I have that call you've been expecting.

Razor is taken from Vito's hand and replaced with phone. Maintaining his back, Vito puts phone to ear, while Rafaele and Giuseppe cut into salami in background.

VITO  
 (Calabrian Dialect...)  
 (into phone)  
 Hello mister, how are you?

INTERCUT WITH:

INT. ANTONIO'S ESTATE- OFFICE- DAY

Antonio sits at desk on phone. They CONVERSE IN CALABRIAN.



ANTONIO  
 (Calabrian Dialect...)  
 (into phone)  
 Very well Sir and you?

VITO  
 (Calabrian Dialect...)  
 Good, excuse these terms of  
 communication. There will be some  
 exceptions made to accommodate you  
 over there.

ANTONIO  
 It is a necessity and we will keep  
 this conversation... *polite*.

VITO  
 It should be safe, but yes, be polite.

ANTONIO  
 I was surprised to hear from you  
 and returned your call immediately.

IN COLD CELLAR, Giuseppe and Rafaele chatter and eat salami.

VITO  
 Yes, I'm calling just to check up.  
 (distracted)  
 Excuse me... Rafaele, Giuseppe-  
 eat quietly.

RAFAELLE  
 Scuse Vito.

GIUSEPPE  
 Scuse.

VITO  
 (into phone)  
 Now how are things with your family?

ANTONIO  
 Good, there are no problems to  
 speak of, the kids haven't had any  
 disputes and the parents, haven't  
 had to discipline.

VITO  
 That's good to hear. You know our  
 dear business friend visited the  
 land here and someone told me about  
 him. Said he was very involved-  
 beyond his concerns.

ANTONIO  
Sometimes business friends become  
more personal than expected.

VITO  
And the journey?

ANTONIO  
As if we were at the destination.  
Our travels are very smooth.

VITO  
Good, good.

ANTONIO  
How are things back home?

VITO  
We've been offering a lot of  
hospitality to judges. But they no  
longer want to come down.

ANTONIO  
They are an odd bunch over there.

VITO  
Yes, I'm speaking to one right now.

ANTONIO  
Offer my regards.

VITO  
Certainly. We will speak next when  
you visit.

ANTONIO  
Thank you Sir.

VITO  
You're welcome mister.

COLD CELLAR, Vito hangs up phone, which is replaced from his  
hand with razor. Vito speaks to Giuseppe and Rafaele IN  
ITALIAN.

VITO  
Giusseppe, Rafaele. After your  
trip to Canada, I would like you to  
visit Antonio Greco in Chicago. He  
will not be aware of this visit.

RAFAELLE  
Problem?

VITO

It is said when things appear to be running smoothly, they are not running smoothly at all. See if Antonio needs a hand.

Vito maintains his back and approaches Judge tied to chair.

VITO

(to Judge)

That's why I miss brave judges like you coming down here...

(Vito slits Judge's throat)

You allow me to see where my problems are.

INT. ANTONIO'S ESTATE- OFFICE- DAY

Antonio thinks with hung up phone in hand. He lays phone down.

ANTONIO

This has become a thorn in my paw.  
A big fucking thorn.

Vincenzo, Luca, and Piero, are seated.

VINCENZO

What do you suggest father?

ANTONIO

Who did we send from the department to Kansas?

PIERO

Detectives Chadwell and Tolessio.

ANTONIO

FBI?

LUCA

Agent Sandelson.

ANTONIO

They continue with the investigation and pass it off as a... case of mistaken identity. We do not eliminate the Sheriff or his brother- that only will negate the investigation. This also maintains security of our briefcase. We will try our patience with the sure bet- that brother of his.

(MORE)

ANTONIO (CONT'D)

This will give time for the media to settle and the Sheriff to reconsider. If the brother does not wake, we will have to take other measures. Inform our Mastro di Giornata to have Mrs. Martucci keep watch. The last instance we need, is chaos.

FADE TO:

EXT. LONG DEAD END ALLEY- MOGADISHU, SOMALIA- DAY

INSERT HEADING: Mogadishu, Somalia, 3 October 1993

Army Rangers, GUSS HELMSLEY, ROMAN BERTOLLO, and JIMMY HILL are seated against car flush with wall of dead end of alley. Guss fires M16, Roman reloads M16, Jimmy puts new clip in M-9 handgun. Bullets hit car and fly past. They listlessly react.

OTHER END OF ALLEY, Somali Militia fighters fire back from alley way cover- boxes, wagons, cars. Many are dead and many being shot by Guss, Roman, and Jimmy. Lone door two thirds away from other end of alley- one third from Jimmy, Roman, and Guss.

WALL, Guss runs out of ammo and throws down M16 while Roman fires. Jimmy picks off fighters with M-9.

GUSS

Gotta get to that fucking door!

ALLEY, most of Somali Militia have been shot.

WALL, Roman, and Jimmy fire fewer shots while Guss sits there.

JIMMY

Prepare to move...

Large roar erupts from other end of alley and they stop firing. Jimmy and Roman fire profusely.

ALLEY, mob of Somalis charge. Front lines drop from Jimmy and Roman shooting. Mob loses momentum and retreats a bit.

WALL, Roman runs out of ammo. Jimmy pulls trigger of empty M9.

ALLEY, mob regroups and roars. They assemble another charge.

Guss pulls out grenade and puts finger through safety pin ring. Jimmy and Roman pull out own grenades and do same.

MONTAGE:

ALLEY, MOB BEGINS CHARGE.

GUSS' FACE.

MOB CHARGES.

ROMAN'S FACE.

MOB CHARGES.

JIMMY'S FACE.

MOB CHARGES.

SUBSEQUENT RAPID FIRE SHOTS OF GUSS', ROMAN'S, AND JIMMY'S  
GRENADES WITH FINGER THROUGH SAFETY PIN.

HALFWAY DOWN ALLEY, mob charges. Ranger, without helmet,  
bursts out alley door and fires on spitting distance mob  
with M-249 SAW machine gun. Front lines of mob drop. Ranger  
is Billy Wyatt.

Mob stalls and disperses- some freeze and some retreat.  
Billy runs out of ammo and drops gun. He pulls out M-9, from  
under shoulder strap of webbing and shoots two Somalis who  
try to physically attack Billy.

Billy stands in front of the bloodbath of bodies, as Guss,  
Roman, and Jimmy come up behind him. Billy does not move.

JIMMY  
Saved our asses Billy.  
(pause)  
Where your men?

Billy turns.

BILLY  
(shakes head)  
Let's move.  
(Billy begins to turn)

Roman grabs Billy's arm.

ROMAN  
Hey...

Billy stops.

GUSS  
We owe you Billy, all of us.

BILLY  
Just stick together.

FADE TO:

INT. BILLY'S HOUSE- DAY

Billy looks at photo of him, Guss, Jimmy, and Roman, as Rangers. He takes swig of whisky and hangs picture back up.

EXT. AIR BOAT- FLORIDA EVERGLADES- DAY

Air boat glides along Florida Everglades at high speed.

INSERT HEADING: Florida Everglades

In driver's seat, chewing Copenhagen, is Guss: semi long dirty blonde hair, beard, truckers hat, and button up shirt with cut-off sleeves. He takes terrified couple on swamp tour.

GUSS  
How y'all doing down there?

Couple does not respond.

GUSS  
Glad you're liking it. You know most people get scared when I ride- even the Park Rangers. And they wrestle pythons and gators all day...

Guss pulls out stick of dynamite from somewhere.

GUSS  
It's a damn shame too 'cause I put on a good show...

Guss lights stick of dynamite with wind resistant lighter.

GUSS  
See it the way a real Florida boy sees it. I was born in the swamp son, I mean my Momma got eaten by a gator right after I was born...

Couple more terrified.

GUSS  
Well, that ain't exactly true...

Guss throws dynamite at lone alligator in the water.

GUSS  
But at least you get free dinner  
with me.

Dynamite explodes in distance behind boat sending water into air. Couple holds each other.

GUSS  
Hope you like gator.

Guss feels cell phone vibrate. He picks it up.

GUSS  
(into phone)  
Hello?... Billy Wyatt? You from  
Northern Florida or Southern  
Florida son?...  
(laughs)  
Me? Chasin' sun on 101 in the  
glades son. Shit, how you been?...  
Naw, except for Jeopardy I don't  
watch much t.v. Billy...  
(long pause)  
I don't need to check..

Guss hangs up cell and makes sharp 180 degree turn.

GUSS  
Sorry folks, we gotta grab that  
gator and head in a little early.

EXT. TEXAS- DESOLATE HIGHWAY- DAY

Lone traffic sign opposite transport truck in distance.

INSERT HEADING: Texas

Bullets rip through sign leaving tight grouping.

WINDOW OF TRANSPORT TRUCK, Jimmy wears white, wide brimmed cowboy hat, smokes backwoods cigar, and holds smoking Smith & Wesson model 686 .357 magnum revolver with wood grip. He drives and fires more shots. He passes sign he shot and is satisfied.

Jack rabbit runs parallel to transport on side of road.

Jimmy trains revolver on rabbit. Jimmy aims while he drives and is about to shoot when a Texas State issued sedan with single flashing police light on roof appears in side mirror.

Jimmy pulls over. Sedan stops and TEXAS RANGER exits wearing white cowboy hat, cowboy boots, sunglasses, and western style clothing with tie.

Texas Ranger at driver side window of rig stares at Jimmy for a moment while he chews gum. He takes glasses off.

TEXAS RANGER  
Still shootin' Jimmy?

JIMMY  
Still shootin'.

TEXAS RANGER  
Still got the hat I see.

JIMMY  
Still got it?

TEXAS RANGER  
Been over hell's half acre trying to find you?

JIMMY  
Maybe you was in the wrong half.

TEXAS RANGER  
Well, you got prairie fire in your eyes. I reckon you just ain't been horizontal much.

JIMMY  
I sleep when I finish.

TEXAS RANGER  
Got a message from a Sheriff Billy Wyatt- the one from Kansas- been on the news.

JIMMY  
What's the message?

TEXAS RANGER  
(pulls out piece of paper)  
Wants you to call him, says it's urgent.

Texas Ranger hands piece of paper to Jimmy.

JIMMY  
How's Catarina?

TEXAS RANGER  
Still there. Doing good.

JIMMY  
I need to head out.



Jimmy readies truck to drive.

TEXAS RANGER  
Where you going?

JIMMY  
Turn in a favor.

INT. HOUSE- DE MOINES, IOWA- DAY

CARLA, attractive 32 year old woman of Italian descent is on phone and a bit hysterical.

CARLA  
(into phone)  
... sorry Roman's not home... no, he's at his father's farm instead of being home with his wife, well now soon to be ex-wife, doing I dunno what?... yea I can give you that bastard's number, but promise me one thing... tell that bastardo to fall under the wheel of his tractor...

EXT. FARM- IOWA- DAY

Older man sits on porch with espresso on table beside him.

INSERT HEADING: Iowa

He watches large agricultural tractor plow across farm field.

INT. AGRICULTURAL TRACTOR- FARM- IOWA- DAY

Roman drives across field. He drinks bottle of wine, smokes a cigarette, and lowly sings an Italian love song. Cell phone in shirt pocket vibrates. Roman answers.

ROMAN  
(into phone)  
Hello?... Billy Wyatt?... Jesus Christ, I've been meaning to call you, I read what happened... my condolences Billy...you're welcome. I meant to call but this past month with my wife...oh so that's how you found me... listen Billy you need anything you just let me know... uh huh... let me finish my wine.

Roman hangs up phone and turns tractor around.

EXT. DRILLING RIG- NORTHERN ALBERTA- DAY

Rig operates from distance nicely.

INSERT HEADING: Northern Alberta

PLATFORM, swivel (large handle) holding drill string (pipe) disconnects from main drill string embedded in ground below platform. Mud spews from main drill string. NOVICE Roughneck tries to pull disconnected string to another main drill string.

NOVICE

Ahhh! It's stuck, the swivel's stuck!-

Novice is punched in face. Swivel is easily grabbed and drill string is easily attached to other main drill string- executed by man that punched Novice- RED MCPHEARSON who spits Copenhagen. Novice recovers and continues duty on swivel.

INT. DRILLING RIG TRAILER- NORTHERN ALBERTA- DAY

Red enters and finds FOREMAN looking over papers.

FOREMAN

There's a phone call for you.

RED

Me?

FOREMAN

Any other Red's here?

Red walks to phone laying off hook on desk. He picks it up.

RED

(into phone)

Hello?... Speaking... Long time

Billy, how's things?...

(long pause)

I'll see you soon.

Red hangs up phone and heads for exit.

RED

Taking my vacation.

INT. BILLY'S HOUSE- KITCHEN- NIGHT

Whisky, Bourbon, copenhagen tins and ashtray of cigarette and cigar butts lay on table. Three shot glasses hit table from hands of Guss, Roman, and Jimmy who smoke hand rolled cigarettes.

BILLY(OS)  
Gentlemen...

They get up as Billy and Red enter kitchen.

BILLY  
...Red McPhearson- he's the  
roughest neck around. Red meet the  
toughest sons of bitches this side  
of the Mississippi.

FADE TO:

INT. HOSPITAL ROOM- DAY

Guss, Roman, Jimmy, Billy, and Red look at comatose Johnny.

BILLY  
If any of you have any objections...  
just let me know and you can be on  
your way.

No one says anything.

INT. HOSPITAL- HALLWAY- DAY

Billy, Guss, Roman, Jimmy, and Red walk. Diane and Tanya  
pass them. Diane and Billy do not exchange looks.

TANYA  
(looks back)  
Was that Billy?

DIANE  
No.

Diane and Tanya enter Johnny's room.

INT. HOSPITAL ROOM- DAY

Tanya sees Johnny comatose and freezes. Diane waits silently.  
Tanya sits in chair next to bed. She grabs his hand.

TANYA  
(begins to cry)  
Why?

INT. COUNTY SHERIFF PICKUP- DAY

Billy drives with Jimmy in passenger seat, and Red, Guss,  
and Roman in rear seat. All light cigarettes intermittently.

BILLY

Now, as I told you, these men did this to my family over a briefcase.

GUSS

What exactly's so incriminating about it?

BILLY

You boys hear about that fancy new train coming out of Chicago?

ROMAN

The bullet train.

JIMMY

Suppose to be the fastest on the planet.

BILLY

There are three partners, Nidustam Corporation, Vita Group, and some engineering company I can't pronounce from Italy.

ROMAN

Italy.

BILLY

Everyone's heard of organized crime? Well these guys are real organized. This briefcase reveals all the shady business dealings involved with this train.

JIMMY

How shady?

BILLY

Well a man named Antonio Greco is the head of this Vita Group. This briefcase links him to some Italian Mafia- starts with 'N'.

ROMAN

Ndrangheta.

GUSS

What the hell did you just say?

BILLY

I think that's it.

ROMAN  
Ndrangheta, is Calabrian Mafia,  
they're from the south of Italy-  
the toe.

GUSS  
Like the Godfather or something?

ROMAN  
That's Sicilian.

BILLY  
Anyways, as Roman might know, this  
Calabrian mob is now a global  
threat. They plan on using the  
ports in Italy to ship out the  
train. Since this mob controls the  
ports- huge shipments of arms and  
drugs will be delivered to the U.S.  
with the train.

JIMMY  
What about our ports?

BILLY  
Antonio probably managed to secure  
those. They also deal in global  
money laundering, and that's where  
Nidustam comes in. They're talking  
millions if not billions of dollars  
in criminal money.

ROMAN  
Fucking southerners.

RED  
Where's your family from?

ROMAN  
The north.

GUSS  
I thought Italian was Italian.

ROMAN  
Would you call yourself a New  
Yorker Guss.

BILLY  
So you don't like these people much.

ROMAN  
No, I don't. They make Italians  
look like a bunch of meatball  
eating goombas.

JIMMY  
Thought I got that notion from you.

ROMAN  
I don't eat no fucking meatballs Jimmy.

BILLY  
Couple detectives came down from  
Chicago to investigate.

CUT TO:

EXT. BILLY'S HOUSE- DAY

Billy opens front door to Detectives, CHADWELL AND TELESSIO.

INT. COUNTY SHERIFF PICKUP- DAY

Billy drives rural Kansas road.

BILLY  
I couldn't trust the two as far as  
I could throw 'em. There was also  
an FBI agent that had a little too  
much to say to them Detectives. See  
them around town eating together.  
They even met up one night alone,  
after I followed em'.

JIMMY  
Seems to have his hand in everyone's  
pockets.

BILLY  
Greco- certainly appears so and  
there ain't a chance in hell I'm  
gonna throw away this kind of  
information.

Billy pulls out whisky from glove compartment.

GUSS  
I could care less about that  
briefcase Billy.

ROMAN  
Same here.

Billy takes a swig and passes bottle around.

JIMMY  
Hell, we'd all do the same thing.

GUSS  
Damn straight.

BILLY  
Thanks fellas, but even so... it's  
time this country remember where it  
came from.

JIMMY  
You sympathize with that one Red?

RED  
Still North America. I'd say it's  
time to jack up the jacks and snug  
up the chains.

JIMMY  
Tip my hat to that.

GUSS  
Let 'er blow.

BILLY  
Keep an edge on your knife boys. We  
gon' pay these son's a bitches a visit.

INT. BILLY'S HOUSE- DAY

Jimmy on phone with...

SPLIT SCREEN- RICH'S GUN SHOP

... RICH, 60, who stands at glass counter filled with guns  
and shelved weapons behind him.

JIMMY  
Still in business Rich?

RICH  
You let me know which business you  
want.

SPLIT SCREEN IN THIRDS- UNDERGROUND ARSENAL

Rich, pushes crate on wheeled table between plethora of  
shelved weapons. He throws handguns, shot guns, and rifles  
inside crate.

JIMMY  
That case, I need a number of things.

RICH  
Just let me know and you can come  
on down.

JIMMY  
I'm in Kansas, someone else's gonna  
have to pick 'em up.

THIRD SCREEN- CUT TO- EXT. RICH'S GUN SHOP

Crate of weapons and crate of ammo in pickup bed is backed  
up to open transport trailer.

RICH  
I can make an exception for ya'  
Jimmy, just let me know who and when.

Crates are pulled into the back of transport trailer by Rich  
and a big bearded man named JOE BEARD.

JIMMY  
Trucker by the name of Joe Beard.  
He rolls on like thunder so expect  
him soon.

Joe Beard and Rich shake hands.

SPLIT SCREEN- BILLY'S HOUSE- JIMMY/ GUSS SLIDES OVER RICH'S  
TWO SCREENS

Guss on Billy's phone while it rings.

JIMMY  
Appreciate it Rich.

Jimmy hangs up.

SPLIT SCREEN- GUSS/ ALLIGATOR ALLEY SLIDES OVER JIMMY'S SCREEN

GUSS  
Hey, cus...

WALLY, Guss' cousin, drives pickup through Alligator Alley.

GUSS  
...whatcha up to?

WALLY  
Where you been?

GUSS  
I'm in Kansas-



WALLY  
Kansas? Gee golly Guss-

SPLIT SCREEN IN THIRDS- EVERGLADES CABIN

Wally enters dilapidated cabin and turns over old wooden dingy. Underneath is a large wooden box.

GUSS  
Seems I need you to send me a package.

WALLY  
What kind of package?

Box is opened. Inside is dynamite packed in hay.

GUSS  
The kind that goes boom.

WALLY  
Shit son I never heard of gators in Kansas. How am I sending this anyways?

GUSS  
You need to meet a trucker near Tallahassee-

WALLY  
Tallahassee! All the way up there?

GUSS  
Yes you son of a gun...

THIRD SCREEN- CUT TO- EXT. TRUCK STOP NEAR TALLAHASSEE

Wooden box of dynamite is carried.

GUSS  
...you ain't compared to this fella. He's making detours- trucker's speed.

WALLY  
What's his name?

Wooden box is put in back of transport trailer. Joe Beard stands.

GUSS  
Joe Beard.

WALLY  
Alrighty then.

Joe and Wally shake hands.

INT. BISON COUNTY SHERIFF'S DEPARTMENT- NIGHT

Large map of Chicago pinned to wall. Tacks in various locations. Billy on computer surfs net regarding Chicago and Ndrangheta. Incriminating briefcase lays on desk, Jimmy reads paperwork and sits on top of desk. Red, Guss, and Roman sit at another desk playing cards, smoking cigarettes, and drinking whisky.

SPLIT SCREEN- EXT. WYATT RANCH- NIGHT

Doors to Joe Beard's trailer open to crates of weapons and ammo, and box of dynamite. Roman, Red and Guss carry crates and box to bed of nearby pickup. Jimmy and Billy shake hands with Joe beard.

EXT. RURAL KANSAS ROAD- DAY

Billy and Jimmy drive in pickup. Guss, Red, and Roman follow in another pickup. They head north across flatlands chewing Copenhagen.

INT. HOSPITAL ROOM- NIGHT

Tanya and Diane sit by comatose Johnny. NURSE pops head in.

NURSE

I'm sorry ladies, the visiting hours have been over for a half an hour now.

DIANE

(to Tanya)

We'll come back tomorrow.

TANYA

(nods)

Diane gets up while Tanya moves in close to Johnny and gives him light kiss on lips.

Johnny's hand. Tanya close to Johnny.

TANYA

(whispers)

I love you Johnny.

Tanya gets up and walks to Diane. They approach exit.

JOHNNY (OS)

(raspy)

MMMMmmmmuhhh.

Diane and Tanya freeze. They turn around.

JOHNNY

(raspy)

Tanya... Billy, Billy check the well.

Tanya and Diane dash over to Johnny.

TANYA

-Johnny, you're awake, wake up-

DIANE

-He's talking-

Johnny makes slight facial expressions.

TANYA

(begins to cry)

-Johnny can you hear me-

DIANE

-The nurse, the nurse...

(runs for the Nurse)

TANYA

-God please, please Johnny-

Johnny's eyes burst open, and he takes in gasp of air.

FADE TO:

INT. ANTONIO'S ESTATE- BEDROOM- NIGHT

Antonio stands bedside sleeping Giovanna who is connected to intravenous, heart monitors, etc. A DOCTOR stands by.

ANTONIO

Is there anything positive?

DOCTOR

She's not in any pain.

ANTONIO

If I could be alone.

Luca enters as Doctor exits.

LUCA

Papa, Mr. Grey is here to see you.

INT. ANTONIO'S ESTATE- OFFICE- NIGHT

Jeffrey sits on a couch with glass of cognac. Antonio enters. Jeffrey stands up to greet Antonio.

JEFFREY

Antonio, good to see you. Too bad  
you didn't join Franco and I-

Antonio grabs Jeffrey's neck, pushes him against wall, grabs Jeffrey's tie, and pulls.

ANTONIO

You piece of fucking shit. I should  
have joined you? Never again will  
you be trusted.

JEFFREY

Mr. Greco-

ANTONIO

Quiet! Do you realize the attention  
you've brought to me? That my  
affiliates are now watching me  
because of you, something they  
never do. Because of you! Your  
purpose was to be a messenger, to  
be a face. Not to stick your

(grabs Jeffrey's nose)

big fucking nose in everything!

(reaches down into  
his pocket)

You know what we do back in  
Calabria

(slowly brings switch  
blade to Jeffrey's nose)

to those who are too curious? We  
cut...

(makes a slow and  
slight laceration  
across Jeffrey's nose)

their noses off.

(puts switch blade  
away and releases Jeffrey)

This is the last time you disobey me.

INT. RENTAL CAR- WOODBRIDGE- DAY

INSERT HEADING: Woodbridge, Ontario, Canada

Rafaella drives with Giuseppe. Beautiful high maintenance  
women in luxury vehicles drive by. They CONVERSE IN ITALIAN.

GIUSEPPE

(in Italian...)

But this place is incredible Raf.  
Look at all the pussy and cars. I  
see more Ferraris here, than I do  
in Milan.

RAFAELLE

(in Italian...)

They call it "Beverly Hills North".

GIUSEPPE

I call it paradise. Beautiful cars,  
beautiful women, all Italian, sunny  
day- I like it.

RAFAELLE

It's good but these women are all  
bitches. Sure they want to fuck you  
for the first night cause your from  
Italy, but when they don't see the  
money- go fuck yourself.

GIUSEPPE

No problem, make every night a  
first night. How do you know this?

RAFAELLE

Cousins- I visited a couple times.

GIUSEPPE

Females?

RAFAELLE

Yes.

GIUSEPPE

We need to pay a visit.

RAFAELLE

Sure, their names are Guido and  
Gino. The day I'd tell you.

GIUSEPPE

You're right, I'd fuck them just to  
spite you.

(notices something  
out the window)

Jesus Christ what an ugly fuck that  
guy was.

RAFAELLE

Who, that guy?

GIUSEPPE

Yea that guy- he looked like a fucking pelican.

RAFAELLE

You look like a fucking pelican with that nose. Whenever the wind blows your head moves- like a weather vane.

GIUSEPPE

Ha ha ha, go fuck yourself. So how you wanna do this guy?

RAFAELLE

I was thinking knives. I mean we don't want too much attention.

GIUSEPPE

Well... I was thinking something a little more... creative.

RAFAELLE

Creative? What are you a fucking artist?

GIUSEPPE

In so many ways yes. The way I look at it-

RAFAELLE

-Ok, I don't want to here it. What do you want to do?

GIUSEPPE

(pause)

Cyanide.

RAFAELLE

What?

GIUSEPPE

Cyanide.

RAFAELLE

But what cyanide?

GIUSEPPE

Cyanide, I put it in a spray bottle walk up to him and spray it on his face.

RAFAELLE

But what the fuck, that is stupid.  
You're gonna spray yourself.

GIUSEPPE

You said you didn't want attention.  
C'mon let's have some fun.

RAFAELLE

Fun? If Vito heard you talking like  
this, he'd kill you?

GIUSEPPE

Ahh, fuck it. I'm an assassin, I  
can do what I want.

RAFAELLE

We are Men of Honor Giuse'.

GIUSEPPE

What Men of Honor? If Vito found  
out my objective with women was to  
blow my load in their hair without  
them knowing- he'd reconsider.

EXT. SUBURBAN HOUSE- WOODBRIDGE- DAY

Rafaelle and Giuseppe exit rental car parked on driveway of  
innocuous suburban house. They CONVERSE IN ITALIAN.

RAFAELLE

(in Italian)

Now where you going to get this  
cyanide?

GIUSEPPE

(in Italian)

I have it.

They walk to front door and ring doorbell.

RAFAELLE

You have it?

GIUSEPPE

Yea, is it so hard to get cyanide?

RAFAELLE

It is, and when did you do this?

GIUSEPPE

I brought it over.

RAFAELLE

What?

GIUSEPPE

I put it in my luggage. I brought it.

RAFAELLE

What do you mean? You don't fuck around with the airports?

GIUSEPPE

Please, coming through customs they pulled out an old couple from the line. I asked the guy, but why? He told me it was screening for terrorists. I said then go screen the one with the fucking beard and towel on his head. He said that was racist. Fuck these airports.

RAFAELLE

He must be in the back.

They walk to driveway, around side of house and into backyard.

RAFAELLE

So where did you get this cyanide?

GIUSEPPE

I made it.

RAFAELLE

You can't make wine- you're making cyanide?

GIUSEPPE

Yea, from the pomegranate. The seeds have cyanide.

RAFAELLE

That's why you were buying those?

GIUSEPPE

Yea, I get the seeds and then I make it.

RAFAELLE

How did you figure that out?

GIUSEPPE

Internet and a chemistry book. I sprayed the stuff on Carlo's dog.

They enter backyard.



RAFAELLE  
That's why it died?

GIUSEPPE  
Yea.

IN BACKYARD, they find old Italian man, SIGNORE, tending to tomato plants in garden. Signore turns to Rafaelle and Giuseppe. They CONVERSE IN CALABRIAN DIALECT.

SIGNORE  
(Calabrian dialect...)  
Ehhh, I've been waiting for you boys. How are you?

RAFAELLE, GIUSEPPE  
(Calabrian dialect...)  
Good.

SIGNORE  
That's nice, very nice.

Signore walks over and their shake hands.

SIGNORE  
Come inside, my wife left us a nice pizza. We'll have some wine and I'll give you the information.

INT. HOSPITAL ROOM- EVENING

Tanya feeds Johnny ice cream in bed. Diane sits there.

TANYA  
How's your ice cream baby?

JOHNNY  
It's good, you make it extra sweet.

TANYA  
Awww, that's the nicest thing you've said to me all day.

JOHNNY  
How about... I love you.

TANYA  
I love you too.

Diane watches with resentment.

JOHNNY  
I just can't believe I woke up from a coma to see your beautiful face.

TANYA

They say if you set someone free  
and they come back, it was meant to be.

DIANE

So Johnny, how are your muscles?

JOHNNY

Feelin' looser, can't wait for my  
first session.

DIANE

(gets up from chair)

That reminds me we should get going,  
you need to rest for that.

JOHNNY

Diane is there something wrong?

DIANE

No.

JOHNNY

Then why isn't Billy around yet?  
It's been two days and I haven't  
seen him.

TANYA

They had a fight.

JOHNNY

A fight? Well, that ain't no excuse  
not to be here- couples fight all  
the time.

DIANE

I don't think Billy and I will be  
together again.

TANYA

Don't say that- look at Johnny and I.

DIANE

We're not you and Johnny, Tanya.

JOHNNY

Diane, just stay calm, I'm sure if  
he actually makes it over here I  
can help smooth it out. Tanya I  
want my brother here first thing  
tomorrow- wake up from a coma and  
doesn't even see me.

TANYA  
(no response)

JOHNNY  
You hear me Tanya?

DIANE  
We don't know where he is Johnny.  
He left without saying anything,  
right after our fight...

Tanya gets up to console Diane.

TANYA  
Diane it's not your fault.

JOHNNY  
Gone?

INT. THE PLACE- CHICAGO- NIGHT

Inside is a bar, a lounge area, and a dining area. Italian American men drink and talk at bar. Italian American men drink espresso and cappuccino in lounge. People eat in dining room where a man plays accordion and sings.

Roman enters through front doors. He wears cowboy boots, jeans, button up cowboy shirt, large belt buckle, leather duster, and cowboy hat. Commotion stops as Roman approaches bar. He positions himself beside two middle aged Italian mobsters, ANGELO and TONY, who CONVERSE IN CALABRIAN DIALECT.

ANGELO  
(Calabrian dialect...)  
But what the fuck is this?

TONY  
(Calabrian dialect...)  
An animal?

ROMAN  
Bartender.

BARTENDER  
Yes.

ROMAN  
Can I get an espresso and a shot of  
bourbon.

BARTENDER  
We don't carry bourbon.

ROMAN  
How 'bout a whisky then.

ANGELO  
He drinks like an animal.

TONY  
I know, what a combination. Who  
does this farmer think he is  
walking in here like this?

ANGELO  
Seen to many movies.

Bartender brings espresso. Roman leans against bar with left forearm parallel against ledge and legs crossed.

Roman, with right hand and left arm maintained in position, grabs packet of sugar, shakes it, rips it open, and pours sugar into espresso. He places empty packet on far edge of espresso saucer in exchange for small spoon laying on it. Roman stirs espresso, removes spoon and gently taps it on the edge of cup. Roman places spoon back on saucer and gently uses index finger to bring espresso handle to his thumb.

Angelo and Tony are dumbfounded. The Place remains dead silent watching Roman.

Roman swirls cup and drinks the rest. He places cup onto saucer. With the back of his right hand, left arm still in position, pushes cup and saucer away. Roman lifts left arm, uncrosses his legs, and faces bar. He grabs shot of whisky and drinks it.

ANGELO  
(Calabrian dialect...)  
Did you see that?

TONY  
(Calabrian dialect...)  
He drinks espresso like an Italian  
and liquor like a cowboy.

ANGELO  
I think the cowboy's confused.

ROMAN  
(in Italian)  
Haven't you ever heard of "spaghetti  
westerns"?

Angelo and Tony shocked. ANGELO and TONY maintain SPEAKING CALABRIAN while ROMAN SPEAKS ITALIAN. Roman faces bar.

ANGELO  
(Calabrian dialect...)  
You speak Italian?

ROMAN  
(in Italian...)  
Yes, I speak Italian. Can you?

TONY  
(Calabrian dialect...)  
You just heard us.

ROMAN  
No, what I heard was some dirty  
dialect- not Italian.

TONY  
And who the fuck are you? Where the  
fuck are you from?

ROMAN  
I'm not a dirty southerner that's  
for sure.

TONY  
You're not even Italian, you  
fucking farmer.

ANGELO  
He's from the North- fucking German.

TONY  
The North? Fuck the North.  
(spits on Roman's boot)

ROMAN  
Just like a Southerner- spitting  
like a dirty donkey.

Roman spits chewing tobacco juice onto Tony's shoe.

ROMAN  
That's how you're suppose to spit.

TONY  
(in English)  
You cock sucker!

ROMAN  
You Calabrians are all the same-  
half crazy and half stupid. It's no  
surprise you find shelter in...  
Ndrangheta.

TONY  
What did you say?

Tony reaches to inside of suit jacket but Angelo stops him.

ANGELO  
Wait.  
(in English, to  
people inside)  
Ladies and gentlemen, tonight we  
have some unexpected business, if  
you are not involved with this  
business, please leave.

People quickly get up from seats and exit.

Angelo and Tony stare at Roman who faces bar.

Innocent people are out. All that remain are mobsters.

ANGELO  
(Calabrian dialect...)  
Let's see how tough you act now,  
German.

ROMAN  
That's the problem with you  
Southerners walk around like you're  
ten foot two with ten foot dicks.  
When you're only five foot two with  
a tail between your legs.

Bartender moves.

ROMAN  
(to Bartender)  
Stop.

Bartender stops. Roman turns to Angelo and Tony.

ROMAN  
Have you two ever heard the tale of  
"Icarus"?

A beat.

ROMAN  
It's a story of "hubris". I think  
it would be very fitting for you to  
hear it... Icarus and his father  
were imprisoned on an island in the  
sea. To escape, his father made  
wings of wax...

Bartender slowly moves hand closer to button beneath bar.

ROMAN

...Before their escape, the father told "Icarus" not fly too close to the sun... or his wings would melt. So, they flew away and escaped-free. On the way "Icarus" became overconfident, full of pride, and felt he could fly as high as he wanted...

Bartender presses button.

BACK ROOM, five mobsters play cards are alerted by beeping.

BAR.

ROMAN

...And so, just as his father said would happen, his wings melted, and he fell to his death.

(in English...)

You my friends, are Icarus...

TONY

(in English)

Then who the fuck are you? The father?

ROMAN

No...I am the sun... and the sun shines from all directions.

Tony goes for gun. Billy, Jimmy, Guss, and Red, dressed in suits posing as mobsters, rise to feet. Angelo grabs his gun. Jimmy, Billy, Guss, and Red fire onto Angelo and Tony.

All other mobsters draw guns.

Billy and Red fire onto mobsters in dining area. Guss and Jimmy fire onto mobsters in lounge area. Mobster has Guss in sights, but Roman shoots him. Bartender tries to run but Roman gets him.

Accordion player appears from behind a wall with hands up.

BACK ROOM, five mobsters lined up outside door readying machine guns, shot guns, and hang guns. They kick door open and rush out aggressively, but are met by bullets. They drop like dominos as they come through the door.

THE PLACE, Jimmy shoots revolver at the five mobsters coming through door from back room with astonishing speed and accuracy.

Accordion player reaches behind accordion and pulls out handgun to shoot Jimmy and Billy but Guss shoots him.

Shooting stops and smoke sits in air.

ROMAN  
Billy, I have the bartender.

BILLY  
Cuff and tape him.

They put guns away and head for exit. Roman escorts Bartender- mouth taped and hands zap strapped. Guss pulls out three sticks of dynamite, lights them, and throws them behind him.

EXT. THE PLACE- NIGHT

Billy, Jimmy, Guss, Roman, Red, and Bartender walks away as dynamite explodes.

INT. MOVING TRUCK- NIGHT

Back gate door rolls up, revealing Billy, Jimmy, Guss, Roman, Red, and mouth taped Bartender.

Surrounding area reveals moving truck is parked on top level of parking terminal at Chicago O'Hare International Airport.

Red jumps in and hauls Bartender up into moving truck from Roman. The rest enter and close door behind.

Inside are crate of weapons, crate of ammo, box of dynamite, army packs with sleeping equipment, bucket with toilet paper beside, and a chair and small desk.

They seat Bartender in chair and Roman zap straps his legs.

BILLY  
You disobey me, I'll kill you.

Red hits Bartender with open hand so hard he flies off chair.

Roman and Guss cut bartender's clothes and underwear off with surgical scissors from first aid pack.

Red picks up naked Bartender and puts him on chair.

BILLY  
Don't holler just co-operate. You co-operate and you survive. We're men of our word, so be one of yours. You understand?



BARTENDER  
(nods)

BILLY  
Take off the tape.

Red rips off tape and Bartender stays silent.

BILLY  
What's your name?

BARTENDER  
Joe.

BILLY  
Alright Joe, we're going to ask you  
some questions and we need answers.

BARTENDER  
You guys are crazy- you're all dead  
men.

BILLY  
Joe, we know who we're dealing with.

ROMAN  
Ndrangheta.

BARTENDER  
Yes, Ndrangheta yes.

BILLY  
And Antonio Greco.

BARTENDER  
(no response)

BILLY  
Am I right?

BARTENDER  
(no response)

GUSS  
Spit it out son.

Red threatens another hit.

BARTENDER  
(nods)

BILLY

Thought so.

BARTENDER

You guys... we're all dead.

JIMMY

More incentive to co-operate now  
isn't it.

BARTENDER

(thinks)

It doesn't matter, once they find  
you, they will find me, and then...

BILLY

You'll just have to trust there  
won't be anyone left to find you-  
once we're done.

INT. MOVING TRUCK- NIGHT

Bartender sleeps in chair, naked, cuffed, with ear defenders  
on. Roman, Jimmy, Red, Guss, and Billy in sleeping bags.  
Billy writes orders with headlight on.

GUSS

As crazy as this is, I can still  
get comfortable in a sleeping sac.  
I mean they're just so cozy boys.

JIMMY

Damn it Guss, use to say that every  
night, now you're startin' again.

GUSS

Well I just love it so much... and  
you know what's even better?

ROMAN

What?

GUSS

Being inside one naked with a nice  
little girl. Best feelin' ever.

JIMMY

Ain't that the truth.

BILLY

Hey Roman, I was wondering.

ROMAN  
What? You want to crawl in here  
with me?

The group has a small laugh.

BILLY  
Why are you and your wife divorcin'?

GUSS  
A divorce?

ROMAN  
Yea.

GUSS  
Shit.

ROMAN  
We haven't really been getting along.

JIMMY  
You two ain't compatible?

ROMAN  
Who is?

BILLY  
Sorry to hear that.

ROMAN  
Well...  
(pause exhales)  
About three years ago, she started  
to ask me if I wanted to have a kid.  
I told her to give it more time.  
She would ask every few months and  
I would always say no. Then we just  
argued all the time- about anything.  
So I moved out and she put the  
divorce in motion.

RED  
Do you ever want to have children?

ROMAN  
(pause)  
I dunno, sometimes, maybe.

REDD  
Well, if you think you may want  
children, believe me, you know.  
Seems to me that you're afraid Roman.

GUSS  
Is that true? You afraid?

BILLY  
Settle Guss, let him speak.

RED  
Takes a man to confess Roman.

ROMAN  
Well... having a kid creates a  
whole new life. I guess I just  
couldn't see myself... as a father.

INT. ANTONIO'S ESTATE- OFFICE- NIGHT

Antonio stands at desk in pajamas. Vincenzo, Piero, and Luca sit.

ANTONIO  
My sons, who could have done this?

LUCA  
Russians?

ANTONIO  
No, not the Russians, this is no  
longer their town. We have no  
issues with them.

LUCA  
That's what I mean.

ANTONIO  
I doubt it.

VINCENZO  
I can't think of anyone who would  
strike like that.

ANTONIO  
Piero I need anyone who was at the  
bar tonight.

PIERO  
Yes papa.

ANTONIO  
I can only assume at this point,  
but for whatever reason, our  
affiliates may be the cause of this.

EXT. WOODBRIDGE- GELATERIA- PARKING LOT- DAY

Rafaelle and Giuseppe stand against rental car and eat gelato. They CONVERSE IN ITALIAN.

GIUSEPPE  
(in Italian...)  
This is good.

RAFAELLE  
(in Italian...)  
I told you, just like home.

GIUSEPPE  
Fucking Woodbridge. I should have  
got pistachio.

RAFAELLE  
Why didn't you?

GIUSEPPE  
Because I wanted to try the Nutella.

RAFAELLE  
Then you should have got half and half.

GIUSEPPE  
Fuck, you're a genius.

RAFAELLE  
Ok shut up there's our man.

GIUSEPPE  
Where?

RAFAELLE  
Reference the fat fuck and the  
short fuck walking out the doors.

GIUSEPPE  
Seen.

RAFAELLE  
Ok, you ready?

GIUSEPPE  
Yea let me get my gun.

Giuseppe reaches through window into glove compartment. He pulls out small spray bottle. Giuseppe departs while Rafaelle eats gelato. Rafaelle notices spray bottle in Giuseppe's hand.

RAFAELLE  
 (angry)  
 Mother fucker.

ACROSS PARKING LOT, FAT MAN and SHORT MAN walk and eat gelato.

SHORT MAN  
 So what's going on with that stolen  
 container of canola oil?

FAT MAN  
 It's mint. I'm getting a shipment  
 of olive oil from Calabria. Then we  
 cut each drum with ten percent  
 vegetable oil, and there we go bro-  
 that ten percent vegetable oil...  
 (takes some gelato)

SHORT MAN  
 One hundred percent profit.

FAT MAN  
 Minimum, fucking minimum.  
 (notices Giuseppe  
 walking towards him  
 in a homosexual manner)  
 Hey look at this fucking flamer.

SHORT MAN  
 I thought the finocchio stayed in  
 Toronto.

FAT MAN  
 Buddy, I'm telling you it's that  
 fucking parade they have every  
 year- little kids see that shit.

SHORT MAN  
 Holy fuck, this one even has a mister.

FAT MAN  
 Watch out, watch out, he's coming  
 this way.

Giuseppe approaches them in homosexual fashion, sprays both  
 in face, and walks off.

FAT MAN  
 What the fuck?

SHORT MAN  
 I knew it, these fucking faggots.  
 What is this shit?

FAT MAN  
It's water or fag mist or  
something... fuck it, we're late.

Fat Man throws gelato on ground.

FAT MAN  
Don't bring that shit in my car.

RENTAL CAR, Rafaelle watches in annoyance. In distance Short Man throws gelato on ground. He and Fat Man get inside luxury car.

Giuseppe shows up and the two CONVERSE IN ITALIAN.

GIUSEPPE  
Ok.

RAFAELLE  
Are you stupid?

GIUSEPPE  
What?

RAFAELLE  
What did I tell you? What did I  
tell you?

GIUSEPPE  
Take it easy, c'mon.

RAFAELLE  
Take it easy, we're trying to kill  
somebody. Look, look, that shit  
doesn't even work.

In distance, Fat Man and Short Man drive through parking lot.

GIUSEPPE  
Wait, wait, give it time.

RAFAELLE  
Time, you made a fucking vinaigrette.  
You fucking cod fish.

Vehicle drives through parking lot. It makes sharp turn, accelerates, hops a curb, and smashes into a light pole.

GIUSEPPE  
Ehhh, it works.

RAFAELLE  
Are they dead?

GIUSEPPE  
Of course they're dead look.

In distance, driver's side door opens and Fat Man spills out.

GIUSEPPE  
Fuck, I need more seeds next time.

9mm with silencer is slammed into Giuseppe's chest by Rafaele.

RAFAELLE  
Finish it.

GIUSEPPE  
But it takes eight minutes-

RAFAELLE  
I don't want to hear it, I'll be  
waiting at the liquor store.

Rafaele gets into rental car and Giuseppe reluctantly heads off.

AT CRASHED VEHICLE, people try to help semi convulsing Fat Man. Giuseppe walks up and shoots Fat Man in head and shoots Short Man who is in passenger seat. Giuseppe walks and starts into a jog.

INT. DINER- DAY

Roman, Billy, Guss, Red, and Jimmy seated with coffees.  
WAITRESS stands by table. Billy thinks.

WAITRESS  
(to Billy)  
And for you Sir?

BILLY  
(breaks thought)  
Oh excuse me ma'am. I'll have a  
Western omelette.

WAITRESS  
White or brown toast.

BILLY  
Do you have rye?

WAITRESS  
Yes we do. And I'll be back with  
your food.

JIMMY  
Something on your mind Billy?



BILLY

I was just pondering Roman's situation.

ROMAN

Why am I always the topic of concern?

JIMMY

You ain't.

RED

Do you have a lady Billy?

BILLY

Yea, we got into a huge fight  
before y'all came.

GUSS

About what?

BILLY

Same shit as usual. She always  
wanted the storybook life, but it's  
never worked out.

RED

Are you married?

BILLY

No we ain't...and when blade hits  
the grass- that's the problem.

RED

So you're afraid to commit as well.

BILLY

I ain't afraid I just don't see any  
rush.

RED

Love her don't you?

JIMMY

You're a deep fellow Red.

ROMAN

God damn Dr. Phil over here.

BILLY

That's one of the things we fought  
about- wants me to tell her I love  
her- I mean...

RED

How long have you been with her?

BILLY

Four years.

ROMAN

Jesus Christ.

GUSS

And you still get pussy from her?

JIMMY

Long time not to tell a woman that.

ROMAN

But you love her?

BILLY

I don't know, I guess so.

GUSS

You guess so? Shit that's the crookedest answer on the straightest question there is.

RED

You are afraid.

BILLY

I ain't afraid... and what do you know about love there Guss? Only love you make is to alligators.

GUSS

I just don't trust women is all, I mean, you best believe I can make love to a woman- I'm a smooth operator. But I ain't ever gonna love one. My answer's no- always.

JIMMY

You're a cold son of a bitch Guss.

GUSS

Son of a bitch is right.

ROMAN

Call your mother a bitch?

GUSS

She is a bitch.

RED

Seems we found the coldness Jimmy.

GUSS  
You'd be cold too.

BILLY  
Cold from what?

GUSS  
Before I joined the Rangers, my  
momma had an affair. Well it was  
more like a one night stand kind of  
thing. See my daddy wasn't the best  
husband, but still, he wasn't the  
worst. Anyways word got out, and  
after that my parents got a divorce.  
My dad was so devastated... he  
tried to kill himself.

INT. FLORIDA HOME- NIGHT

Guss enters and finds his dad with a vodka, loading a revolver.

GUSS (VO)  
You know my daddy was a tough old  
bird- walk through fire without  
blinking. But this woman, made him  
question his existence. I never  
forgive her for that.

INT. DINER- MORNING

RED  
Do you talk to her?

GUSS  
She's tried to, and after all these  
years my daddy tells me to go see  
her... but, who am I kidding she  
should of thought of that before.

ROMAN  
So it's the principle?

WAITRESS  
Here you are gentlemen.

Waitress shows up with breakfasts. They respond with "thank  
you's" as she hands them out.

WAITRESS  
And there you are. Enjoy.

Waitress leaves.

GUSS

Nice lady.

JIMMY

Figure out a plan Billy?

BILLY

Well, we're gonna have to trust our friend Joe but this situation is sticky.

JIMMY

We can't be treading too deep.

ROMAN

Recon?

BILLY

Recon. Orders after breakfast.

EXT. LINCOLN PARK ZOO- DAY

Antonio walks with PAUL LE ROSE, a Ndrangheta society chief from Montreal. Incognito bodyguards and other mobsters walk nearby.

ANTONIO

This has become a nice tradition, Paul. But I'm afraid it may have become too dangerous.

PAUL

Ahhh, Tony, we are all the way over here. They have their own problems.

ANTONIO

One of my places was ambushed. Everyone was shot to death and was blown up.

PAUL

When?

ANTONIO

Two nights ago and I don't know who it is.

PAUL

Who do you suspect?

ANTONIO

I suspect our own.

Paul stops.

PAUL  
Tony you better not be pointing  
your finger at me.

NEARBY EXHIBIT, Jimmy snaps pictures of Antonio, Paul, and  
incognito bodyguards.

BENCH IN THE DISTANCE, Guss and Red seated, watch and make  
notes.

ANOTHER EXHIBIT, Roman takes pictures.

ANTONIO  
I am not but if you appreciate my  
situation I am very suspect of  
everybody.

PAUL  
You're losing your mind.

ANTONIO  
Excuse me.

PAUL  
Tony I am offended.

ANTONIO  
Paul I trust you, but you understand  
how trust works between the societies.

PAUL  
Tony, I had nothing to do with  
this- I think of you as a friend. I  
am very offended.

ANTONIO  
Ok... I believe you... I apologize.

PAUL  
Do not test me, do not ever do that.

They walk by Billy who leans against railing.

ANTONIO  
I apologize and I'm glad you will  
be taking such a share in the Vita  
Speed.

PAUL  
That's what I didn't understand,  
why would I do anything?  
(a beat)  
Everything besides that incident is  
ok no?

ANTONIO

I'm fine, but you must promise me  
that none of this reaches back home.

PAUL

We are both on the same slate now.

Billy follows behind Paul and Antonio's well blended bodyguards.

BENCH, class of fourth graders holding hands in line, stroll  
by. Last LITTLE GIRL in line drops bag and lets go of hand  
of boy in front of her. Teacher's assistant in back sneezes  
and does not realize LITTLE GIRL left behind.

WALKWAY, Billy casually follows Antonio and Paul. Another  
group of incognito bodyguards appear behind Billy- unknown  
to him.

BENCH, Little Girl stands with bag alone and crying. Red  
approaches her and takes a knee. Little Girl stops crying.  
Red pulls out a handkerchief and dries her eyes. She calms down.

RED

Did you find your bag?

LITTLE GIRL

(nods)

(smiles)

RED

Do you know where your class is?

LITTLE GIRL

(shakes her head)

RED

Well let's look around a bit more  
together. You can find 'em.

WALKWAY, bodyguards behind Billy close in. BODYGUARD 1 and  
BODYGUARD 2 walk Billy's flanks and BODYGUARD 3 walks behind  
him.

ROMAN'S EXHIBIT, Roman sees what is happening.

ROMAN

Shit.

WALKWAY, Billy knows he is compromised and keeps walking.

BODYGUARD 1

Who are you?

BILLY

Excuse me?

BODYGUARD 1

Listen, we know you're following him. You're surrounded don't make a move.

BODYGUARD 2

We will waste you right here.

Bodyguard 3 has gun to Billy's back.

BILLY

Ok, ok, but please I think you're mistaken.

Bodyguard 3 looks down and sees something under Billy's shirt.

BODYGUARD 3

What the fuck?

BENCH, Red searches for class with Little Girl.

LITTLE GIRL

I see them, I see them.

Class in distance, stopped, looking for Little Girl.

RED

See that? They're waiting for you.

WALKWAY, Bodyguard 3 lifts Billy's shirt and finds a gun tucked into waist. Billy turns around and hits Bodyguard 3's gun hand causing him to fire. Shot rings out and chaos erupts. Billy grabs gun from his back and shoots Bodyguard 3.

Bodyguards 1 and 2 remove weapons but are blown away from the side by Roman. Group of five bodyguards in front of Billy have now turned around and are about to fire on Billy, who's gun jams. Jimmy appears and shoots all five quickly with revolver.

Red runs through gunfight with the Little Girl in arms. He reaches class who are huddled on ground. He drops her off and runs back towards the fight.

WALKWAY, Antonio and Paul flee with mobster.

ANTONIO

(to mobster)

Keep as many alive as possible.

Mobster departs from Paul and Antonio who have two bodyguards.

Guss runs to fight when mobster that departed from Paul and Antonio tackles him. Two other bodyguards show up, grab Guss, and back him into railing that overlooks crocodile exhibit.

Red shows up and punches mobster in back of the head, knocking him out. Red grabs one bodyguard and throws him into the exhibit of crocodiles while the next bodyguard punches Red in the face. Red does not budge and bodyguard hits him again without effect.

Guss puts bodyguard in headlock and bodyguard backs him into railing. They fall over railing and into exhibit...

EXHIBIT, both land on grass beside water. They are stunned but Guss soon sees crocodiles snout sticking out of water. Guss moves just as crocodile attacks but bodyguard does not. Crocodile bites onto bodyguard's leg and drags him into water kicking and screaming.

Guss recovers but is hit in face by other bodyguard who fell inside. Guss goes down and bodyguard pulls out knife. Guss gets up and prepares to fight. Crocodiles rest on grass.

Bodyguard runs at Guss. Guss roll tackles bodyguard. Guss ends up by a crocodile that snaps at him. Guss moves away only to find another crocodile running for him. Guss jumps in water and running crocodile attacks remaining bodyguard.

ABOVE, Jimmy, Roman, and Billy, appear as Red watches.

ROMAN  
What about this guy?

Mobster Red knocked out regains consciousness. Red throws him into exhibit.

EXHIBIT, mobster lands on grass next to water. He gets to his knees and finds soaking wet Guss standing above him. Guss kicks him into water where crocodile attacks and takes him under.

Guss turns and finds Jimmy held over railing by Red and Roman who each have a leg and Billy has his belt. Guss grabs Jimmy's arms with roman hand shakes and Billy, Roman, and Red pull.

INT. HOSPITAL- NIGHT

Johnny watches news program in bed. NEWSCASTER reports...



## NEWSCASTER

(on tv)

In tonight's top story, a shootout at Lincoln Park Zoo in Chicago this afternoon has resulted in ten deaths. The deceased are said to be security members of Antonio Greco- a well known Chicago businessman responsible for the new Vita Speed Train project. It is not known how, why, or who, attempted the assassination, that caused seven to die from gunshot and three from crocodiles, when the fight spilled into a nearby exhibit featuring the man eaters. The identities of the suspects are unknown and they are at large. Police consider them armed and dangerous.

INT. POLICE STATION- HALLWAY- NIGHT

ARMAND FANTIN, Chief of Chicago Police: tall, blocky, strong presence. Cops and people make way as he walks. Armand enters room where two Detectives and Lieutenant watch Antonio, his LAWYER and another Lieutenant in interrogation room.

ARMAND

Turn it off.

Detectives turn off camera and recording devices.

INSIDE INTERROGATION ROOM, conversation between Antonio, Lawyer, and Lieutenant stops when Armand enters. Lieutenant leaves.

ARMAND

(to the Lawyer)

Leave.

LAWYER

My client has the right to have an attorney present-

ARMAND

-I said leave.

Antonio gently taps Lawyer's arm. Lawyer complies and leaves.

ANTONIO

I assume this is off the record.

Armand sits across from Antonio.

ARMAND

Yes.

ANTONIO

You seem angry Mr. Fantin.

ARMAND

You can't hide forever Antonio.

ANTONIO

That would be true if I were hiding.

ARMAND

This is not a congressional hearing.

ANTONIO

I'm only stating the obvious Chief.

ARMAND

I'm not a fool. I don't care how legitimate Vita Group seems. We know what you're involved in. It's an injustice in this country when someone in my position isn't able to properly investigate someone like you.

ANTONIO

You should be happy you investigate me at all.

ARMAND

This is not Calabria Antonio.

ANTONIO

No it is not, but you are still, only one in a million.

ARMAND

That's not true. It just happens the higher powers at be have made it so.

ANTONIO

America- the land of opportunity.

ARMAND

You are a threat to that opportunity. I will no longer stand for your presence in this city, not when you compromise public safety.

ANTONIO

Am I not the public? Am I not the victim here? The people at large are those you should be concerned of.

ARMAND

And it's a coincidence one of your restaurants is blown up the same week?

ANTONIO

That is not my restaurant.

ARMAND

It is a gathering for your organization.

ANTONIO

I am never there...

CUT TO:

INT. FAST FOOD CHAIN- DAY

MAN IN JOGGING SUIT sits across from MEMBER of Antonio's organization.

MAN IN JOGGING SUIT

Armand has a full scale investigation that he is waiting to initiate- very confidential even to much of the service.

MEMBER

When?

MAN IN JOGGING SUIT

Whenever he sees fit. He understands the scope of Antonio's influence, and will not compromise his own career in a useless attempt.

MEMBER

If he has reason?

MAN IN JOGGING SUIT

He's a fierce man.

MEMBER

Regardless of whatever reason, we are inside. He wouldn't have the position or the resources.

MAN IN JOGGING SUIT

He doesn't know that.

MEMBER

He can't.

MAN IN JOGGING SUIT

This is Antonio's warning.

INT. POLICE STATION- INTERROGATION ROOM- DAY

Armand and Antonio seated across from each other.

ARMAND

I will have my eyes on you. You've forfeited whatever power wherever it lies.

ANTONIO

You should be sure Chief, you can tumble hard.

ARMAND

So be it.

INT. POLICE STATION- HALLWAY- NIGHT

Armand enters and finds Man in Jogging Suit in police uniform as he is Deputy Chief, FRANCIS MASLOWSKI. The two walk.

FRANCIS

What's our status?

ARMAND

Initiate.

INT. ANTONIO'S ESTATE- OFFICE- DAY

Vincenzo, Luca, and Piero seated at desk. Antonio paces.

ANTONIO

This is unnecessary! All for a fucking briefcase! Those two fucking bastards couldn't do their job. Fuck! I want them dead those two, you know who. I have the Chief breathing down my neck.

VINCENZO

They are dead.

ANTONIO

Kill them I said.

VINCENZO

Father we need to worry about the attackers.

ANTONIO

Do not tell me what I need to worry about.

VINCENZO

Then what should we do about this?  
We need to know who they are?

ANTONIO

I know who it is?

PIERO

It's not Calabria is it?

ANTONIO

No, I suspected them, but no.

PIERO

Then who?

ANTONIO

Piero. What is the status of that Sheriff?

PIERO

He hasn't been seen we assume he fled for the meantime.

ANTONIO

He has not fled.

PIERO

Papa it can't.

A beat.

ANTONIO

Sons your mother- She is in her final days.

(relaxes)

The doctor informed me. I was hoping he was wrong, but I'm afraid it's not so.

A beat.

LUCA

How long does she have?

ANTONIO

Not long?

PIERO

We need a new doctor. I never liked that fucking guy. I knew it, I fucking knew it. There must be something-

ANTONIO

-There is nothing- only time.

VINCENZO

Papa, we should save this for another place.

ANTONIO

Yes... we should. I didn't know how to tell you, my boys. I needed to tell you- to think.

A beat.

ANTONIO

Piero, inform Mrs. Martucci to stop watch.

PIERO

But I just received word today that he awoke.

ANTONIO

I don't care I want him dead. Inform the necessary people, all focus is now on this. The Sherriff, his accomplices, everyone- I want them all dead.

INT. HOSPITAL- HALLWAY- DAY

ELEVATOR doors open and DINO- big and intimidating- walks out. Cold and self effacing, he heads to Johnny's room.

ELEVATOR, doors open to Tanya who heads to Johnny's room.

OUTSIDE JOHNNY'S ROOM, Dino slides switch blade from sleeve and flips it open. He enters room but it is empty.

HOSPITAL HALLWAY, Johnny rolls in wheelchair, still in hospital gown. He reaches elevator and presses button.

JOHNNY'S ROOM, Dino stalls. Tanya enters and freezes.

TANYA

Can I help you?

Dino turns and grabs her neck. He backs her into bed.

DINO  
Where is he?

His grip is so tight she cannot speak.

DINO  
(brings knife to her neck)  
Where is he?

Tanya cries and shakes head.

HOSPITAL MAIN FLOOR, Johnny exits elevator and leaves wheelchair. He walks to exit but SECURITY GUARD notices him.

SECURITY GUARD  
Hey where you going?

Johnny keeps walking. Security Guard pursues.

SECURITY GUARD  
Hey stop.

Johnny walks faster and Security Guard speeds up. Johnny runs but Security Guard manages to grab his gown. Johnny struggles and spins out of gown. He breaks free and runs out exit naked.

JOHNNY'S ROOM, Dino slightly presses knife into Tanya's neck, drawing blood.

TANYA  
(gargles out)  
I don't know, I don't...

DINO  
Then you die.

From behind Dino, two hands stick fingers in his eyes. It is Diane and she screams as she gouges. Dino drops knife as eyes bleed and ooze. Dino backs her into wall.

He draws gun and turns to where Diane is against wall and shoots blindly at her narrowly missing. Dino freezes. He fires again and drops dead. Tanya stabbed knife into back of his neck.

INT. MOVING TRUCK- NIGHT

Bartender seated. Billy cleans weapons with Jimmy, Red bombs up ammo with Roman, and Guss prepares dynamite.

JIMMY  
Gotta love a clean weapon.

BILLY  
Why'd you retire Jimmy?

JIMMY  
They told you wrong Billy. I quit.

ROMAN  
You quit?

GUSS  
Now why would a thoroughbred Texan  
go and do that?

JIMMY  
The department of public safety  
didn't see me fit to be, so I quit.

ROMAN  
You quit or you got fired?

JIMMY  
I responded to a robbery. Buncha'  
ex-marines tried to take a bank.  
Few got killed and the last two  
spilled into the streets with a  
hostage. Me and a fellow Ranger was  
trying to talk 'em down, but these  
guys weren't going down like that-  
could see it in their eyes, same  
eyes we'd seen in Somalia. Willy's  
trying to talk but I'm just looking  
at their eyes. They ain't hearing  
anything- just like the skinnies-  
survival mode. Then the fella with  
the hostage locks eyes with me...

EXT. BANK- DAY

Bank robber with screaming hostage at gun point stares into  
Jimmy's eyes. Another bank robber with M16 stands across  
from Jimmy. Another Texas Ranger negotiates. Jimmy and  
robber stare.

JIMMY (VO)  
... It must of been ten years if it  
was a second- I knew he was gonna  
pull the trigger, you know that  
sort of thing- in your gut.

EXTREME CLOSE UP, bank robber's finger slowly meets trigger.

CLOSE UP, Jimmy's eyes.

CLOSE UP, Jimmy's hand grabs revolver.



JIMMY (VO)

So I drew my revolver and put one  
between his eyes. His friend went  
next before he could raise his  
rifle to Willy...

INT. MOVING TRUCK- NIGHT

JIMMY

...The brass conducted an inquiry.  
No one got hurt, not even that girl,  
but they felt my actions were  
negligent to public safety. Tried  
to give me the far end of the  
trough, probation and such- so I quit.

GUSS

God damn.

JIMMY

Tell you the truth, I thought that  
move would make 'em second guess  
their decision. I was wrong... but  
I'm a stubborn mule.

RED

Do you regret it?

JIMMY

I do, but the road puts me at ease.  
Worst part about it was the little  
lady I was seeing at the time.

BILLY

Who's this?

JIMMY

Name was Catarina...

INT. DEPARTMENT OF PUBLIC SAFETY- TEXAS RANGER DIVISION- DAY

CATARINA, beautiful, sits at reception desk. She lifts head  
up from her work and smiles.

JIMMY (VO)

...half mexican, half Irish, and  
just a woman if you ever seen one.  
She could make a man feel good,  
make you feel close...

INT. MOVING VAN- NIGHT

JIMMY

Worked in human resources at my department and was seeing her for about a year. But I moved out of Austin after I quit.

BILLY

So you left her?

GUSS

Stubborn mule is right.

JIMMY

She sure did make leavin' look harder.

ROMAN

I didn't know the open road was that therapeutic.

RED

Do you miss her?

JIMMY

Like I said, I'm stubborn as a son of a bitch- I'll survive. Soon as I get out of this that is.

EXT. CHICAGO- LITTLE ITALY- NIGHT

Red, Roman, and Billy walk sidewalk. Billy stops at intersection.

BILLY

Alright, Red, Roman, you take the right side, I got left. I want intel. Then we double back to Guss and Jimmy in one zero.

ROMAN

Roger.

Red and Roman walk across intersection and Billy turns corner. They walk parallel to each other on street which is very quiet.

ROOFTOP, man in shadows moves.

Billy notices quietness. Figure moves on rooftop. Billy looks up but it has disappeared. Red and Roman notice quietness.

ANOTHER ROOFTOP, another man in shadows, with automatic weapon, pursues Red, Roman, and Billy below.

Billy stops. Red and Roman stop. Bass from vehicle sound system faintly heard. Billy gives signal to abort. Bass is stronger and music heard.

From either end of street, two black vintage cadillacs drive in with loud music. They park at opposite ends and out from each, exit five black gangsters- each car has one man with machine gun.

Red, Roman, and Billy converge in center of street as ten gangsters close in.

BILLY  
(quietly to Red and Roman)  
We can't draw.

The ten surround the three. One GANGSTER with headset listens. ROOFTOP, GRECO MOBSTER lies with another- both have rifles.

GRECO MOBSTER  
(into headset)  
Take them alive, no one dies on the street.  
(to the other mobster)  
The neri will fuck up these hicks.

STREET, gangsters sandwich in Billy, Roman, and Red.

GANGSTER  
Put your weapons on the floor. We don't need no one dyeing on the streets. You boys in a lot of trouble.

Billy, Red, and Roman remove and place handguns on pavement.

Gangster has no weapons. MACHINE GUN 1 and 2 have machine guns. BRASS KNUCKLE 1 and 2 have brass knuckles. CHAIN 1 and 2 have chains. BAT 1,2, and 3 have bats.

GANGSTER  
Fuck 'em up.

The seven gangsters with brawl weapons close in on the three. Bat 1 attacks Billy but is tackled by him before he fully swings.

Brass Knuckle 1 attacks Roman who gives Brass Knuckle 1 a front kick. Roman takes bat to his back from Bat 2.

Chain 1 attacks Red, but Red catches chain mid air, pulls Chain 1 in, and head butts him. Red gets chain to belly from Chain 2 but returns a closed fist back hand to Chain 2.

Roman takes bat to ribs from Bat 2 and 3 while Billy wrestles with Bat 1. Roman kicks in Bat 2's knee which drops Bat 2.

Bat 1 has bat pinned against Billy's neck. Billy grabs Bat 1's ear and rips it off. Billy recovers but Brass Knuckle 2 punches him.

Bat 3 about to swing at Roman's head when chain wraps around Bat 3's neck from behind and yanks him to ground. Red appears with chain and is punched in face by Brass Knuckle 1. Red turns to him and spits out a tooth. Red wraps chain around Brass Knuckle 1's neck. Red pulls him in and punches him so hard he lands on his back. Red takes bat to his back from Bat 3 but Roman trips him before he swings again.

Billy wrestles with Brass Knuckle 2. He pulls Brass Knuckle 2 in and bites off his nose. Brass Knuckle 2 pulls away in shock.

GANGSTER  
(into headset)  
We need to waste these motherfuckers.

SPLITSCREEN- VINTAGE CADILLACS ON EACH SCREEN.

GRECO MOBSTER (VO)  
You don't fire.

FIRST CADILLAC, lit stick of dynamite from air hits side panel.

GANGSTER (VO)  
Make it quick, my boys is getting  
fucked up.

SECOND CADILLAC, lit stick of dynamite flies into open window.

GRECO MOBSTER (VO)  
You moolinians shouldn't of been  
called in the first fucking place.

FULL SCREEN- STREET

Red, Billy, and Roman dominate remaining gangsters while, Gangster Gun 1 and 2 stand impatiently.

GANGSTER  
Fuck- the rooftops, the rooftops,  
shoot the rooftops!

Gangster Gun 1 and 2 turn to respective rooftops.

ROOFTOPS, Italian mobsters either side prepare to fire.

STREET, Gangster Gun 1 and 2 fire fully automatic and mobsters take cover. Cadillacs explode. Moment of distraction. Gangster Gun 1 and 2 take rounds in their chests.

DISTANT ROOFTOP, Jimmy fires and cocks lever action rifle.

ROOFTOP, Greco Mobster and Accomplice see Jimmy. They prepare to fire on Jimmy. Greco Mobster's head explodes from round.

ANOTHER DISTANT ROOFTOP, Guss lays prone with bolt action rifle. He cocks and fires- killing Accomplice in distance.

STREET, Gangster runs, but mobster from rooftop shoots him. Billy, Red and Roman grab guns and fire at figures on rooftops.

SPLIT SCREEN- JIMMY and GUSS ON ROOFTOPS WITH INTERLOCKING ARCS

Jimmy fires lever action rifle at rooftop figures.

Guss fires lever action rifle at rooftop figures.

Bodies drop onto street from rooftops.

STREET, bodies land. Billy, Red, and Roman execute gangsters. They receive fire from above.

JIMMY (OS)  
Billy meet at the R.V.!

Billy, Red, and Roman run as gunfire trails them.

ROOFTOP, mobster fires handgun, takes round, and drops.

EXT. ARRIGO PARK- NIGHT

Red, Billy, and Roman run and reload. They pass Christopher Columbus statue. Flashlights hit them. They turn but more flashlights hit them. A VOICE...

VOICE  
Halt! Bounty Hunters- drop your weapons.

Light becomes less intense and bounty hunters visible. BOUNTY HUNTER 1 and 2, mid twenties- at flanks. BOUNTY HUNTER 3, mid twenties- behind. WAYNE DEMPSEY, mid forties- in front.

WAYNE  
Your weapons are not ready if they're even loaded. Drop them.

Billy, Roman, and Red comply.

WAYNE

Get on your knees, hands above your head. You move and we'll shoot.

They comply.

ROMAN

You need to listen to us. We're not the enemy.

WAYNE

I received a special request to bring you gentlemen in.

ROMAN

Greco.

WAYNE

Greco? No not Greco.

BILLY

Then who?

WAYNE

I'll level up with you gentlemen. If I could... I'd do what you've been doing. But... can't be done. That's where I swallow my pride.

BILLY

Damn scavenger.

WAYNE

You gentlemen got yourself into trouble with the wrong people. I don't care for them much, but a price is a price and a job's a job. I intend to uphold both.

Two shots ring out. Bounty Hunter 1 and 2 drop to ground.

Bounty Hunter 3 has a hand put over mouth as Guss slits throat from behind. Jimmy appears with revolver smoking and pointed. Jimmy halts. Red, Roman, and Billy get up and cock weapons.

WAYNE

You sons a bitches! I'll kill you all... you killed my... they were sons to me!

JIMMY

Well these are my brothers.

WAYNE

Who taught you to shoot like that?

JIMMY

What's your name?

WAYNE

Where did you learn to shoot like that!

JIMMY

I asked you your name.

WAYNE

(pause)

Dempsey, Wayne Dempsey.

JIMMY

Thought I recognized you. Seen you in the magazines. Sharp shooter bounty hunter, winning the circuit championships and such.

WAYNE

Who are you, you bastard? Why don't I know you?

JIMMY

'Cause I'm the best.

WAYNE

The best? Then, then, you should, you should come with me, win on the circuit, money, magazines. I could get you in easily.

JIMMY

I ain't a circuit kind of guy Wayne. I just like to shoot shit.

WAYNE

(a beat)

Fuck you, fuck you, you shit kicking hick.

JIMMY

Name's Jimmy partner and Texans... we can be some shit kickin' folk, but you know that old adage... don't mess with Texas.

WAYNE

We're not in Texas Jimmy, far from it.

JIMMY

You're right, but I'm gonna cut to the chase. You ain't getting out of here alive.

WAYNE

I'll take three of you with me.

JIMMY

You ain't taking shit.

WAYNE

I am the best. You're nobody!

JIMMY

You're shaking like a dog shittin' peach pits.

WAYNE

You're crazy Jimmy.

JIMMY

Shit yea Wayne, I am crazy. But if you're the best you should live this one.

WAYNE

Fucking nutjob- this ain't the wild west!

JIMMY

You don't have a choice.

WAYNE

(pauses)

It's not a choice... no, no, it's a privilege, a privilege to put a fucking amateur to rest like you-Jimmy fucking yokel.

JIMMY

Hill, Jimmy Hill.

WAYNE

Jimmy Hill... Jimmy Hill I'm calling your bluff! You think you can beat me with that antique holster?

JIMMY

That flashy piece of gear on your leg don't make a difference. You know why Wayne? 'Cause I'm quicker than lightning, and you just a hollywood wrangler.



Wayne laughs.

JIMMY  
Leave it open.

Wayne stops laughing.

INTERCUT WITH:

INT. ANTONIO'S ESTATE- BEDROOM- NIGHT

Antonio sits bedside holding Giovanna's hand as she sleeps. She squeezes Antonio's hand and her body clenches.

PARK- Jimmy and Wayne slowly circle each other, staring intensely. Their gun hands hang by their respective weapons.

BEDROOM- Antonio kneels next to Giovanna. Her eyes open wide and she pants. Antonio stares as he grips her hand.

PARK- Jimmy and Wayne circle each other, slowly, one step at a time. Wayne sweats bullets. Jimmy dry as a bone.

BEDROOM- Giovanna's panting is less intense but consistent. She stares at ceiling wide eyed. Tears roll down Antonio's cheeks.

PARK- Jimmy and Wayne halt across from each other, staring.

CLOSE UP JIMMY'S FACE, dry and determined.

CLOSE UP WAYNE'S FACE, wet and frantic.

BEDROOM- Giovanna gazes up. Her panting slows. Her grip loosens.

PARK- Jimmy and Wayne.

CLOSE UP JIMMY'S FACE, dry and determined.

CLOSE UP WAYNE'S FACE, wet and frantic.

CLOSE UP JIMMY'S HAND BY REVOLVER, steady and ready.

CLOSE UP WAYNE'S HAND BY HAND BERETTA TOMCAT, shaky but ready.

BEDROOM- Giovanna's eyes drowsy, breathing faint and spaced, and grip loose. Her eyes open as she takes deep breath and grip tightens. She eases, eases, and finally passes away. Antonio cries uncontrollably.

PARK- Jimmy and Wayne stand across from each other.

CLOSE UP JIMMY'S FACE.

CLOSE UP WAYNE'S FACE.

CLOSE UP JIMMY'S HAND BY REVOLVER.

CLOSE UP WAYNE'S HAND BY HAND BERETTA TOMCAT, Wayne draws.

Jimmy reacts in a flash, draws revolver, and shoots.

Wayne shoots.

Jimmy stands, pistol aimed and smoking.

Wayne looks down as he is shot in high belly. He drops to knees and holds hands near wound as the blood pours out.

Jimmy puts revolver in holster. Billy, Roman, Guss, and Red walk up and stop line abreast at Jimmy. They approach Wayne who shakes on knees, bleeding. They stop before him and he looks up.

BILLY

Who sent you?

WAYNE

(pause, coughs up blood)

BILLY

Tell me who sent you.

WAYNE

Deputy Maslowski and... and the Mayor.

POV WAYNE, Billy, Jimmy, Guss, Roman, and Red draw handguns and point them at Wayne. They fire.

CUT TO:

BLACK.

INT. PICKUP TRUCK- DAY

Johnny drives highway while he looks at map.

INT. HOSPITAL ROOM- DAY

Tanya picks up note from Johnny's bed. She reads it, turns to Diane who speaks to police officer and slides note in pocket.

EXT. WYATT RANCH- DAY

Tanya and Diane check well and find nothing.

INT. PICKUP TRUCK- DAY

Johnny drives highway.

INT. BISON COUNTY SHERIFF'S DEPARTMENT- DAY

Steve Chase puts briefcase on desk in front of Tanya and Diane.

STEVE

Billy said to only give this to  
Johnny, otherwise I didn't know  
about it. Johnny came by in a rush  
yesterday and said the same thing  
about you two.

(a beat)

He also left you this.

Steve hands Diane an envelope. Diane opens it finding money  
and a note that reads: "KEEP YOUR PHONES ON AND GO TO A HOTEL".

EXT. HIGHWAY- DAY

Johnny drives pickup truck.

EXT. CEMETERY- DAY

Antonio, his sons, and others watch Giovanna's coffin  
lowered into ground.

INT. ANTONIO'S ESTATE- OFFICE- DAY

Antonio sits at desk depressed, angry, and contemplative.

EXT. MOTEL- DAY

Moving truck backed up to motel room door. Roman meets Guss  
behind moving truck. Red, Jimmy, and Billy show up. Roman  
and Guss open gate door, while Billy opens suite door. Guss  
climbs in truck and grabs Bartender.

INT. ANTONIO'S ESTATE- OFFICE- DAY

Antonio sits at desk depressed and angry.

INTERCUT WITH:

INT. MOTEL ROOM- BATHROOM- DAY

Billy takes a well deserved shower.

ANTONIO'S OFFICE- Antonio sits at desk, upset.

MOTEL BATHROOM- Billy shaves. Contemplative look at himself.

ANTONIO'S OFFICE- Antonio sits at desk upset. His sons approach.

ANTONIO  
Kill all women in the ranks.

EXT. PARKING LOT- NIGHT

MRS. MARTUCCI, dressed in power suit approaches luxury vehicle. Car pulls up and shots fired out window killing her.

INT. KITCHEN- NIGHT

Older Italian American lady cooks tomato sauce for husband. He is shot. She startles and rounds hit her in back.

INT. BATHROOM- NIGHT

Middle aged Italian American lady bathes. Bathroom door opens to hand that fires silenced 9mm. She sinks into foamy bloody bath.

INT. CHICAGO CITY HALL- HALLWAY- NIGHT

Armand walks with Francis, and police officers. They approach closed doors Mayor's Office. Armand pulls warrant from pocket, opens doors, and enters. Mayor Riley sits at desk.

MAYOR RILEY  
What the hell is going on?

ARMAND  
(holds up warrant)  
Mayor Riley, you need to come with me.

MAYOR RILEY  
Don't give me that Mayor Riley shit  
Armand. Are you fucking crazy?

ARMAND  
Listen John-

MAYOR RILEY  
-No, you listen. You're going to  
ruin me.

ARMAND  
You reap what you sew John. No one  
knows about this and we can keep it  
that way, but you need to comply.

MAYOR RILEY  
Why?

ARMAND  
You are suspected of ill dealings  
with Vita Group.

MAYOR RILEY  
Excuse me?  
(looks at Francis)

FRANCIS  
Stay right there John.

Police officers close office doors, alerting Armand.

ARMAND  
Francis?

Police officers ambush Armand from behind and push him face  
down onto desk. Enraged, Armand stares at Riley.

MAYOR RILEY  
(to Francis)  
I thought you weren't with us for a  
second.

ARMAND  
(trying to be restrained)  
You bag of shit.

Armand breaks free. He turns, punches two officers, and  
grabs Riley across desk. Cop shoots tazer gun at Armand,  
paralyzing him. He drops and officers cuff him.

FRANCIS  
I'm in charge now Armand. Your eyes  
were too big for your stomach.

INT. JOHNNY'S PICKUP- NIGHT

Johnny drives RURAL ILLINOIS highway. He smells something.

JOHNNY  
Oh shit.

Johnny tries to switch gears but grinding occurs. He tries  
again but same result.

EXT. RURAL ILLINOIS- JOHNNY'S PICKUP- NIGHT

Johnny stands by pick up and thinks. He sees farm up road.

EXT. ILLINOIS FARM- HOUSE- NIGHT

Johnny approaches front door and knocks. He waits and knocks again. Door cracks open and shot gun barrel pokes out.

JOHNNY  
Whoa, unarmed, unarmed.

Door opens to OLD MAN.

JOHNNY  
Is that how you answer the door in Illinois?

OLD MAN  
What do you want? Banging on the door in the middle of the night.

JOHNNY  
It's only ten o'clock.

OLD MAN  
"It's only ten o'clock"- some of us have to be up in the morning.

JOHNNY  
Ok. The clutch on my pickup burnt out and I need a phone.

OLD MAN  
Where are you from?

JOHNNY  
Where am I from? I'm from Kansas.

OLD MAN  
Kansas.

JOHNNY  
So you think I could use your phone, I'm backed up shit's creek.

OLD MAN  
You can stay there without the paddle.

JOHNNY  
You're gonna leave me out here?

OLD MAN  
Not coming in my house.

Old Man steps back and slams door. Johnny turns around frustrated. He sees horses inside fenced area.

INT. BARN- NIGHT

Old saddle and bridle on floor is picked up.

EXT. ILLINOIS FARM- NIGHT

Johnny finishes fitting bridle to horse.

JOHNNY

(whispers)

You're a good girl aren't ya.

He turns to get saddle but accidentally kicks over tin pail.

JOHNNY

(quietly)

Shit.

Light goes on in house. Johnny quickly grabs saddle and puts it on horse. Johnny hops on as more lights turn on in house.

Johnny kicks horse and it gallops towards fence.

Old Man, with shot gun, flings door open.

Johnny reaches fence and horse jumps over.

Old Man fires shot gun a few times but they gallop away.

Johnny rides horseback on road.

INT. ANTONIO'S ESTATE- OFFICE- NIGHT

Mobsters drag Armand. Antonio, Piero, Vincenzo and Luca wait.

ANTONIO

Mr. Fantin, glad you could join us.

Mobster slides chair to Armand and he is seated.

ARMAND

You've gone crazy.

ANTONIO

You said you were prepared. I warned you.

ARMAND

You've made a mistake.

ANTONIO

All you had to do was work with me Armando, and all would be well. My power is too vast and best of all- you are Italian. I would have taken care of you.

ARMAND

You're a disgraceful excuse for an American let alone an Italian.

ANTONIO

I expected more class from you.

ARMAND

You're delusional.

INT. ARMAND'S HOUSE- NIGHT

Armand's wife JOANNA on phone.

JOANNA

(into phone)

Francis, I just don't know where he is? Francis, he would never do this never- something's happened, I can feel it.

INT. POLICE STATION- FRANCIS' OFFICE- NIGHT

Francis on phone with Joanna.

FRANCIS

(into phone)

Joanna, I'm handling it.

INT. ANTONIO'S ESTATE- OFFICE- NIGHT

Armand handcuffed on chair. Antonio seated, his sons, and mobsters. Antonio gets out of chair and approaches Armand.

ANTONIO

You're the one who is delusional Armando, you are. The whole country is corrupt, opaque, and you, this one man, thinks he can stop it. You are a fool!

ARMAND

I'm an American!



ANTONIO

You are a fool.

(a beat)

I have the state in the palm of my hand- this city in complete control. My power extends across the nation. Nidustam, one of the biggest corporations in the world is at my command. You think you can take me down! I am Antonio Greco! I am the future of this country- no one can take me down!

INT. POLICE CONFERENCE ROOM- NIGHT

Francis speaks to press.

FRANCIS

At this point we have reason to believe Chief of Police, Armand Fantin has been kidnapped. Any information is vital and will be awarded by the Chicago Police Department and our vigilant community partner, Vita Group.

INT. ANTONIO'S ESTATE- OFFICE- NIGHT

ARMAND

You're finished.

ANTONIO

I have only begun.

ARMAND

A state of emergency is going to take place.

EXT. MICHIGAN MILITIA TRAINING GROUNDS- MICHIGAN- NIGHT

INSERT HEADING: South East Michigan

Michigan Militia Lieutenant Colonel, wearing army fatigues speaks on the phone while a firing range occurs in background.

INT. ANTONIO'S ESTATE- OFFICE- NIGHT

ANTONIO

I have prepared for that my friend.

VINCENZO

Father.

ANTONIO

What?

VINCENZO

This is not right.

ANTONIO

Vincenzo! Do not speak what you think.

VINCENZO

No, this is not the way.

ANTONIO

You will not tell me what to do.

VINCENZO

This is not right.

ANTONIO

I say what's right!

VINCENZO

No! This is fucked... this was a fucked up move. You should have consulted us on this. You should of consulted us. Killing our women was wrong, this was wrong- I will not stay silent.

ANTONIO

(gets in close to Vincenzo)

You are suppose to be my son.

VINCENZO

You do not intimidate me anymore.

ANTONIO

I am your father.

VINCENZO

You stopped being a father when we got involved.

ANTONIO

Excuse me?

VINCENZO

You are not my father, you are crazy. The army is going to be knocking at our door.

INT. US ARMORIES- ARSENAL- NIGHT

Soldier passes M16's from rack one after another, to line up of soldiers, who pass each to the next.

INT. ANTONIO'S ESTATE- OFFICE- NIGHT

ANTONIO

And if so I will handle it.

VINCENZO

You are insane...you've destroyed every-

Antonio stabs Vincenzo in stomach. Vincenzo looks down and looks back at Antonio. Antonio slashes knife across Vincenzo's neck, causing him to drop with blood gushing from neck and belly. Antonio stares at Piero and Luca.

INT. STATION WAGON- DAY

Mother, Father, Sister, and Brother drive. Ahead, on shoulder, Johnny rides horseback. Family stares as they pass him.

EXT. ILLINOIS HIGHWAY- GAS STATION- DAY

Johnny calls from phone booth. Horse waits by booth.

DIANE (VO)

Hello.

JOHNNY

Diane, Diane. Where are you?

DIANE (VO)

Johnny why didn't you tell me? Why didn't Billy tell me? I've been tearing my hair out.

JOHNNY

Is Tanya with you?

DIANE (VO)

Yes. We are upset Johnny, I swear I'm going to kill the both of you. Everything's been messed up all 'cause this briefcase? Why wouldn't you tell me?

JOHNNY

We didn't want you to get involved.

DIANE (VO)  
Involved? We're involved by  
default- a man came to kill you- he  
tried to kill us.

JOHNNY  
What? When?

DIANE (VO)  
At the hospital Johnny, at the  
hospital right before you took off  
like a damn jackal.

JOHNNY  
Geez, I'm so sorry... you two are ok?

DIANE (VO)  
We're fine Johnny.

JOHNNY  
Good, thank God...so you're at the  
hotel?

DIANE (VO)  
No...

INTERCUT WITH:

INT. PLANE- DAY

Diane and Tanya sit in coach.

DIANE  
... I'm on a flight to Chicago.

JOHNNY  
A flight? No, no, you can't come-  
you've seen the news.

DIANE  
I'm not losing you or Billy, I  
don't care if he doesn't love me- I  
love him. I'm not letting him do this.

JOHNNY  
Diane you're not thinking, Billy  
does love you- let's not talk about  
this.

DIANE  
Johnny you better not do anything  
stupid-

JOHNNY

I won't, put Tanya on the phone.

Diane gives cell phone to Tanya.

TANYA

Johnny Wyatt when I get a hold of  
you I'm gonna kill you! I will skin  
you like a deer Johnny Wyatt!...

Johnny pulls phone away from ear as Tanya yells.

TANYA

...Do you hear me?

JOHNNY

Alright put Diane back on.

TANYA

I hate you.

Tanya hands phone back to Diane swiftly.

DIANE

We're coming Johnny.

JOHNNY

Damn...

(thinks)

Listen Diane, if you're coming-

DIANE

We are.

JOHNNY

Ok... you and Tanya have to listen  
to what I say. When you get to  
Chicago, you need to get a hold of  
Lisa Smart. She's a reporter for  
the news. I think you can trust her.

DIANE

You think.

JOHNNY

Think is the only weight a  
situation like this will carry  
Diane. Only her, no police, no city  
council, her. Then I want you to  
meet me and Billy at the Skyline  
Motel. Stay there once you get there.

DIANE

I want you to promise me.

JOHNNY

I promise...we'll be there Diane,  
you tell Tanya, I promise.

DIANE

I hope so.

JOHNNY

A Wyatt's word is his will. See you  
soon.

Johnny hangs up phone and jumps on horse. Johnny looks into  
distance and packs his bottom lip with Copenhagen.

JOHNNY

Time to wear out the saddle horn  
some more old girl.

(spits chewing  
tobacco juice)

Now let's go get 'em. Yah!

Horse gallops onto highway. Chicago skyline in far background.

INT. ARMAND'S HOUSE- KITCHEN- DAY

Phone rings. Joanna walks from kitchen, where two police  
officers sit, into living room. Joanna picks up phone.

JOANNA

Hello?

INTERCUT WITH:

INT. PHONE BOOTH- CHICAGO- DAY

DET. LAPINSKI, old boy cop close to retirement, on phone.

DET. LAPINSKI

Joanna, it's Ed.

JOANNA

Ed, I'm so glad to hear from you-

DET. LAPINSKI

Joanna listen, there's not a lot of  
time.

(a beat)

Do not trust anyone, no one, not  
even Francis, the whole department  
is corrupt.

JOANNA  
(looks at police  
officers in kitchen)

But-

DET. LAPINSKI  
-No Joanna, you must trust me.  
Armand and I go back a long ways,  
so do we. Now I need you to get out  
of the house and leave, leave now.

JOANNA  
Who's behind this?

DET. LAPINSKI  
Joanna.

JOANNA  
No, I want to know.

DET. LAPINSKI  
Vita Group- he controls everything.  
I've contacted the army, I faxed  
them evidence of it being Greco.  
Joanna you need to get out of the  
house- we are in danger. Get out  
and go.

Det. Lapinski hangs up phone and walks away.

Joanna looks out bay window and sees Francis and two cops  
park car in front of house and get out .

EXT. ARMAND'S HOUSE- DAY

Joanna backs car through garage door from inside. She backs  
onto street as Francis and two cops watch. She puts car into  
drive and speeds off as cops from kitchen run out from garage.

INT. US ARMORIES- ORDERS ROOM- DAY

Lieutenant COLONEL issues orders to officers regarding  
potential operation in Chicago. Behind him is map of Chicago  
with grids and points marked on it.

COLONEL  
Mission: seize control of Chicago  
City Area in alliance with the  
Chicago Police in order to recover  
Chief of Police Armand Fantin and  
restore order. I say again Mission-

SPECIALIST bursts into room.

SPECIALIST

-Sir! You need to see this!  
(walks up to the Colonel)

COLONEL

I'm giving orders god damn it!

SPECIALIST

(hands the Colonel a fax)  
It's from a Det. Lapinski  
regarding Chief Fantin's whereabouts  
Sir.

Colonel grabs fax and takes look.

COLONEL

Gentlemen, the enemy and objective  
may have just changed.

INT. MOTEL ROOM- NIGHT

BATHROOM, Bartender sits tied up on toilet.

ROOM, Billy, Red, Jimmy, Guss, and Roman clean weapons and  
bomb up ammo. They smoke cigarettes, cigars, dip Copenhagen  
and pass around a bottle of whisky.

ROMAN

So tonight's the night.

BILLY

Tonight's the night. Everyone clear  
as mud?

(pause)

Remember you keep that son of a  
bitch alive.

JIMMY

Will do.

A beat.

GUSS

Hey Red, you can be awfully quiet  
sometimes.

RED

Do' my best to do my damndest is  
all- speak when I have to.

ROMAN

When you do, you tend to offer a lot.



RED

Well, you gentlemen are the experts on this- aren't you? I just offer opinions on matters I can speak of.

ROMAN

So what does that make you an expert on? Relationships?

RED

(no response)

BILLY

Red just has life wisdom Roman. He's the old man here.

GUSS

Well, I like your wisdom Red, but where's it come from is what I think Roman is saying.

BILLY

Concentrate on the mission.

RED

Thank you Billy, but they're right. I've offered my opinions on some things.

BILLY

It's alright Red.

RED

Billy, these boys need to hear it.

BILLY

Red...

RED

No Billy, I'm looking at four good men here... who are a bunch of bloody fools.

Everyone stops.

RED

I don't mean to be rude, but I'll be blunt. You're all a bunch of fools.

(Red grabs whisky and swigs it)

I met Billy a few years ago on the rigs in Alberta. Being a Yank, he took a lot of abuse. But he could hold his own. At that time I was an angry man- mean and bitter like a chinook wind. I'd tangle with men for no reason, put a hurting on them they didn't deserve. The only reason other roughnecks would work with me was 'cause they had to. I's a lonely man. I'd be going into town every weekend and I'd drink my pay away and fight locals. One night a bunch of lads I'd fought ambushed me with tire irons. The other riggers just watched. Guess they felt I deserved it, rightfully so it was, but, the closest people I knew, did nothing... they just stood there. Except for Billy... Billy here, came to my aid. He did let them go on me for a minute... however, he was eventually the only one to come save my drunk ass. The other roughnecks didn't much like Billy after that, so he got stuck in a room with me- usually I roomed alone. That's where Billy turned my ass around and screwed my head on right.

GUSS

How'd he do that?

RED

I was a lot like you, all of you. Rather loose than cut my loses. But I's worse, and I's like that for years.

(takes swig of whisky)

See, I had a family, once. A wife, two little girls- three beautiful women. I never understood why she married a brute like me but when we had children...

EXT. SOUTHERN ALBERTA- FARM- DAY

Red's wife, 30, daughters, 7 and 8, run through prairie grass.

RED (VO)  
... I lost any insecurities of her  
love towards me. They kept me  
grounded... and as rough as it got  
on the rig I could just think of my  
family and...

INT. MOTEL ROOM- NIGHT

Billy, Guss, Roman, and Jimmy listen to Red.

RED  
... I was alright. We lived on a  
small ranch in Southern Alberta,  
planned to retire early and work  
the land- looked forward to  
watching my daughters grow... to  
growing old with my wife.  
(pause)  
That never happened.

EXT. SOUTHERN ALBERTA- FARM- HOUSE- NIGHT

House is blazing inferno.

INT. SOUTHERN ALBERTA- FARM- HOUSE- NIGHT

Red carries wife in one arm and daughters in the other,  
through inferno. Large, charred, flaming, beam falls onto  
Red's back, breaking in two.

EXT. SOUTHERN ALBERTA- FARM- HOUSE- NIGHT

Red lays daughters and wife on prairie grass, but they have  
departed, and lay peacefully.

Red cries on his knees, while house burns in background.

INT. MOTEL ROOM- NIGHT

RED  
I never went back there again- just  
stayed on the rig... So, you could  
imagine why I got to be so mean.  
But Billy here, was the only one  
that saw through. He was the one  
that helped a man who, by God  
needed it, but sure as hell didn't  
deserve it.

(MORE)

RED (CONT'D)

(pause)

Now I'm helping him, and I want to help you too. All of you, including you Billy, are acting like a bunch of petty fools. Acting like cowboys don't cry. Pride is choking you, cause it's too big to swallow, but you sure as hell aren't spitting it out. It's petty and it's time you cut that sugar beet choke out your throats. Because when I look at you gentlemen, I see you passing up something that was taken away from me- it was taken from me. Being stubborn doesn't make you a man- makes you afraid. Well guess what... all boys grow up with fear, but it's a man who faces his fears and puts them to bed. A man is only a man when he can love a woman.

EXT. CHICAGO- RENTAL CAR- NIGHT

Billy front. Roman and Red in back. Open trunk closes revealing Guss and Jimmy who each have duffel bags. Billy drives away.

Guss and Jimmy head to Chicago City Hall- few blocks away.

INT. RENTAL CAR- NIGHT

Billy drives with Roman and Red. They drive through intersection and car T-Bones them.

CUT TO:

INT. MOTEL ROOM- NIGHT

Bathroom door broke open. Bartender, tied, on floor, phone by face.

BARTENDER

(into phone)

They are coming for Antonio...

EXT. CHICAGO- RENTAL CAR- NIGHT

Lincoln Continental T-bones rental car at intersection. They end up parallel and facing each others driver's side.

Billy fires 9mm into Continental full of mobsters with guns. Red rips off back seat and pulls out duffel bag from trunk.

Billy crawls out passenger door while Roman fires .45 into Continental over rental car hood. Billy meets up with Red outside car and Billy exchanges 9mm for semi- automatic rifle.

Roman stops firing and Billy pops over roof and shoots mobsters in Continental- killing rest.

Roman grabs semi-automatic rifle and clips. Billy grabs clips and Red has handgun and duffel. They get up and head down street.

Ahead, another Lincoln Continental slides into street from turn. It drives towards them. Billy and Roman fire rifles. Red fires handgun. Car turns and stops with side facing them.

BILLY

Fire and movement. Red follow me.

Continental's windows roll down as Billy and Red run to one side of street and Roman runs to other side. Automatic weapons stick out windows. Billy and Red fire onto Continental from behind a car, hitting driver.

Roman runs under fire to cover behind next car.

Roman fires onto Continental. Billy and Red dash to next piece of cover. Roman hits rear passenger. Billy, Red, and Roman all fire onto car- fire from it stops.

Billy, Roman, and Red converge in middle of street when Suburban comes from rear. Roman fires into it and they run for cover at Continental. Gunfire pours out of Suburban's windows.

Red takes two rounds in the back and falls forward. Billy stops, grabs him, and helps him to cover behind car.

Roman fires onto Suburban and blows out front tire. Billy grabs machine gun from dead mobster inside car and fires into Suburban. It stops and mobsters exit. Roman grabs machine gun and fires.

Billy crouches down to Red who bleeds.

BILLY

Red, you're ok, you're gonna be alright-

RED

-Quiet Billy. I'm glad to have helped you.

Roman fires. Another Suburban shows up and stops by the first.

BILLY  
Red we can get you out of here.

RED  
I don't want to.

BILLY  
Red.

RED  
Billy, it's time. It's time I be  
with girls again.

They stare at each other and lock hands.

RED  
Go.

Roman fires.

BILLY  
Roman put in a fresh mag.

Roman grabs mag from Continental and switches. Roman bends down and gives Red machine gun.

ROMAN  
Thank you Red.

Red and Roman clasp hands.

RED  
Go.

Red gets up and fires into Suburban. Roman and Billy run.

Red runs out of ammo and grabs another machine gun. He walks into open street in front of car. He fires at Suburbans and takes rounds himself. He does not go down and fires until mag is empty. Red takes more rounds and drops to knees. Red goes for handgun but he is shot more and finally lays down.

ANOTHER STREET, Billy stops running and looks back.

ROMAN  
C'mon Billy.

Police cars surround Billy and Roman. They drop weapons.

INT. CHICAGO CITY HALL- NIGHT

OUTSIDE MAYOR'S OFFICE, police officers act as security.

Elevator door opens and stick of dynamite is thrown from it.  
Dynamite lands in middle of officers.

OFFICER

What the-

Dynamite explodes. A beat, as dust settles. Two figures exit elevator. Through smoke, Guss and Jimmy appear guns drawn with duffel bags. They walk to office doors. Jimmy and Guss take positions on either side of door. Jimmy kicks door open, Guss throws in dynamite, and Jimmy enters.

MAYOR'S OFFICE, two cops on floor go for guns but Jimmy quickly shoots them. Mayor Riley and Francis still take cover on floor. Guss enters and picks up dynamite.

GUSS

Guess I forgot to light it.

INT. ANTONIO'S ESTATE- OFFICE- NIGHT

Billy awakes- he has cuts and bruises on face. He and Roman, unconscious, are tied to chairs along side tied up Armand. Luca and Piero stand with .45's. Roman awakes.

BILLY

Roman, you alright?

ROMAN

Yea.

BILLY

(looks at Armand)

Who are you?

ARMAND

Supposedly the Chief of Police.

ROMAN

Armand Fantin?

ARMAND

Yea.

BILLY

We thought you was in on it.

ARMAND

Who the hell are you?

BILLY

Sheriff Billy Wyatt, this is my friend Roman.

ARMAND  
Sounds familiar.

BILLY  
Greco killed my sister and mother.

ARMAND  
The Sheriff from Kansas?

BILLY  
We figured you were in with Greco-  
the Chicago detectives sent down  
were no good.

ARMAND  
Are you the cause of all this?

BILLY  
Afraid so Chief, didn't mean to  
disturb your city.

EXT. CHICAGO- STREET- NIGHT

City has shut down. Army drives streets in Hummers and FMTVs.

Enter Johnny on horseback. He stops and thinks. He sees  
police cars drive in distance and rides after them.

INT. CALABRIA- VITO'S CLIFF SIDE RESIDENCE- BEDROOM- NIGHT

Vito, on phone and in pajamas, exits through open french  
doors, to balcony overlooking mediterranean.

VITO  
(in Italian)  
How are things in Chicago?

INTERCUT WITH:

EXT. CHICAGO- STREET- PHONE BOOTH- NIGHT

Rafaelle on phone while Giuseppe waits nearby.

RAFAELLE  
(into phone, in Italian)  
Things are a fucking disaster here  
Vito- bad.

Johnny passes by on horse. Giuseppe and Rafaelle stop and look.

GIUSEPPE  
(to himself)  
Porco dio, dio porc.



RAFAELLE  
 (into phone, in Italian)  
 A guy on a fucking horse just rode by.

VITO  
 (into phone, in Italian)  
 Give him a hand.

Vito hangs up and overlooks sea.

INT. ANTONIO'S ESTATE- OFFICE- NIGHT

Doors open showing office to be on second floor. Antonio and Bartender enter towards Billy, Roman, and Armand.

ANTONIO  
 Are these the men?

JOE  
 (quietly)  
 Yes-

ANTONIO  
 -Speak up!

JOE  
 Yes.

ANTONIO  
 Just these two?

ROMAN  
 We had a fucking deal Joe.

ANTONIO  
 Quiet. Just these two?

JOE  
 No, there were five.

BILLY  
 The rest are dead.

ANTONIO  
 Five... five fucking cowboys...  
 five fucking shit kickers caused  
 this mess! Whether this is true or  
 not, won't matter. You and the rest  
 of the good old boys will all be  
 dead before dawn.  
 (walks over and grabs  
 Luca's .45)  
 Before dawn, I will have justice.

ROMAN  
(in Italian)  
You don't know what justice is.  
(spits)

ANTONIO  
What?

ROMAN  
(in Italian)  
I said you don't know what justice  
is, you fucking animal.

ANTONIO  
(in Italian)  
But you do? You are no different,  
taking the law into your hands. You?  
Another Italian back stabbing his  
own.  
(in English)  
Joe I would like to thank you and  
commend your bravery in this matter.  
You have proven to be very loyal.

Antonio shoots Joe in back of head.

ANTONIO  
Not loyal enough.

INT. MAYORS OFFICE- NIGHT

Guss by window with dynamite. Jimmy watches Francis and  
Riley. Guss sees police cars pull in front of city hall.

GUSS  
We've got company Jimmy.

JIMMY  
Make 'em feel welcome.

Guss lights sticks of dynamite and throws them out window at  
cop cars. Dynamite explodes below.

JIMMY  
(to Francis)  
You the Chief of Police?

FRANCIS  
Deputy Chief.

JIMMY

That so?  
(pause)  
Where's the Chief?

FRANCIS

I don't know, I was discussing that  
with the Mayor before you killed  
Chicago's finest.

Guss walks to duffel and pulls out lever action rifle and ammo.

GUSS

Ain't nothin' fine about those boys.

Guss loads rifle by window.

FRANCIS

I don't know who you are-

JIMMY

-That don't matter, you corrupt son'  
bitch.

Guss shoots cops and cop cars from window as more arrive.  
Some Lincoln continentals and Suburbans pull in.

FRANCIS

I'm the god damn Deputy Chief of  
Police!

JIMMY

And were all those your men downstairs?

GUSS

Some of them are making it in Jimmy.

FRANCIS

How did you get in?

INT. CHICAGO CITY HALL- MAIN FLOOR- NIGHT

Cops and Mobsters enter and freeze. There are a dozen dead  
mobsters and cops.

CUT TO:

Mobsters and Cops wait for elevator. Elevator doors open and  
inside are dead mobsters with slit throats.

INT. MAYORS OFFICE- NIGHT

Jimmy stands in front of Riley and Francis.

JIMMY  
Same way you're going out.

EXT. CHICAGO CITY HALL- NIGHT

Police car pulls up to carnage and Francis lands on hood from being thrown out window.

INT. MAYORS OFFICE- NIGHT

Jimmy and Guss look out window after throwing Francis.

JIMMY  
Adios.

Elevator DING sounds. Jimmy reaches into pocket.

INTERCUT WITH:

INT. CHICAGO CITY HALL- NIGHT

OUTSIDE MAYOR'S OFFICE, elevator doors open to crowded Cops and Mobsters. To their front in hallway is claymore.

Jimmy flips safety and squeezes plastic trigger three times.

Claymore blasts Mobsters and Cops before exiting elevator.

GUSS  
You're coming with us.

INT. NEWS STATION- OFFICES- NIGHT

AMY SMART, a beautiful black woman sits at desk. She and other reporters watch news regarding chaos. ON TV, an embedded reporter interviews army officer. Amy's phone rings.

AMY  
(into phone)  
Hello, Amy Smart.

DIANE (VO)  
(from phone)  
Oh, Amy thank god, I've been trying so hard to reach you.

AMY  
Who is this?

DIANE (VO)  
(from phone)  
Amy, I have something you need to see. I need to meet you now.

AMY  
What type of information?

DIANE (VO)  
It's regarding Antonio Greco, the  
speed train- it's why things are  
like this.

AMY  
I need to know who this is- the  
building is in lock down.

DIANE (VO)  
I can't please meet me, somewhere,  
please.

INT. ANTONIO'S ESTATE- OFFICE- NIGHT

Antonio paces while Luca and Piero stand nearby. Roman,  
Billy, and Armand are tied to chairs.

ANTONIO  
Which part of Italy are you from  
Romano?

ROMAN  
Friuli.

ANTONIO  
Ahh, another Northerner. Just like  
your friend Armando here.

ROMAN  
Fucking Calabrian.

ANTONIO  
(laughs)  
Back in Italy, the Calabrians have  
begun making good friends with the  
Northerners. They are beginning to  
see our resourcefulness.

ROMAN  
What? Money laundering, drugs, guns?

ANTONIO  
Commodities.

BILLY  
(to Greco)  
Shut your fucking mouth.

ANTONIO

And he speaks- the Sheriff. How are your mother and sister?

BILLY

Six feet under- dead.

ANTONIO

You must be a poker player Sheriff.

BILLY

Yea that's right. You seem like you could play some too.

ANTONIO

Life's a poker game.

BILLY

It is. And that's why I play. Good poker player's a good life player- right? Now luck is good but what depends is your skill. What you show and wanna show. How you use those cards. Now I tend to split my eights and hit my straights Antonio. And I also know to bet the best when you know you got 'em. So to flip the cards, I may be here in this chair, but I still have something that belongs to you. That's what matters.

ANTONIO

That's nice- Kenny Rogers. But... do you think I'm afraid of a fucking briefcase?

BILLY

You're finished. You can kill me, you can kill us, but you're done.

ANTONIO

No, it is you who is finished.

BILLY

Ha, I think the cheese just slid off your cracker.

EXT. ANTONIO'S ESTATE- STREET- NIGHT

Standoff between police and Army outside gates. Two platoons face a number of cops. Army CAPTAIN speaks with police LIEUTENANT.

CAPTAIN  
Lieutenant, you will back down by  
order of the US Government.

LIEUTENANT  
I will not do that, I will not back  
off my officers. We are here to  
ensure public safety and we will  
not compromise.

CAPTAIN  
Excuse me?

LIEUTENANT  
This conversation has gone on long  
enough.

CAPTAIN  
Lieutenant, if you do not back down,  
I have no choice but to take  
further action.

LIEUTENANT  
There is no need for that.

CAPTAIN  
Then you will back down!

LIEUTENANT  
I will not back down!

CAPTAIN  
Back the fuck down now Lieutenant!

Nervous soldier accidentally discharges rifle. Platoons and  
police fire on each other. Captain shoots Lieutenant and  
puts more fire down range.

EXT. ANTONIO'S ESTATE- BACK AREA- NIGHT

Johnny gallops in on horse and he is fired on from various  
built in positions of Michigan Militia. Johnny dodges fire  
and approaches large window of house. Two mobsters in living  
room.

Johnny pulls out .45 and shoots window. He rides into living  
room. He shoots two mobsters.

Mobster with gun bursts out of door behind Johnny but horse  
kicks him across room into wall. Johnny looks back.

JOHNNY  
Long gone.

Johnny proceeds up stairs to second level. Another mobster comes out door and Johnny shoots him.

INT. ANTONIO'S ESTATE- OFFICE- NIGHT

Antonio has guns in both hands and faces Billy, Roman, and Armand. Luca and Piero stand by.

ANTONIO  
Everyone has their time... and your  
time is now... you could not defeat  
me because I am justice- I am the  
judge and the jury.

EXT. ANTONIO'S ESTATE- BACK AREA- NIGHT

Two men in black tactical suits and masks run and fire machine guns smooth and tactically. Michigan Militia return fire but the two crisscross and leap frog each other while firing with pinpoint accuracy taking out every person in their way.

INT. ANTONIO'S ESTATE- OFFICE- NIGHT

Antonio slowly raises guns up to Billy and Roman.

ANTONIO  
In nome di padre, di figlio, e di  
spirito santo... cozzesia-

Johnny appears at door on horse, dips down to side and fires shots into Piero and Luca.

Antonio turns around and fires at Johnny. Horse scares and rises on hind legs sending Johnny over railing.

FIRST FLOOR, Johnny lands on dead mobster. Two men in tactical suits and masks enter through large broken window.

ANTONIO'S OFFICE, Antonio approaches dead Luca. Piero breathes with blood from mouth. Antonio holds Piero's head. Piero dies.

Antonio slowly stands back up with head down.

Two men in tactical suits appear at door. They remove masks- revealing Rafaelle and Giuseppe. They sling machine guns.

RAFAELLE  
Antonio Greco.

ANTONIO  
Yes.



Rafaelle and Giuseppe grab pistols from leg holsters and raise them to Antonio.

GIUSEPPE

Bone note.

Rafaelle and Giuseppe fire into Antonio and he drops dead. Rafaelle and Giuseppe return pistols to holsters. They enter.

GIUSEPPE

(in Italian...)

Raf, look at the party.

RAFAELLE

(in Italian...)

I don't think we have time.

GIUSEPPE

C'mon, you need to have some fun.

RAFAELLE

Ahh fuck it. How you want to do it?

GIUSEPPE

You tell me, I want you to enjoy.

RAFAELLE

You know me- traditional.

Rafaelle pulls out knife from holder on belt.

GIUSEPPE

Tradition is an important value.

Giuseppe pulls out knife from holder on belt.

They approach. Giuseppe moves to Roman.

ROMAN

Col Moschin, Incursori?.

Giuseppe stops.

GIUSEPPE

Wait, Raf, stop.

Raf stops before he cuts into Billy's neck.

RAFAELLE

Stop? What stop?

Roman, Giuseppe and Raffaelle CONVERSE IN ITALIAN..

ROMAN  
(in Italian...)  
9th Parachutist Assault Regiment-  
you're tattoo, no?

Giuseppe looks down at tattoo on underside of wrist of 9th  
Assault Parachute Regiment Coat of Arms.

RAFAELLE  
(in Italian...)  
I told you that tattoo was stupid.

GIUSEPPE  
(in Italian...)  
You have one too.

RAFAELLE  
Yea, but on my shoulder. You might  
as well put that on your forehead.

GIUSEPPE  
(to Roman)  
How do you know about "Col Moschin"?

ROMAN  
I use to be an Army Ranger, him too.

GIUSEPPE  
Eh the 75th right? You guys are good.

RAFAELLE  
We did some training with the  
Rangers when we were in.

GIUSEPPE  
What do you think of "Black Hawk Down"?

RAFAELLE  
"Black Hawk Down" is a good movie.

ROMAN  
I was there, we were there.

GIUSEPPE, RAFAELLE  
No.

ROMAN  
Yes.

GIUSEPPE  
Fuck that must of been fun.

RAFAELLE  
Those people are animals.

GIUSEPPE  
So you are Italian, no?

ROMAN  
Yea.

RAFAELLE  
From where?

ROMAN  
(hesitates)  
Friulan.

RAFAELLE  
Northerner. We're Calabrese.

GIUSEPPE  
Hey, my mom is Friulan.

RAFAELLE  
She is? When did this happen?

GIUSEPPE  
When she was fucking born.

ROMAN  
My wife is Calabrese.

RAFAELLE  
Ehh. You need to be careful with them.

GIUSEPPE  
You sign the divorce papers with  
Calabrese women before you marry them.

ROMAN  
Tell me about it.

GIUSEPPE  
Listen, what's your name?

ROMAN  
Romano.

GIUSEPPE  
We're not going to kill you guys  
anymore  
(looks at Armand)  
Who's this?

ROMAN  
Armando. He's Italian too.

GIUSEPPE  
Nice, nice.

RAFAELLE  
But, now, you don't want to do it?  
It was your idea.

GIUSEPPE  
But he's my paesano.

RAFAELLE  
If you were on a deserted island  
with a chicken and it was your  
paesano- you'd starve to death.

FIRST FLOOR, four troops lined up, backs facing wall. TROOP 1  
and 2 on one side of door and 3 and 4 on other side.

TROOP 1  
Left ok.

TROOP 4  
Right ok.

TROOP 1  
What do you got?

TROOP 4  
Dead badgers, staircase, a fucking  
horse?

ANTONIO'S OFFICE.

GIUSEPPE  
Hey, what's that horse doing out there?

TROOP 2 (OS)  
(from downstairs)  
-Next team, next team, move  
upstairs, covering!-

ROMAN  
-I don't know, it's his brother's,  
I think.-

GIUSEPPE  
Really?

TROOP 5 (OS)  
(from downstairs)  
-Team coming in! Moving!-

RAFAELLE  
We have to go.

GIUSEPPE  
We saw him riding it in the streets.

ROMAN  
Really.

RAFAELLE  
Giuse' we have to go.

GIUSEPPE  
Alright, alright. Well it was good  
to meet you and your friends Romano.

ROMAN  
A pleasure.

RAFAELLE  
Arriverdecci.  
(shoots out window)

Rafaelle and Giuseppe approach window.

GIUSEPPE  
See you later.

Rafaelle drops out window and Giuseppe follows.

INT. JEFFREY'S HOME- NIGHT

Jeffrey watches news broadcast on Chicago in disbelief.

ON SCREEN is FEMALE BROADCASTER and MALE BROADCASTER.

FEMALE BROADCASTER  
For those of you watching at home,  
do not go out, this is coming from  
the military. Please stay in your  
homes.

MALE BROADCASTER  
To reiterate, we here at the  
station are on lockdown. No one is  
allowed in or out of the building  
here at the station, under any  
circumstances-

Tied up Mayor Riley is thrown in front of Broadcaster's and  
their desk. He has roll of papers taped to mouth.

FEMALE BROADCASTER  
Oh my god.

MALE BROADCASTER

Where...

FEMALE BROADCASTER

Is that Mayor Riley?

Male Broadcaster gets out of seat to inspect.

MALE BROADCASTER

It is... Mr. Mayor.

(pulls papers from  
Riley's mouth)

PRODUCTION MANAGER and few other people come to help.

FEMALE BROADCASTER

Do not be too alarmed everyone, it  
appears to be safe in the studio...

INT. NEWS STUDIO- NIGHT

Male Broadcaster unrolls copies of incriminating documents  
from briefcase. "ASK THE MAYOR" is written on top sheet.

INT. ANTONIO'S ESTATE- OFFICE- NIGHT

Armand, Roman, and Billy tied up. Four man army team enters  
one after another. They bring weapons up as they past  
threshold of door. TROOP 5 turns to left corner of room,  
TROOP 6 turns to right, TROOP 7 points to far left corner,  
and TROOP 8 points to far right corner.

TROOP 7

Doves! Doves! Doves!

INT. UNDERGROUND PARKING- NIGHT

Amy Smart, with two security guards, approaches Diane and  
Tanya, who have briefcase.

AMY

What information do you have for me?

Tanya offers briefcase to Amy.

DIANE

It's all inside.

Amy grabs briefcase.

AMY

What are your names?

DIANE

We have to go.

Diane and Tanya walk away.

AMY

No, you can't...

Amy opens briefcase and peculiar look comes over her face.

AMY

Wait!

EXT. ANTONIO'S ESTATE- ARMY CONSOLIDATION AREA- NIGHT

Billy, Roman, Armand, and Johnny who patched up shoulder from bullet wound, sit in back of medical truck, zap strapped.

BILLY

Johnny, what the hell were you thinking?

JOHNNY

I dunno? Save my brother.

BILLY

I didn't need savin'.

JOHNNY

You were tied up like roast beef.

BILLY

Yea, I bet that hot lead's screamin' now.

ARMAND

That's your brother?

BILLY

Yea, the dumb shit.

ARMAND

You guys are nuts.

BILLY

Say, Armand... I need a favor.

ARMAND

What?

BILLY

One of my dear friends died tonight. It was over by city hall, he's a big man-.

ARMAND

-Call me when this is over. I'll  
take care of it.

Colonel from armories steps up and in truck.

COLONEL

Chief Armand Fantin.

ARMAND

Yes.

COLONEL

I'm the commanding officer of this  
outfit. I need to speak to you outside.

ARMAND

Is it possible to cut these zap straps?

Colonel pulls out knife from belt and cuts Armand free.

ARMAND

And my friends?

Colonel looks at them.

BILLY

Him and I use to be Ranger Bat Sir.

ARMAND

They were with me when it happened,  
wrong place at the wrong time.

COLONEL

Promise me you won't move?

ROMAN, BILLY

Yes Sir.

Colonel slices Billy's, Roman's, and Johnny's zap straps.

Colonel heads out medical truck. Armand turns and gives them  
a wink before he exits and follows.

OUTSIDE TRUCK, Colonel walks away with Armand behind.

COLONEL

Alright. Firstly...

(turns around to Armand)

I'd like to commend you-

Colonel notices medical truck empty.



COLONEL  
God damn it!... fucking Rangers.

EXT. STREET- NIGHT

Billy and Roman run. They slowdown and stop.

BILLY  
Where'd Johnny go?

Sound of horseshoes hitting pavement. They turn and see Johnny on horse galloping towards them.

EXT. ARRIGO PARK- CHRISTOPHER COLUMBUS STATUE- NIGHT

Jimmy and Guss wait at statue. They see something approach.

GUSS  
Is that a damn horse?

Jimmy readies revolver as horse gets closer. Billy, Roman, and Johnny come into view atop horse and Jimmy lowers gun.

GUSS  
Where in the hell did you get a horse?

BILLY  
My brother.

JIMMY  
How in the hell did he get here?

GUSS  
Son, y'all gonna break that horse's back.

JOHNNY  
Naw, she's a strong old girl.

BILLY  
You get the two ton?

JIMMY  
Sure did.

BILLY  
Ok, lead us to it. We have to pick up someone else.

JIMMY  
Where's Red?

A beat.

BILLY  
It's being taken care of. We need  
to leave.

JIMMY  
Roger that. We gone.

GUSS  
Who we picking up anyways?

EXT. SKYLINE MOTEL- NIGHT

Moving truck pulls up.

INT. MOVING TRUCK- NIGHT

Back door opens to Diane, Billy, Tanya, and Johnny. Inside  
are Roman, Jimmy, Guss, and horse. Johnny and Tanya enter.

TANYA  
Why is there a horse here?

DRIVING CABIN, Billy and Diane get in. They stare at each  
other for a moment. Diane tears up.

DIANE  
Billy, I missed you so much...

Billy and Diane reach across and hug each other.

DIANE  
I was so scared and we had that  
fight, Billy I was so scared-

BILLY  
I love you.

Diane stops and looks at Billy. A beat.

DIANE  
I love you too.

A beat as they stare at each other.

BILLY  
We gotta get out of dodge.

Diane nods. Billy starts truck.

FADE TO:

EXT. WYATT RANCH- HILL- DAY

Billy overlooks ranch land and big Kansas sky.

He looks down to his mother's and sister's tombstones and graves. Diane approaches Billy from behind.

DIANE  
How are you feeling?

BILLY  
I'm alright.

DIANE  
It's good you visit them.

BILLY  
(nods)

DIANE  
You'll have to tell me about Red.  
Maybe take a trip north- visit his  
grave.

BILLY  
I will.

DIANE  
All your friends too.

BILLY  
Someday. But I don't think their...

EXT. FLORIDA BUNGALOW- DAY

Guss, outside front door with hat off.

BILLY (VO)  
... stories are quite finished yet.

Door opens to Guss' mom.

GUSS' MOM  
Guss?

GUSS  
Momma.

INT. HOSPITAL- DELIVERY ROOM- DAY

Roman beside Carla who just gave birth to their child.

ROMAN  
It's a boy, it's a boy!

MATERNITY DOCTOR  
No, it's a girl Sir.

ROMAN

Ok- it's a girl. Carla we have a baby girl.

INT. TEXAS RANGER DIVISION- DEPARTMENT OF PUBLIC SAFETY- DAY

Catarina works at desk with head down. Texas Ranger application package is placed on desk ledge. She looks up and finds Jimmy. She is momentarily stunned, then smiles.

EXT. WYATT RANCH- HILL- DAY

Billy stands in front of graves with Diane. They overlook ranch land and big Kansas sky.

DIANE

C'mon we're gonna be late.

They walk down hill towards Billy's Sheriff pickup.

INT. CHURCH- DAY

Pews half filled with people. Johnny, in wedding suit, waits at altar with priest. Tanya appears end of aisle with Joe. Johnny and Tanya exchange looks.

INT. COUNTY SHERIFF PICKUP- DAY

Diane and Tanya get inside pickup parked on Wyatt Ranch.

DIANE

What's on your mind Billy? You ain't nervous for Johnny are you?

BILLY

No.

DIANE

Then what's wrong?

(gives him a playful shove)

I know you're hiding something-jittery and all.

BILLY

I just can't remember where I put my cigarettes.

(looks around truck)

I think I left them in here somewhere.

DIANE

You sure?

BILLY

Can you check the glove?

DIANE  
 You know you should be quitting  
 smoking...  
 (opens glove compartment)  
 anyways. It's just not-

Inside glove compartment is open ring box with ring inside.  
 Diane gasps and snaps her head to Billy.

CUT TO:

BLACK.

EXT. BUSINESS BUILDING- PARKING LOT- DAY

Jeffrey exits building and heads to luxury vehicle. He opens  
 door and gets inside.

BUS STOP ACROSS STREET, Rafaelle and Giuseppe watch. Jeffrey  
 starts car and reverses.

RAFAELLE  
 Ma, que cazzo?

Giuseppe lights cigarette.

GIUSEPPE  
 Aspete momento.

Jeffrey drives out parking lot.

RAFAELLE  
 Sei pazzo?...

Jeffrey turns onto street.

RAFAELLE  
 Sei stupido-

Jeffrey's car explodes. Giuseppe takes drag of cigarette.

GIUSEPPE  
 Bone note... bone note.

FADE OUT.

THE END