

EXT. STREETS OF THE CITY - DAY

The city is awakening under the spell of another sunny morning. People are getting ready for another busy day, rushing in all directions on both sides of the walk side.

On the road traffic is dense but it moves smoothly. From far away, a black van slowly approaches and gets lost among an endless line of multicoloured vehicles.

INT. ROB'S VAN - DAY

ROB (27), a tanned body-builder guy, is driving very calmly. In the back of the van are his colleagues, MITCH, STUART, JACK and TONI, all of the same age as Rob and wearing black clothes and black balaclavas pulled up. They all are concentrated loading their Beretta-kind guns.

Once Mitch has checked his gun, he looks at his colleagues.

MITCH

We only have five minutes. Do it
as planned and everything will
be cool.

Nobody answers. Jack nods while Stuart looks at Toni who is trying to control the shivering of his hand.

EXT. STREETS OF THE CITY - DAY

The black van keeps going smoothly through the morning traffic. At the end of the street, the van takes an adjacent road.

INT. ROB'S VAN - DAY

Rob is driving gently trying to input coolness to the hot nerves cooking up at the back of the van. The four colleagues keep checking their guns and put a silencer on them.

ROB

We're there.

MITCH

(looking at his watch)

Five minutes. (pause) And be careful: they have guns too.

Mitch pulls down his Balaclava and so do the others, including Rob.

Once all have their faces covered, Mitch stretches his right arm and the others but Rob do the same, joining the four hands in the centre of the van. They all look at Toni's right hand shivering but none says anything.

MITCH

Always together, no matter what happens out there.

EXT. BACK ENTRANCE OF THE SOUTHEAST BANK - DAY

FOUR GUARDS (25) are carrying sacks from the bullet-proof van to the interior of the bank. One of them is overseeing his colleagues, who are carrying the sacks in what seems to be a long-rehearsed choreography. The four guards wear the same uniform and a belt full of security gear: a gun, handcuffs, spare bullets and a bunch of keys.

From the other end of the road, a black van slowly reverses. The guard overseeing his colleagues looks at it and before he can react, the van dramatically speeds up and Mitch, Stuart, Jack and Toni open widely the back doors of the van, pointing their guns at the guards.

MITCH

Don't fucking move!

JACK

Freeze or you're dead men!

The four guards look at them and remain still. The van stops abruptly and Mitch, Stuart, Jack and Toni get out as if they had springs in their shoes.

STUART

Hands up!

JACK

Put your fucking hands up!

All the guards put their hands up slowly.

MITCH

(to Jack)
The driver.

Stuart and Toni disarm the guards and throw their guns on the pavement, far away from them.

STUART
Sit down on the floor.

All guards sit down and Stuart and Toni tie up their hands and feet with their handcuffs

In the meantime, Jack takes one of the guards and goes to the front of the bullet-proof van. Once there, he sees the DRIVER looking at him completely still.

Jack points his gun at the guard's head and pulls the hammer off.

JACK
Open the door.

But the driver doesn't move a finger.

INT. BULLET-PROOF VAN - DAY

The driver remains still, staring at his colleague at the other side of the window with Jack's gun on his temple.

JACK
Open the door or I'll slam his
fucking brains on the window!

The driver takes the handcuffs key from his belt without Jack realising, and keeps it hidden between his fingers. Then he opens the door.

EXT. BACK ENTRANCE OF THE SOUTHEAST BANK - DAY

Jack is still pointing his gun at the guard's head while the driver opens the door. Once the driver is out, Jack pushes both towards where the other three guards are.

JACK
Put your hands on your head.

DRIVER
You'll regret all this.

The driver puts his hands on his head.

JACK
Don't talk. Walk.

Once they are with the rest of guards, Jack puts his gun in his belt, takes the handcuffs from the driver's belt, ties up his hands and sits him down on the floor.

In the meantime, Stuart and Toni finish carrying the sacks from the bullet-proof van to their van. Once they are done, they look at Mitch, who is pointing his gun at the guards and checking that everything is under control.

STUART
Got the money.

MITCH
(to the guards)
You don't move, we won't shoot.
As simple as that.

Rob pokes his head out of the driver seat.

ROB
Come on! Let's get the fuck out
of here!

JACK
Done.

TONI
Let's go.

STUART
Yes, let's vanish.

Jack and Stuart enter into the van followed by Mitch, who keeps pointing at the guards. Toni is the last one and, when he is ready to enter, he drops his gun. Rob starts to pull away.

STUART
Come on Toni!

MITCH
(to Rob)
Wait!

ROB
What the fuck is going on?

The van stops. Toni goes back to pick up his gun and, when he does, the driver jumps on him, falling both on the floor. They start a fight for the gun whilst his friends feel helpless inside the van.

JACK

Fuck! (to Stuart) Shoot him!

STUART
I could shoot Toni!

MITCH
Shit!

Toni and the driver roll over the pavement. They fight fiercely for the gun until Toni is pulled aside. The driver stands up and so does Toni, who is holding the gun and pointing it at him. However, his hand is shivering more than ever and the driver perceives Toni's fear. Feeling that he won't have the guts to trigger, the driver jumps to get one on the guns laying on the pavement. He reaches it and has time to point it at Toni when a silent SHOT is heard.

Toni remains still with his hand still shivering and looking at the driver falling down to the concrete floor, dead. In the van, Stuart is looking at them holding his gun with a smoking barrel.

STUART
Come on, Toni!

JACK
Let's go.

The van starts pulling away at the same time that Tony gets inside helped by Stuart and Mitch. Once they all are in, Jack closes the back doors of the van as the vehicle accelerates.

EXT. STREETS OF THE CITY - DAY

The black van comes out from a very tiny street into the big avenue. This time the van overtakes cars at a very high speed.

INT. ROB'S VAN - DAY

Rob has removed his balaclava and so do the other four friends at the back of the van. They all seem nervous and tense.

ROB
What the fuck has happened?

MITCH
(to Toni)

What the hell was going through
your mind?

STUART
(to Toni)
Are you okay, Toni?

But Toni doesn't respond. He just drops his gun and looks
at his friends.

MITCH
You could have been killed!

JACK
(to Toni)
And put everything at risk!

ROB
Can someone tell me what the
fuck has happened?

Jack leaves his balaclava and his gun in the back of the
van and gets in the front seat with Rob.

STUART
It's over now.

MITCH
Why the fuck you didn't shoot
him?

But Toni doesn't answer. He keeps looking at his
shivering hands.

ROB
Get ready to change cars.

Mitch and Stuart put all guns and balaclavas in a bag and
start to get ready to transport all the money in one big
suitcase.

Toni remains still, looking at his hands and at his
unused gun.

EXT. GILLESPIE'S PROPERTIES - DAY

It's a cloudy day in the city and people walk down the
streets to start another day in the concrete jungle.

Toni parks his convertible BMW on a reserved space, right
in front of the entrance of the building. He dresses a
smart suit and a discreet tie and looks thoughtful and

serious.

He gets out of the car and walks towards the main door where the words GILLESPIE'S PROPERTIES are carved on a golden plaque.

INSERT CARD: SEVEN YEARS LATER

INT. GILLESPIE'S PROPERTIES - CORRIDOR - DAY

The interior of the office breaths luxury. Right in front of the reception area, opens a big corridor carpeted with chic style and leading to different offices.

As Toni enters the place he is welcomed by the charming and honest smile of a beautiful RECEPTIONIST (20).

RECEPTIONIST
Good morning, Mister Gillespie.

TONI
Good morning, Sarah.

RECEPTIONIST
Did you have a nice trip?

TONI
What trip?

RECEPTIONIST
Your trip to Indianapolis.

TONI
Oh! Yes, it was nice. Yes.

Toni keeps walking towards his office, at the end of the corridor. Right by his office door, there is a little desk where his secretary, MS ROBERTSON (43), is standing up. She has a worried look and is holding a file full of documents.

MS ROBERTSON
Good morning, Mister Gillespie.

TONI
Good morning, Anne.

MS ROBERTSON
These are the new arrivals. I sent Tim to evaluate them.

TONI

Thanks.

MS ROBERTSON
Here are also the properties
sold yesterday.

Toni takes the file but doesn't look at it.

MS ROBERTSON (CONT.)
Mister Barkley is waiting for
you.

TONI
Ralph? Did he say what for?

MS ROBERTSON
No, sir.

TONI
Tell him I'll see him in the
afternoon.

MS ROBERTSON
He is in your office. I couldn't
do any thing.

TONI
He is in there?

Ms Robertson nods. Seconds later Toni decides to open the door and enter his office.

INT. GILLESPIE'S PROPERTIES - TONI'S OFFICE - DAY

Toni's office is big and luxurious. There are pictures of expensive properties hanging on the walls and the room has a little area with a couch and a plasma screen on one side. On a corner, alongside a big window, is Toni's desk, a very well organised table with a computer and a phone on it.

Behind the desk is RALPH BARKLEY (37), an ambitious-faced man dressing an expensive suit. He's got his feet up on the desk and smokes a Cuban cigar.

TONI
Good morning, Ralph.

RALPH
Good morning, Toni. How are you
this morning?

TONI

What are you doing here?

RALPH

You don't seem very happy to see me.

TONI

Go back to your office, please. I'm busy.

Ralph stands up and looks at the window.

RALPH

I don't have this view there. You know, I love to see beautiful views when I work.

TONI

You are in the wrong business then.

Ralph leaves the cigar in an ashtray, stands up and approaches Toni. From now on he adopts a more menacing attitude.

RALPH

I love selling houses. Is there anything more exciting than that?

TONI

What do you want?

RALPH

You know what I want.

TONI

I don't have it.

RALPH

I know you don't have it. But I don't care. (pause) I give you one more week. If I don't have the money I'll take over the company.

TONI

You can't do that.

RALPH

Of course I can! I've got the documents, remember. I'm

entitled to that. Actually, I could take over today, now, if I wanted to. But I will give you one more week.

TONI
(sarcastic)
You are so generous.

RALPH
I know it may be difficult for you to believe but, I like you, Toni. Honestly.

Ralph draws a false smile and gets out of the room. Toni stays still looking at the blue smoke swinging up from the ashtray.

He approaches the desk and smashes the cigar on he ashtray, first gently, later with uncontrolled strength.

INT. TONI'S APARTMENT - LIVING ROOM - NIGHT

The room is spacious and decorated with fine art and expensive modern furniture. There is only one light on in the room illuminating a small bookcase.

In front of the bookcase is EUGENE (30), a pretty girl who seems to have had better days. She is selectively taking books, CD's and DVD's from the bookcase and putting them in a bag.

The door opens and Toni enters the apartment. He comes straight to the living room and stops right at the threshold, observing her. Even though she has realised about his presence, she ignores him and keeps putting books inside the bag.

TONI
I didn't know you still had a key.

EUGENE
We are still married after all.

TONI
Where is Christine?

EUGENE
With my mum.

There is a long silence. Toni remains in the threshold

and Eugene keeps putting stuff inside the bag.

TONI

I love you.

EUGENE

You need more than love to take care of your wife and daughter. You have responsibilities, you know?

TONI

Why don't you come back? I'll do every...

EUGENE

(interrupting)

Too late.

There is another silence. Now Eugene seems to have finished with her stuff.

EUGENE (CONT.)

This is it.

Eugene closes her bag and gets ready to leave.

EUGENE (CONT.)

Don't be late on Friday. Christine suffers when you are late.

TONI

Please.

Toni puts his hand softly on Eugene's shoulder but she looks at it disgusted. Then she removes it with her free hand.

EUGENE

We need to start a new live, Toni. Don't make it more difficult than it is.

Eugene walks towards the entrance and opens the door. Before going, she leaves the key on a little table in the hall. Then she closes the door.

Toni reacts to his loneliness and approaches the bookcase. He sees on the floor a bag full of books that Eugene has forgotten. He takes the bag and heads towards the door. But he then realises that Eugene is probably gone, so he comes back to the living room and sits down

on the sofa.

Toni takes "Anna Karenina" from inside the bag and touches its cover softly, as if his fingers could read the emotions inside those pages. While doing this, TWO KNOCKS on the door take him up to reality.

Toni stands up and takes Eugene's bag with him to the hall. However, when he opens the door, he doesn't see Eugene but a tall and muscled BODYGUARD (28) who welcomes him with a strong PUNCH right on his nose.

Toni falls down and the bag with all the books inside get scattered on the floor.

Without time for Toni to recover, the bodyguard enters the apartment and closes the door. He takes Toni again and HITS him, this time stronger.

Toni stumbles across the little corridor and falls down on the floor of the living room. The bodyguard follows him and looks at with merciless.

BODYGUARD

Mister Barkley wants to be sure
that you don't confuse his
generosity with stupidity.

The bodyguard takes Toni from the floor and PUNCHES him one more time, leaving him lying on the sofa with his nose bleeding.

BODYGUARD

One week goes quickly. If you
don't pay you'll see me again.
And I won't be as generous.

The bodyguard goes back to the hall, opens the door and leaves the apartment. Toni remains knocked down on the sofa, holding his bleeding nose with his hand and trying to recover from the punches.

All of a sudden he feels an uncontrollable anger burning inside him. He stands up and runs towards the bedroom.

INT. TONI'S APARTMENT - BEDROOM - NIGHT

Toni enters the bedroom and goes straight to a modern wardrobe at the end of the room.

He opens it and takes a Beretta-kind gun from the top drawer.