Son of a Gun

Allen Wayne Ray JR

Fade in;

EXT. JOHN’S HOUSE- DAY

THE DAY STARTS WITH CLEAR SKIES over New Jersey countryside. A moose lifts its head & antlers, and then bellows at the scenery. Birds nestle & bees settle. A bear stands on its hind legs & yawns at the dawning day.

EXT. JOHN’S HOUSE- DAY

John’s father is in the driveway working on an old pick-up, With his head in the ENGINE; his stubby legs stick out from under the hood. HE FRANTICALLY JERKS, AND he WORKS his little body, to tighten one engine bolt.

EXT. JOHN’S HOUSE- DAY

He closes the hood & slams it shut. The truck’s bumper falls & the alarm goes off. The man quickly jumps in the truck trying to turn it off, but the windshield wipers come on instead. The alarm stops & he gets out.

EXT. JOHN’S HOUSE- DAY

He grabs an oil rag from his back pocket & wipes his hands. HE THROWS THE RAG in a nearby tool bucket & then he proceeds to go inside a suburban style home. Once inside he turns on some lights & sits his tools down.

INT. JOHN’S HOUSE- DAY

THE MAN WASHES HIS HANDS EARNESTLY then wipes it off on his overalls. He whistles a tune & does a happy dance, while in the fridge. The alarm buzzer goes off in the back room, which makes the man look up.

INT. JOHN’S BEDROOM- DAY

IN THE BACK ROOM, JOHN REDONE ROLLS OVER on a bed. John’s father walks over to the edge of the door & takes a look at his boy, then throws dirty clothes on him. John Redone YAWNS UNDER A BUNDLE OF FILTHY CLOTHES.

JOHN’S FATHER WAITS at the open door, for a response tapping his fingers on the frame.

JOHN’S FATHER: (Loud & clear)

It’s time for you to get your lazy butt up, so you can fix the house!

JOHN REDONE: (Tiresome)

Is it the weekend yet is it?

JOHN’S FATHER TOSSES another pile of clothes on JOHN; this time the bundle buries him.

JOHN REDONE:

No problem pops, no problem. What‘s in it for me?

JOHN’S FATHER: (Serious)

There’s your filthy clothes; you get to wash them in my machine.

JOHN’S FATHER WALKS out of the room for a bit, so John can have time to get up.

JOHN REDONE: (Arrogant)

Ah dad, why can’t you wash them?

JOHN’S FATHER:

These are your belongings you have to deal with them yourself.

JOHN RAISES UP & growls, scratching his armpit & stretching his mind out over again.

JOHN REDONE: (Arrogant)

Cool down, you don’t have to throw things. Show me a little respect.

JOHN’S FATHER: (Serious)

You know what kid, take these clothes and get the heck out!

JOHN REDONE: (Dumbfounded)

But I just got up.

EXT. JOHN’S HOUSE- DAY

IMMEDIATELY JOHN EXITS OUT THE DOOR in a shirt & jacket. JOHN’S FATHER goes on & on from the other side of the door. John tries to hop into a pair of pants. John gets fired up & He TRIPS OVER A WATER HOSE IN THE YARD.

JOHN REDONE: (Arguing)

I’ve had it up to here. As soon as I open my eyes, you’re just laying it all out on the table!

JOHN’S FATHER: (Fighting)

Your giving me an ism starting that crap. This is my house!

JOHN REDONE: (Amp)

I’ll show you a thing or two! You’ll be sorry.

JOHN’S FATHER: (Amp up)

Get out I want you out! All you do is eat, sleep, and dream of cleaning up. Get up, get a job you ungrateful embosom! I never want to see you again!

JOHN REDONE: (Amp)

What you old coot? I

I wish I had never been born Hahn! You hear me.

EXT. FRONT YARD- DAY

JOHN’S FATHER URGES JOHN TO MOVE ALONG with his hands. JOHN SALUTES and then he bends down to tie his boots & finds a ½ full pint of Phil lapin liquor called White Fire. JOHN WALKS DOWN THE DRIVEWAY sipping liquor.

EXT. FRONT YARD- DAY

The wind kicks up, and John utters disrespectfully. JOHN’S FATHER COMES BACK outside & he starts arguing again. John turns around, and does every disrespectful sign he knows, and John’s father has an ism.

JOHN REDONE: (Loud & Clear)

Just say it dad; tell the world what you really think of me!

JOHNS FATHER: (Pleading)

Listen son, your lazy that’s just it. Get a job any job. I say it over & over again. It’ll be good for you, now have a nice day.

JOHN: (Loud & Tipsy)

A nice day, you call this a nice day? [Hiccup]

JOHN’S FATHER: (Groggy)

Well have a good day.

JOHN REDONE: (Loud & Tipsy)

Yeah well you sound like a broken record to me, and aren’t you handsome & another thing, just who do you think you are waking me up at 7:30 in the morning dad?

JOHN’S FATHER: (Happy conscience)

Hit the road jack.

EXT. FRONT YARD- DAY

A bird swoops down on a line. The door slams & a window breaks. The bird flies. John picks up a stone; he rears back & doesn’t throw it. John grabs the bottle instead in an attempt to get tore up from the floor up.

EXT. FRONT YARD- DAY

The wind blows & John’s father puts a cinder board over the window & he begins to hammer. John looks to the sky. The clouds cover the sun & the wind blows. A BULLDOG BARKS. John tries to woo him; it becomes agitated.

EXT. WHEAT ROAD- DAY

JOHN STEPS OUT OF HIS DAD’S SIGHT, to go to the store & buy a soft drink & a hotdog. His father’s voice still in his head.

His vision becomes a blur, and fades in & out. HE TAKES A DRINK AS HE WALKS DOWNWARD.

EXT. WHEAT ROAD- DAY

JOHN IS TIPSY FROM THE LIQUOR & SWERVES. John stops to puke. He looks back at a talking dog that presses forward. John screams shut up, and then he shakes it off & PUTS THE DRINK AWAY & CONTINUES TO WALK.

EXT. WHEAT ROAD- DAY

He puts his hood over his head & grabs the drink from his pocket & untwists the top. He takes another swig of his drink. This time John coughs & he wipes his face. John twists the top back on the bottle & puts it away.

EXT. WHEAT ROAD- DAY

John takes a look at the field of wheat blowing in the wind. HE BEGINS TO HEAR WEE every time the wind blows through the wheat. He runs his hands down his face. The wind blows even more as he walks downward.

JOHN REDONE: (Soliloquy)

Whoa, I need to sit down for a minute. Listen dad if you just take me back, I promise I’ll paint the house, trim the trees & I’ll even wash the dog. You take a vacation, I’ll go visit Vincent. I’ll do anything to get inside ok.

INT. JOHN’S HOUSE- DAY

JOHN’S DAD IS FALLING A SLEEP listening to an old Frank Sinatra record. He doesn’t even notice a storm is picking up. MEANWHILE JOHN IS PRESSING THROUGH THE WIND like a sailor would against the tides, with his hood on.

EXT. WHEAT ROAD- DAY

JOHN IS DRUNK. He puts one hand in his pocket & he pockets it. He swerves down the road & he hitchhikes. A driver honks & swerves, because the noise. John looks and he keeps strait, carrying on & pressing forward. JOHN NOTICES THE DOOR & HE TAKES.

EXT. WHEAT ROAD- DAY

JOHN TURNS BACK, AND HE PICKS IT UP & then he waves his fist as they pass by. The car moving faster than it does rolls away, and then it honks in the distance. JOHN TURNS BACK AROUND, AND CONTINUES TO WALK THE ROAD.

EXT. WHEAT ROAD- DAY

HE LOOKS DOWN AT HIS FEET, and he discovers a lip in his shoe from walking, so he shows aggression & the wind kicks up. The weather becomes bad, but HE CONTINUES TO PRESS through the circumstances.

INT. JOHN’S HOUSE- DAY

BACK AT THE HOUSE, JOHN’S DAD IS FAST ASLEEP, drooling on himself. A smoking pipe burns next to him as a Frank Sinatra song skips. JOHN REDONE PRESSES THROUGH THE WIND hand overhead step for step helping himself.

JOHN: (Solo)

I have no place to go. What does that old coot think I’m supposed to do huh, spread wings and fly. Yeah right, hateful granite.

EXT. WHEAT ROAD- DAY

THE DRIVER LOOKS BACK & SPOTS JOHN in his rearview mirror. He digs in the backseat for a bat. He hands the bat to the rider & he gives it right back. The driver does a u-turn & holds on. DUST KICKS UP EVERYWHERE.

TEEN 1: (Carefully)

Look it’s that loser John Redone. Lets teach him a lesson.

TEEN 2:

He’s a drunken idiot.

TEEN 1:

Where’s it at?

TEEN 2: (Thoughtfully)

Dude what are you doing watch out.

TEEN 1: (Hateful)

Aha there it is my trusty old Louisville slugger. Take it.

TEEN 2:

No way dude?

TEEN 1:

Fine I’ll do it; here take the wheel, and drive right.

TEEN 2:

I hope you crash into a pole.

EXT. WHEAT ROAD- DAY

THE TEENAGERS CIRCLE BACK with a bat. As they roll by, they bat a mailbox. Thunder & lightning crash simultaneously in the field. John gets scared & puts his head down, and then he continues to walk down the road.

INT. JOHN’S HOUSE- DAY

JOHN’S DAD WAKES UP FROM OUT OF HIS NAP & wipes his face. He looks around at the empty house & no sight of John. The old record still skipping a beat as he walks outside in the storm & HE TRIES TO CALL OUT FOR JOHN.

EXT. WHEAT ROAD- DAY

In the distance, John sees a barn & he heads that way. rain begins to fall. He puts his hand on his head searching for the shelter. HIS GROANS A HICCUP & HE ALMOST STUMBLES over his own two feet like a goofball.

INT. BARN- DAY

He steps in the grass & he throws the bottle. He pulls the barn door & he steps inside, and then lies down on the hay. He looks up & sees a cow it moos. He rubs his head. A hooded man wit a 2x4 opens the door.

INT. BARN- DAY

John found lying in the hay on his back. The hooded figure stands over his body & drops the 2x4. John sits up on his elbows & hiccups, and then groans. The figure reaches out TO GRAB HOLD OF JOHN & THINGS FADE.

HOODED FIGURE: (Worried)

Who’s there? I don’t want to have to hurt you buddy!

JOHN: (Groans)

…

HOODED FIGURE: (Loud & Clear)

I said who’s there?

JOHN:

Please, sir I can‘t see strait?

HOODED FIGURE: (Serious)

I don’t know what to think, but you’re on private property son.

EXT. NO FLY ZONE- NIGHT

JOHN SLIPS OFF INTO A DREAM; whereas, he’s in Paris. The sight is a very breathtaking sight on the bridge. The fog is like a loom of hair wrapped around the streetlights. THE DAZZLING LIGHTS ARE & BRIGHTLY LIT.

EXT. NO FLY ZONE- NIGHT

People pass by in masks. they are dressed in ball fashion & are polite. Music in the air is like a hidden Orchestra. Someone politely hands him coffee. A French man under a light pole Waits. Pierre walks up to John Redone.

EXT. NO FLY ZONE- NIGHT

John takes a sip. he notices a worm at the bottom of the cup. The worm sorrows out for help. He spews the coffee out & HE LOOKS AROUND. Pierre is a smooth French guy.

EXT. NO FLY ZONE- NIGHT

PIERRE PERILOUS IS DRESSED IN BLACK SLACKS & a yellow Tux. He puts his arm around John. They begin to walk down below the bridge, and to the boardwalk. John not knowing where he is, GOES ALONG WITH THE FRENCH GUY.

PIERRE PERILOUS: (Smooth)

So what brings you to z no fly zone my friend?

JOHN:

Who, are you?

PIERRE PERILOUS: (Smooth)

I am Pierre Perilous from Pori, PPP, Ph. D of P.P.D. & you went a little too strong on z booze. That’ll crumb you down. Come here let’s talk about overage. You got to find a job or you’ll z stuck. Do it now!

PIERRE PERILOUS: (Smooth)

Listen man I like you. It’s more to life than just fun. Sometimes you get lucky ok, but you have to work harder. Trust, feel, and believe that good things are going to happen. Things could z a whole lot worse if you didn’t pass out.

JOHN:

Look I just have to find a place to go understand.

PIERRE PERILOUS:

In due time friend, but when a man is lost z has to get serious no more drinking z booze.

JOHN:

I don’t just break down all the time; I make good business.

EXT. NO FLY ZONE- NIGHT

PIERRE RUBS HIS STOMACH LIKE HE IS HUNGRY. John looks at PIERRE’S HANDS. Pierre puts John’s hand up to his ears, then he sets up a canvas & PAINTS A LITTLE BOY ON THE BEACH; he becomes a real boy swinging on a pier.

INT. TAMPA BEACH- DAY

A man waves At the little boy. THE BOY GETS HAPPY & TACKLES HIM. He is now filled with joy. He turns to people, and tackles them like A pro. THE BOY CELEBRATES HIS ACHIEVEMENTS by jumping up, and down.

EXT. NO FLY ZONE- NIGHT

PIERRE SITS JOHN DOWN IN FRONT OF A BARUCH. The Baruch opens, and the pages turn rapidly. John is amazed. The book is long. John gets A migraine, and touches his head. HE TILTS & FALLS BACK IN HIS SEAT, LEGS UP.

INT. NO FLY ZONE- NIGHT

JOHN’S FATHER IS INSIDE A ORB. John shakes it up. John’s dad bumps his head once, and then again, when the camera zooms in to see what’s happening. DAN WAVES HIS FIST & he says 3 weeks, I will give you 3 weeks.

INT. FRONT YARD- DAY

FLASH SPEED as John’s father fixes the doorknob, sets up a ladder, paints the chimney, then paints the trim of the house, and hammers the rooftop flash speed deluxe.

INT. NO FLY ZONE- NIGHT

Things quickly move outward again, through a TV to A MAN HAVING a B-DAY PARTY. He's handed a cake & he blows the candles. Everybody celebrates except him. A WOMEN BLOWS THE LAST CANDLE OUT THINGS GO BLACK.

EXT. NO FLY ZONE- NIGHT

PIERRE HANDS JOHN A BABY BOY and it starts crying. John hands it back. He runs & jumps on a couch. John’s father tries to move the couch, but John is lying on it, eating popcorn. PIERRE USES A FIRE EXT. ON JOHN.

INT. NO FLY ZONE- NIGHT

PIERRE SINGS FROM TOP A BALCONY, with his arms out. It shows a circus elephant on a ball being careful. The elephant goes on a rampage, and A LITTLE BOY GRABS HIS SISTER, and heads out through the entrance.

INT. CIRCUS- DAY

THEY RUN BACK TO THEIR HOUSE and they take shelter. The circus tent goes down. The elephant sticks his head through the front door & blows his trumpet. THE KIDS BECOME FRIGHTENED.

INT. CIRCUS- DAY

Another elephant sticks his head in the roof & a clown claps for them all. PIERRE HAS A CLOSE UP. John says what smells awful. Pierre takes off his hat. A globe spins & a wizard looks out over It.

INT. NO FLY ZONE- NIGHT

THE WIZARD STOPS THE GLOBE ON U.S.A. lightning flashes as John’s father answers a knock at the door. He opens it, but nobody is there. He shuts the door. Lights out.

INT. NO FLY ZONE- DAY

A calendar flips to Labor Day. JOHN LOOKS UP AT PIERRE on the balcony, holding his arms out. Pierre looks down into the Orb. John’s father brings in the morning mail. JOHN LOOKS UP AT PIERRE; HE SCRATCHES HIS HEAD.

EXT. NO FLY ZONE- DAY

A GUY RUNS A RACE. At the beginning, he gets slapped, and he stops. A baby girl sitting in a high chair poops in her diaper. John furiously shakes the orb looking for his father. SOMEONE KNOCKS AT A DOOR.

INT. CHAPEL BEDROOM- TWILIGHT

John is on His back asleep. He opens his eyes, and he sits up in bed. JOHN RISES OUT OF BED, and hops into his pair of pants. The knock at the door becomes A pounding as he ZIPS UP THE ZIPPER ON HIS FRONT PANTS.

INT. CHAPEL BEDROOM- TWILIGHT

HE LOOKS AT HIS FACE IN A MIRROR. He sees the reflection of the bed he was sleeping on. He groans, then runs his hand over his face. HE GRABS HIS SHIRT ON THE BACK OF A CHAIR, then cracks the door a little bit.

JOHN: (Loud & Clear)

Hold on, just give me a minute.

INT. CHAPEL BEDROOM- SUNRISE

JOHN CLIMBS BACK INTO THE BED quickly & pulls the covers Up to his neck acting to be sick. A nun brings him breakfast in bed. He

clears his throat & HE pretends to cough.

JOHN:

Whoa, hold on I wasn’t going to take forever you know that?

MASTER NUN: (Kindly)

Um, I brought you breakfast, and orange juice.

JOHN:

Where am I, huh?

MASTER NUN:

You’re at a chapel.

JOHN: (Arrogant)

Oh, in that case.

MASTER NUN: (Thoughtfully)

Are you all right there sir?

JOHN:

I can handle myself.

MASTER NUN:

Here I made this for you. There you go, nice and hot.

JOHN:

G thanks; it looks delicious. Set it down over um, I’ll get it.

INT. CHAPEL BEDROOM- SUNRISE

The nun comes through the door. JOHN FINDS A TRASH CAN & dry heaths. The nun closes it & sets the tray down. With his face over the trashcan, he jerks his back, then he wipes his lips. She hands him the tray of food.

INT. CHAPEL BEDROOM- DAY

Turning her back, SHE GOES THROUGH THE DRESSER DRAWER & pulls out a pair Of black slacks as they unfold. JOHN EATS HIS BREAKFAST IN HUMILITY. She sit’s the slacks down & looks in the closet for the rest.

MASTER NUN:

Here we go; these are just fine.

JOHN:

Why would you want to take care of a person like this?

MASTER NUN:

It’s funny you say that. We found you lying in the hay.

JOHN:

I hope I wasn’t a jack ass.

MASTER NUN:

In fact, you were a raving lunatic.

JOHN:

Oh, no, here we go again. What did I do this time?

MASTER NUN: (Ditzy)

Here we go where?

JOHN:

Oh, nothing, how did I get here?

INT. FLASHBACK- DAY

FATHER ISAAC KICKS the front door open. It’s pouring rain & ISSAC DRAGS JOHN INSIDE. John is sounding like a complete Idiot. John gets fresh with the Nun & she drops the lemonade & she runs the other direction QUICLY.

INT. FLASHBACK- DAY

FATHER ISAAC CARRIES A WASTED JOHN TO A COUCH. ISAAC leaves him there. John lies on his back moaning & groaning, arms & legs spread out on the furniture everywhere.

INT. FLASHBACK- DAY

WHEN FATHER ISAAC COMES BACK WITH A BUCKET, John is up watching football on the TV. ISAAC TRIES TO GET A HOLD OF JOHN, but he picks up a vase & gets into a three-point stance & rushes him like a football player.

INT. FLASHBACK- DAY

ISAAC barely makes dodge balancing on His toes. ISSAC GETS A HEADACHE from all the excitement. Isaac sets the bucket down; meanwhile JOHN BITES HIS TOAST & HE LISTENS.

INT. FLASHBACK- DAY

THE NUN BLUSHES & GIGGLES as John puts eggs on his toast & bites into a piece. THE NUN SWEEPS UP BROKEN GLASS, minding her own business. John sweeps by her & slaps her butt. She yells like she’s in a barn.

INT. FLASHBACK- DAY

NEXT JOHN BALANCES A VASE ON HIS NOSE & does a good job, but Father is worried. Isaac whispers something to the Nun; she agrees & fetches. JOHN STOPS & BEGINS TO WRESTLE.

INT. FLASHBACK- DAY

JOHN GETS TACKLED TO THE GROUND letting out a gut busting laugh. John snorts & flares his nostrils. Looking up at Father’s face is serious. The nun stops giggling & straitens up a bit. She‘s a pro. JOHN EATS HIS FOOD.

INT. CHAPEL BEDROOM- DAY

FINALLY, JOHN SCRAPES THE LAST OF THE FOOD & sits the plate down. John begins to work out, doing sit ups, while the nun stands overhead. SHE TELLS HIM WHAT HAPPENED NEXT.

MASTER Nun: (Intrigued)

That’s not the end. You don’t remember a thing after the shot.

JOHN: (Excited)

Shot, what type of shot?

MASTER NUN:

A mild serum to slow you down, the side effects memory loss.

JOHN: (Surprised)

What?

MASTER NUN:

You must believe you were a pompous. You haven‘t a clue.

JOHN:

Oh God. I made a fool of myself.

INT. FLASHBACK- DAY

ISAAC TRIES & DOES SUBDUE JOHN. John hallucinates & visions pastor in a fast food uniform, serving a burger & fry. JOHN SINKS HIS TEETH INTO ISAAC’S HAND. Father grabs his hands & waves the nun over brilliantly.

INT. FLASHBACK- DAY

HERE COMES THE SYRINGE. The Nun sticks it into John’s shoulder. The pain freezes John up. Isaac steps back to see the effects. JOHN SITS UP & GIGGLES THEN, SLOWS DOWN.

INT. FLASHBACK- DAY

JOHN STANDS UP & DROPS HIS JAW MOANING, everything in slow motion. He can’t help, but to creep as The Father invites him into the kitchen for dinner. JOHN WALKS INTO THE KITCHEN & SITS AT THE TABLE A GUEST.

INT. FLASHBACK- DAY

AT THE TABLE JOHN IS HANDED A FORK, A SPOON, & his neck covered with a napkin. The microwave opens up & The Nun serves him a nice steak & potatoes. Isaac eats at a regular speed, while John eats fairly slow.

FATHER ISAAC: (Sure)

Eat up son, it’s good. It will make you strong.

JOHN: (Drunk)

Then he said Get Out , and I was like, but I got no place to go, and he was like, You’re a lazy bum, then I said you sound like a broken record player; which his does you really should… Oh steak.

MASTER NUN:

Your dad sounds like an interesting person.

JOHN:

45, 46, 47, 48, 49, 50. One, two, three, four, five, six.

MASTER NUN: (Thoughtfully)

How was your breakfast?

JOHN:

It was great thanks; now get back to the story please.

MASTER NUN:

Oh, oh well.

INT. CHAPEL BEDROOM- DAY

JOHN DOES ABOUT FIFTY SIT UPS, THEN FLIPS OVER onto his stomach & does some push-ups. THE NUN WALKS OVER & GRABS HIS PLATE off the pillow. John looks as the nun notices His shape. She puts the plate back on the tray.

INT. FLASHBACK- DAY

THE FATHER CARRIES John’s body on his shoulder through the hallway. THE NUN APPROACHES WITH LEMONADE. John waves his hand & declines, but THE FATHER HAS A TASTE as he passes like he’s in a marathon.

FATHER ISAAC: (Thoughtfully)

Now son you have to help. Hold your head up; will you?

MASTER NUN:

Would you people like some more lemonade? It is fresh.

FATHER ISAAC: Well I guess so. Wow, this is good you have to try some, here.

JOHN: (Groans)

…

MASTER NUN:

Well I guess that means no.

FATHER ISAAC:

Dear lord what kind of factory are we in here, damaged goods.

JOHN: (Moans)

…

FATHER ISAAC:

What did I do to deserve this?

INT. FLASHBACK- DAY

They come around the corner & into an open bathroom for a bath. ISAAC sits John down on the toilet & bends down to take off his boots. JOHN FARTS. THE FATHER TURNS HIS FACE in disgust. John lets go again & he smiles.

INT. FLASHBACK- NIGHT

In the tub, John submerges from under water, still drunk and slowed down. John groans as Isaac scrubs him with gloves and a brush. A rubber duck slowly floats up and squirts his eyes. Father Isaac takes a break.

MASTER NUN: (Raggedy)

If it weren’t, for the pastor and I that found you. You could’ve caught the flu, and lord knows what might have happened next.

JOHN:

Yeah, Thanks again woman, for all your help, but it’s ok.

MASTER NUN:

It’s not time for you to leave just yet. Father Isaac wants to speak to you in the Sanctuary.

JOHN:

The Sanctuary.

MASTER NUN: (Cheerfully)

Well, my jobs done toot, toot good-bye.

JOHN:

What now?

MASTER NUN:

Oh, and another thing.

INT. CHAPEL BEDROOM- DAY

John lays on the bed, then he puts his head on the pillow & huffs. The nun carries out the dishes & shuts the door behind her. The nun opens the door back up to tell the rest of the story. JOHN PUSHES UP IN THE BED.

INT. FLASHBACK- NIGHT

John on the bed holding a pillow DANCING LIKE AN Egyptian. The nun walks in the door & gasps, followed by The Father who SCRAMBLES TO CALM JOHN DOWN & TUCKS HIM IN bed. Isaac shuts the door & lights out.

JOHN: (Cheerfully Singing)

Walk like an Egyptian? My name is John, I’m a Son of a Gun Ugh huh.

MASTER NUN:

John you were a buffoon, believe me when I say so John.

JOHN: (Thoughtfully)

I’m so sorry I’m such an idiot, but that’s ok you liked it huh?

MASTER NUN: (Serious)

Don’t bother.

JOHN:

Thanks for all your help nun.

MASTER NUN:

Your welcome sir, and don‘t forget to wash up. The bathroom is down the hall to the right if you can remember.

JOHN:

Yeah.

INT. CHAPEL BATHROOM- DAY

Nun proceeds out the door & John sits up. JOHN SCRUBS IN A HOT SHOWER & brushes his teeth, then tries on his new suit in a mirror. JOHN WALKS INTO THE SANCTUARY he sees a stage, and an alter made of wood.

INT. SANCTUARY- DAY

JOHN STEPS INTO A ROW & SITS DOWN. Isaac is at the alter making holy water. It reminds John of his father. JOHN PLACES HIS HANDS ON HIS HEAD, WISHING, MOPISH & CRYING.

FATHER ISAAC: (Thoughtfully)

Son is you all right; you look like you can take some guidance.

JOHN: (Sad)

My dad kicked me out, and I have no place to go.

FATHER ISAAC: (Thoughtfully)

I’m sure you’ll find some place to be; all you need is a way to go.

JOHN:

I didn’t ask for this to happen, but you look like you can help.

FATHER ISAAC:

Well, somebody probably asked for you, and you look great son.

JOHN:

Yeah, I guess the suit is nice.

FATHER ISAAC:

It isn’t just the suit son.

How are you feeling?

JOHN:

I’m alright I guess. It feels like I’ve been sleep for few hours.

INT. SANCTUARY- DAY

ISSAC STEPS OFF THE STAGE & WALKS TO JOHN. THE ISSAC FOLDS his arms, so John stands, but THE ISSAC PUTS A HAND OUT TO STOP JOHN. John sits back down & put his head down.

INT. SANCTUARY- DAY

ISSAC SCOOTS HIM OVER IN THE ROW, and makes room to sit. THE PASTOR CHUCKLES & lets out a sigh of relief, then pats John on the back. THEY BOTH LOOK STRAIT INTO THE ALTER.

FATHER ISSAC:

You can stay, but you have to do chores long enough to get in control.

JOHN:

I think not.

FATHER ISSAC:

John I wanted to give you this.

JOHN:

Wow, fifty bucks; cool?

FATHER ISSAC:

Not so fast, let me show you the way out first.

JOHN:

Can I ask you something Pastor Johnson?

FATHER ISSAC:

Well, go ahead

JOHN

What do you know about Perilous?

FATHER ISSAC:

Who?

INT. CHAPEL LIVING AREA- DAY

JOHN & THE FATHER STAND UP & MAKE THEIR WAY OUT OF THE ROW, then back into the living area. They shake hands, and John is shoved out the door. JOHN CATCHES THE FRAME, AND FATHER ISSAC HAS TO BOOT HIM OUT THE DOOR.

EXT. CHAPEL LAWN- DAY

JOHNS STEPS OUTSIDE; it‘s a beautiful day. He looks & sees the old wheat road from which he came & the trail that leads back to his father’s house & HE SEES A WAY THAT LEADS TO THE INNER CITY & HE GOES THAT WAY.

EXT. INNER CITY- DAY

JOHN STROLLS AMONG THE CROWD. Pedestrians talk aloud. Traffic moves heavily & people walk dogs. JOHN NOTICES THE FASHION of the city kids. A sexy lady passes by & John notices, but he keeps his head strait.

EXT. INNER CITY- DAY

John comes to a crosswalk. THE SIGNAL CHANGES & HE CROSSES. A bell ringer sits outside of a Bodega. JOHN WALKS IN. He sees a Punjabi clerk in front of a fan reading. John walks to the fountain drinks.

INT. BODEGA- DAY

JOHN FIXES A DRINK. He notices two mobsters adding to their hotdogs. The mobsters kid around. JOHN PAYS, FOR THE DRINK & EXITS. The mobsters go the other way.

MOBSTER:

I gotta love hotdogs, they’re all good, it’s my favorite pastimes.

MOBSTER 2:

I can’t figure out if I want ketchup or onions, what do you like Frank?

FRANK:

I think you should go with Onions. Besides, we have too get back to work.

STORE CLERK:

Thank you come again.

EXT. INNER CITY –DAY

JOHN LOOKS, walks A BLOCK, TO APT 18 upstairs. John smiles & knocks on the door expecting an answer. John pounds on the door & old women answers next door with a broom. She backs up & sweeps shaking her butt.

OLD WOMEN: (Thoughtfully)

Are you looking for Vincent?

JOHN:

I suppose you know where he is.

OLD WOMEN:

Probably down by the pool perhaps.

JOHN:

I guess I’ll take a look see.

KID 1:

Let go of me!

KID 2:

No you let go first!

KID 1:

I got something for you!

KID 2:

Hey that’s not fair!

KID 1:

That’ll teach you a lesson.

LIFEGUARD:

Hey no running by the pool!

EXT. POOL AREA- DAY

KIDS WRESTLE & PLAY BY THE POOL. One pulls out a water gun & chases the other. A life guard blows her whistle, when the kids run. A group a teenagers walk across. THE DIVING BOARD LINE IS AS LONG AS A GROCERY LINE.

EXT. POOL AREA- DAY

A GRILL MASTER BARB-B-Q’S, WHILE KIDS PLAY. A family gathers for lunch. A dog swims with a Frisbee, kids go down a slide into the pool, teenagers jam out to a boom box & HOT ANOINTED GIRLS SUNBATHE & LISTEN.

EXT. POOL AREA- DAY

THE DIVING LINE IS IMPATIENT. A fat guy belly flops & screams out bombs away. A diver jumps & screams awesome. SOME DO THEIR FAVORITE DIVE, WHILE OTHERS HOLD THEIR NOSE & plank the board, flopping into the pool.

EXT. POOL AREA- DAY

THE GRILL MASTER HEATS FRANKS. Teens rush to get their serving, kids play with water guns & a group of girls sunbathe. VINCENT WALKS UP ON THE DIVING BOARD & CANNONBALLS. The lifeguard blows the whistle for a break.

EXT. POOL AREA- DAY

John walks up through a gate to the edge of the pool. From underneath the water VINCENT LOOKS UP AT JOHN holding his breath a few bubbles surface as JOHN STICKS HIS HAND OUT over the edge & pulls Vincent out the water.

GRILL MASTER:

Hot dogs get your hot dogs!

LIFEGUARD:

Everybody out of the pool!

JOHN:

Look at this guy.

VINCENT CARMICHAEL: (Surprised)

John is that you.

JOHN: (Happily)

Vincent man, how is it hanging? Long time no see.

EXT. POOL AREA- DAY

A HOT BABE STROLLS BY & pulls down her glasses, and she smiles at John. John rubs his neck & smiles bashfully. Vincent grabs a towel & he wraps it around his legs, but before they leave the pool, they stop.

VINCENT CARMICHAEL: (Excited)

Where you been at, I was calling. Your dad said you were gone.

JOHN: (Sharp)

I was around.

VINCENT CARMICHAEL:

I heard you got into it with your old man; you stormed out & left.

JOHN:

Yeah, that’s what it was about, it’s nothing. You know.

VINCENT CARMICHAEL:

The good news is you’re ok are, so what‘s happening?

JOHN:

A gig.

VINCENT CARMICHAEL:

What else is new?

JOHN:

There’s no time to waste over here doing this number. I gotta run.

VINCENT CARMICHAEL:

A job huh. That can be anywhere.

EXT. PARKING LOT- DAY

A FLOCK OF GIRLS SUNBATHE, they giggle & smile. The guys go out the gate & into the lot, and up the stairs. A van pulls up & more KIDS HOP OUT TO SWIM & PLAY.

INT. VINCENT’S APT-DAY

Vincent unlocks apt 18 & they walk inside. He moves clothes out of the way to make room on the couch. John sits down, while Vincent changes his clothes. John looks around the living room; it’s a slight mess around.

VINCENT CARMICHAEL: (Enthusiasm)

I just lost my job. & it’s hard. What else is new?

JOHN: (Enthusiastically)

Don’t say I’m crazy but, the deli sounds sweet right about now.

VINCENT CARMICHAEL:

Ok what for?

JOHN:

Any job is a good job.

VINCENT CARMICHAEL:

There’s a little restaurant down the street, but I don’t know if we should go right this moment.

JOHN:

Come on. We can walk over there this minute & ask for a gig. What’s the place called again?

VINCENT CARMICHAEL:

It’s called Sammie’s, it‘s a nice little Italian piece.

INT. VINCENT’S APT- DAY

VINCENT VACUUMS & CLEANS UP A LITTLE. Vincent goes by the couch, where John is sitting. VINCENT SHUTS THE VACUUM OFF then grabs a duster & uses it around the house. John looks as he cleans and tidies things.

INT. VINCENT’S APT- DAY

There’s a knock at the door. VINCENT ANSWERS IT; IT’S THE OLD LADY. She shows herself in, and brings a gift of scones on a plate. JOHN WAVES HELLO & VINCENT TAKES THE SCONES & sits them down on the table nearby.

VINCENT CARMAICHAEL: (Nervous)

Mrs. Graham what brings you over?

MRS. GRAHAM: (Enthusiasm)

Oh I just thought I’d bring you some scones, because it‘s nice.

VINCENT CARMICHAEL:

Thanks Mrs. Gram how’s Mr. Gram?

MRS.GRAHAMM:

He’s doing fine. You know since he got a new pace maker, I have to keep the dafibulator running & he hasn’t been able to do much handy work though.

VINCENT:

Well I’m sure things will roll over sooner than you think.

MRS.GRAHAM:

I sure hope so.

VINCENT:

Bye, bye.

JOHN: (Shriveled)

Since he has his new pace maker, I have to keep the dafibulator on, because it’s a nice thing to do.

INT. VINCENT’S APT- DAY

Mrs. Graham shakes her butt out, and VINCENT CLOSES THE DOOR. John impersonates her shriveled up style. Vincent busts out laughing. VINCENT ALMOST CHOKES TRYING to catch wind & he shuts the window blinds.

INT. VINCENT’S APT –DAY

VINCENT WIPES HIS TEARS & turns on some music. John gets off the couch & shuts it off. John does his nails. Vincent plops on the couch. John looks out of the blinds.

JOHN: (Serious)

That is a sure sign. We don’t have long, before time kills us.

VINCENT CARMICHAEL:

The only way to find it is to cut through the alleyway.

JOHN:

Buckle up lets go.

VINCENT CARMICHAEL:

I don’t know it‘s pretty risky.

JOHN:

I’m going to head down there now & ask, for a spot on the roster.

VINCENT CARMICHAEL:

John you’re going to get us killed!

JOHN:

Follow me Vincent.

VINCENT CARMICHAEL:

Wait wouldn’t you like a scone.

JOHN:

Come on I know a shortcut.

EXT. POOL AREA- DAY

John storms outside. Vincent locks his apt & he follows. THE HOT BABES ARE SUNBATHING. Vincent fidgets as he puts the keys on his belt loop & he drops them. A BABE PICKS THE KEYS UP & RETURNS THEM back to Vincent.

INT. ALLEYWAY- NIGHT

Vincent & John stop to get the key from the girl. John gets jealous, so he takes it hard & he keeps moving. VINCENT LOOKS BACK at John. John leaves Vincent & the babe behind.

BABE: (Thoughtfully)

Hey, boy you dropped something, your house keys out by the pool.

VINCENT: (Excited)

Thanks, what’s your name?

BABE:

Don’t you think you should catch up?

VINCENT:

Babe you’re a life saver, you know that? I’m Vincent Carmichael.

JOHN: (Serious)

I have business to handle.

VINCENT:

You got some digits, so I can call you later babe?

BABE:

Sure it‘s um…

VINCENT:

On the other hand, I’ll catch up with you later.

JOHN:

Vincent you have to stop being such a nice guy. Get serious.

EXT. ALLEYWAY- DAY

THEY PROCEED TO WALK THROUGH THE ALLEY WAY to Sammie’s. Rats scurry behind garbage as they walk together. John picks up a stick & begins to bat rocks, he finds on the ground. TOGETHER THEY STROLL THROUGH THE ALLEYWAY.

EXT. ALLEYWAY- NIGHT

Vincent glances up & pigeons settle in the night on the lines overhead. TRAFFIC ECHOES IN THE CORNERS. The guys walk as a women dusts a carpet in a window, the birds fly. A CHEF EMPTIES THE TRASH INTO A DUMPSTER.

VINCENT: (Enthusiasm)

What are you talking about; did you see the wheels on her.

JOHN: (Serious)

Yeah, I saw it, but it won’t stop me from getting a gig.

VINCENT:

I mean G’s Louise; what has gotten into you, so what you’re kicked out.

JOHN: (Amp)

You know what Vincent; you’re really pushing the envelope.

VINCENT: (Stern)

Remember that time you didn’t have any cash, so I paid for your food?

JOHN: (Nicely)

If I think about it I owe you an apology, but I can’t remember.

VINCENT:

Unbelievable, you don’t say.

EXT. Center of the ALLEY- NIGHT

PUNKS UP AHEAD BLOCK THE WAY TO SAMMIE’S. The boys see the men & press forward. The crowd looks rough under the streetlights. VINCENT LOOKS A LITTLE SCARED, but right with John. John hands the stick to Vincent.

EXT. Center of the ALLEY- NIGHT

THREE GENERIC PUNKS HAVE BARRICADED A GUY, nagging about the way he’s like. The person is pleading to the bullies, for his sake. JOHN SEES WHAT’S HAPPENING & he gets ready for a fight. John points & he yells out.

VINCENT: (Afraid)

OMG this is really bad. I don’t want any part of it.

JOHN: (Serious)

Don’t be such a pansy. Let me talk to these punks, they’re mot much.

VINCENT:

Hey who are you calling a pansy?

JOHN: (Yelling)

Why don’t you punks pick on someone your own size?

VINCENT:

Oh god now were going to get it.

PUNK: (Careful)

Ok now we’re finna fix him.

JOHN: (Low)

Are you with me or not?

VINCENT: (Excited)

Don’t mind me. I’m going to yell for help. You get some action.

EXT. CENTER OF THE ALLEY- NIGHT

THE PUNKS WALK UP TO VINCENT. Vincent uses the stick, and pretends he’s blind, filling his way around. THE PUNKS LOOKS ROUGH up close. John is surprised but confident.

EXT. CENTER OF THE ALLEY- NIGHT

THE BIG PUNK TAKES OFF HIS JACKET & the others unravel belt chains & swing. An old lady slams a window & birds fly. The punks smile & laugh at their position. Vincent Walks back & forth acting blind & scared.

BIG PUNK: (Serious)

You think you’re talking to me ladies. You & your buddy better beat it.

JOHN: (Agitated)

I know you don’t want it with me buddy. You’re a loser.

BIG PUNK:

You think you can take me on; try an fight. I’ll bash you.

VINCENT: (Scared)

I knew it. We should’ve went the other way. Is this the end?

SMALL FRY:

Bash him good.

PUNK 2:

Spray his ass man.

VINCENT:

I think I just went numb?

JOHN: (Serious)

It’s ok, I’m serious. Don’t make me hurt you punk.

EXT. CENTER OF THE ALLEY- NIGHT

THE PUNKS LAUGH AT THE JOKE & MOVE IN. Vincent drops the stick & he feels his way around. THE PUNKS MOVE IN, like a pack of wolves surrounding their dinner.

EXT. CENTER OF THE ALLEY. MIDNIGHT

POW, JOHN PUNCHES HIM QUICK right between the eyes. The big punk holds his face. Frank Calzone comes out of the café & interrupts the battle. THE PUNKS TAKE OFF & Frank Calzone goes back into the restaurant.

BIG PUNK: (Mad)
You little bug! You got me good.

JOHN: (Nicely)
Huh got you.

FRANK: (Yells)

Hey you, leave those people alone, bunch of dead beats!

JOHN:

Next time you punks won’t be so lucky coppice, now scram!

VINCENT:

That was amazing. Where did you learn to throw like that?

JOHN:
I learned a few things here & there. I got it from my pops.

VINCENT:
Wahoo! Remind me to bring you everywhere we go in this town.

JOHN:
It was nothing.

INT. SAMMIES CAFE- MIDNIGHT

VINCENT CELEBRATES & THE GUY MOVE INSIDE. John & Vincent walk up and enter into Sammie’s Café. Vincent holds the door as John walks inside. Vincent slams the door as THEY ENTER INSIDE SAMMIE‘S GUEST AREA.

INT. SAMMIES CAFE- NIGHT

A women & her child hurry inside. Vincent holds the door open. THE LITTLE BOY RUNS UP to a stuffed animal machine & points at the toys. John looks & sighs. The boy gets happy & HIS MOTHER POPS A QUARTER IN THE SLOT.

TOMMY’S MOTHER:
Now Tommy, hurry inside, so we can get a good seat.

TOMMY: (Begging)

Mommy, mommy, mommy look I see, a toy. Please can I play one game?

TOMMY’S MOTHER:

Ok this time, just one.

TOMMY: (Glorious)
Yea!

JOHN:
Hey Vincent where are you?

VINCENT: (Hysterically)
I’m down here. I’m going to try to get a free meal. I’m only ten years old.

JOHN:
Vincent you’re crazy; it’ll never happen. Get off you’re knees.

VINCENT:
What it could happen. Just act like you’re my older brother.

INT. SAMMIES CAFE- NIGHT

THE MACHINE LIGHTS UP & Tommy jerks the joy stick. John looks back & then down. Vincent has tucked his arms in his shirt, on his knees & a lengthy mustache. Vincent gets up off his knees. JOHN GETS A HEADACHE.

INT. SAMMIES CAFÉ- NIGHT

VINCENT SEARCHES WILDLY FOR A DELICIOUS AROMA, which makes the hairs stand up on the back of his neck. HE RUBS HIS NECK & PUTS His finger to his lips and he says shush like a wild child, then he drools madly.

VINCENT: (Dastardly)
Shush, where’s that delicious smell coming from?

JOHN:

Vincent is you all right?

VINCENT:

Sniff, sniff.

JOHN:
Vincent it’s just pizza.

VINCENT: (Exaggerate)
I love pizza.

JOHN:
Snap out of it; everybody loves pizza. Vincent you’re a goofball.

VINCENT:
Was I drooling?

JOHN:

I’ll take that.

VINCENT:
Come on, we should find a seat.

INT. SAMMIES CAFÉ- NIGHT

John looks a Vincent’s face one good time & Vincent snaps out of it. John takes the menu from a wall podium, and they proceed to go inside THE LUNCH AREA OF SAMMIE’S CAFÉ’.

INT. SAMMIES CAFÉ- NIGHT

Inside Sammie’s DINNING ROOM CANDLES ARE LIT & there are a few amount of people. In the kitchen, a chef presses waffle batter in a waffle maker, then takes it out & sends it to a server. SHE SERVES IT TO A CUSTOMER.

JOHN:
This place is awesome. I can’t wait to get some food.

VINCENT:

You remember last time; you ate like a king & didn’t pay.

JOHN:
That shot must still be wearing off because I can’t remember.

VINCENT:
What shot?

JOHN:
Oh nothing, I was probably hammered.

VINCENT:
Luckily you can hit a Soprano or you would’ve been booted. Soapsuds make great dance floors you know.

John:

Vincent, what are you talking about? You’re such a goofball.

VINCENT:

I know we can find a good seat.

Come on.

INT. FLASHBACK- NIGHT

Vincent’s thoughts begin to merge with his memory & JOHN IS HIT WITH An EXTREME BILL. He can’t fork it over, so he washes dishes. HE IS OFFERED FREEDOM, because he can lift his arms & sing Soprano. Everybody’s claps.

INT. SAMMIES CAFE- NIGHT

VINCENT & JOHN FIND A TABLE. A server hands them a breadbasket. John holds up the menu & hides his face. He also notices the VIP table is full of honorable mobsters & fashionable women posing & looking good.

VINCENT:

This place isn’t cheap, but the artichoke dip sounds lovely.

JOHN: (Happy)
Vincent look over at the VIP.

VINCENT:

Are you mad?

JOHN:

I’d like that attention.

VINCENT: (Afraid)

Wow, they are gorgeous, but

it’s not all good, they’re Mobsters.

JOHN:
You don’t say?

Vincent:

Listen I’m going to say it’s your Birthday.

John:

If you want to be something, then you have to start paying attention Vincent.

INT. SAMMIES CAFÉ- NIGHT

John & Vincent look at each other in disbelief. THE WOMEN SMILE & LOOK GLAMOROUS. The mobsters pop bottles, and pour up having a blast. THE WOMEN BAT THEIR EYES & pose as a waiter comes around with champagne.

INT. SAMMIES CAFE- NIGHT

A cork pops. A waiter looks back. Vincent stands & puts his hands out, then claps his hands. John gets embarrassed & a headache. John looks around the room. People look at him. THE WAIT STAFF SINGS HAPPY BIRTHDAY.

VINCENT: (Surprisingly)
What, it’s your birthday! I don’t know if I should tell anyone!

WAITER:

Cool birthday. Birthdays are cool.

John:

It isn’t my Birthday.

VINCENT: (Cool)

You’re getting old man.

WAIT STAFF: (Singing)

Happy Birthday to you, and many more. What’s your name?

VINCENT:
John.

STAFF: (Sing your tail off)
Happy Birthday dear John.

VINCENT:
Now how does it feel kid?

JOHN:

I feel like a goofball.

INT. SAMMIES CAFE- NIGHT

OUT OF THE KITCHEN COMES A WAITRESS with a cupcake & a candle plus free wine. Vincent sits back down & smiles as the server sits the cupcake down & serves them, and then she awaits their order. John looks & groans.

INT. SAMMIES CAFE- NIGHT

John rests his head down & he lifts a finger. Vincent gobbles breadsticks & he drinks wine. The server takes John’s menu. John notices two girls out the corner of his eye looking. JOHN SMILES & LOOKS AT VINCENT.

JOHN:
Can I haves some water please, thank you?

SERVER: (Cool)
A water check.

JOHN:
No that’s it for me.

SERVER:

For you sir?

VINCENT:
The Campanili and a Coke will do.

JOHN: (Excited)
Vincent those girls are staring at us. I’m going to go over there and say hi!

VINCENT:
I don’t know. They look a little stiff to me.

JOHN:

Fine what do you suppose I say?

VINCENT:
Hey give that back.

INT. SAMMIES CAFÉ- NIGHT

THE SERVER TRIES TO TAKE VINCENT’S MENU & he won’t let go. They tussle back & forth. John looks at the table of mobsters, and then at Vincent tussling with the server, then at the door. John RISES up out of his seat.

INT. SAMMIE’S CAFE- NIGHT

JOHN PUTS ON HIS GAME FACE & starts to walk toward the VIP section. On his way, he looks back at Vincent gawking, as the server walks away. John turns back & bumps into a waiter. JOHN LETS HIM BY & PROCEEDS TO WALK TO VIP.

INT. SAMMIES CAFÉ- NIGHT

John walks into smoke, which rises up in his path. JOHN COUGHS & WAVES THROUGH THE SMOKE. He overhears a conversation. When the smoke clears A TABLE FULL OF MOBSTERS APPEAR. John gets surprised. John coughs & waves again.

INT. SAMMIES CAFE- NIGHT

A MOBSTER STANDS UP & LEAVES, before John can introduce himself. As he walks out a Laser follows with his eyes. John pauses for a sec & the wise guys continue to toast and look good. JOHN TRIES TO GET A HANDSHAKE.

FRANK CALZONE: (Proud)

Take it easy. I want everything. I win always. That’s the truth.

GOON: (Jealous)

Well you’re the boss.

FRANK CALZONE:

Laser will take care of the bill. I’m going home. I need a back rub.

LAser: (Serious)

Put your hand away dishrag, if you ever want to use it again.

JOHN:

Huh?

LASER:

Who’s this dishrag pal?

John: (Confident)

I’m John Redone.

INT. SAMMIES CAFE- NIGHT

FRANK CALZONE’S CIGAR SMOKES ON THE TABLE. John coughs & waves his hand. Laser puts it out & sits down in the boss’s seat. He dumps the ashes. A waiter serves more drinks. Pauli & Reuben look at Laser gets cozy.

LASER: (Sharp)

What’s your business over hear dipstick? I mean John.

John: (Confident)

A job & you guys.

LaSEr: (Jokily)

Hear that Pauli & you hear that Rueben? He wants to be one of the guys.

WaitER: (Strong)

Would you like more Mascoto sir?

RUEBEN: (Stern)

Yes I hear him Mr. Laser.

WAITER:
Here, let me unscrew that for you.

LaSEr:

Who’s your buddy over their? Looks like he can’t do anything right.

John:

Oh, that’s my pal Vincent Carmichael. He’s a real winner.

INT. SAMMIE’S CAFE- NIGHT

John glances back as a server sits Campanili & a drink down. VINCENT SLURPS HIS STRAW. Rueben whispers something in Laser’s ear. John is surprised. RUEBEN TAKES OFF. The bottle pops & the waiter pours up a glass.

A server comes around with ordure’s, but Laser shoes her away. JOHN FOCUSES.

LASER:

What is it John that you know how to do, extortion, launder what?

JOHN: (Confident)
I can pretty think quick, and I know how to stand up for myself.

LASER:

Hum you don’t say, and what about your friend, what can he do?

JOHN:

Good friends are hard to come by. Vincent, well he’s my friend sir, and we both need a gig.

VINCENT LOOKS AROUND THE ROOM to see If anyone is watching him suck up Campanili.

LaSEr:

Well, I don’t know. I have to see what you’re about first coppice?

JOHN: (Sad)
Please sir I’m desperate.

LASER:

Well you came just in

Time. The boss’s cousin is getting married. Be at the chapel on East 5th St. Meet up with the families at 10 am. & don’t be late Coppice? Get out of my face dipstick.

VINCENT: (Solo)

What’s happening on over there?

VINCENT SPIES THROUGH HIS GLASS CUP AT JOHN. John starts walking back over proud.

INT. SAMMIES CAFÉ- NIGHT

VINCENT SEES JOHN COMING, AND TAKES A BITE of his Campanili, then a slurp of his Coke. John sits down, crosses His Legs, and leans back, and then Leans Forward. VINCENT SWALLOWS WHAT’S IN HIS MOUTH WITH A GULP.

JOHN: (Happy)

Vincent I got some real good news. I got a job.

VINCENT:
Hum?

JOHN: (Serious)
I got us a job dill hole.

VINCENT:
What do you mean us?

JOHN:

Both of us. It’s time for you to do something greater. Remember this from this day on.

Vincent:

Wait just hold on a minute. What if something bad happens?

JOHN:
Don‘t tell me your scared little buddy.

Vincent:

Scared me, please. Yeah right, so um, when do we start?

INT. SAMMIES CAFE- NIGHT

The server sets the bill down. John looks up at her, and he smiles. VINCENT GETS A HEAD ACHE. Vincent loads up on bread sticks & he leaves a tip. VINCENT & JOHN GET UP & leave.

EXT. WEDDING CHAPEL ON EAST 5TH St. SUNRISE

THE NEXT MORNING THEIR AT EAST 5th across the road from a chapel. They show bright & early, right on time as a Mob walks down the sidewalk. Cars pass at a busy intersection & honk as the Mob whoops & hollers gallantly.

JOHN:
Thanks for letting me borrow this suit & it’s snazzy. You to.

VINCENT:
Oh, give it up. I’ve been saving this one for a special occasion.

JOHN:
Soon as this traffic dies down we can cross the road.

MISER: (Angry)

You ladies hurry it up. We’re almost to the chapel.

YOUNG MAN: (Arrogant)

If you were a man, you’d say that to my face. Now listen up…

MISER:
Look here punk, what did you say?

YOUNG MAN: (Afraid)

I said you’re the one that sounds like a women, always complaining.

MISER: (Sharp)

 it‘s time to take out the

 Garbage.

EXT. WEDDING CHAPEL ON EAST 5TH St- DAY

The mob walks down toward the chapel. The mob uproars with a loud oh. Two goons grab the young man & he yells let go. The Miser looks the young man in his eye. The goons force the young man up the chapel steps.

EXT. WEDDING CHAPEL ON EAST 5TH St- DAY

In the mist of the crowd, A LITTLE BOY POKES HIS HEAD OUT, trying to stick up for the young man; he is slung to the ground. A little girl helps him up, and he dusts himself off a bit, then he crosses his arms.

LITTLE Boy: (Yelling)

Hey, why don’t you stop! You two let go!

MISER:
Somebody shut that kid up.

LITTLE GirL: (Thoughtfully)

Are you ok? Let me help you get off the ground.

LITTLE Boy: (Fiercely)

I don’t need any stinking help. What I look like a cripple?

LITTLE Girl: (Arrogant)

You want me to help you or not, because I can leave you alone?

LITTLE BOY:

Sure, my names Johnny.

LITTLE GIRL:

My name is Alexa Areli. Nice to meet you.

JOHNNY: (Furious)

They’re a bunch of big fools.

You think?

EXT. WEDDING CHAPEL ON EAST 5TH St- DAY

Cars pass as Johnny looks their way, and then the kids shake hands. Alexa helps dust Johnny off. Johnny sticks his arms out in an outrage as THE MOB CARRIES HIS BROTHER INSIDE the chapel door helping him up.

EXT. WEDDING CHAPEL ON EAST 5TH St- DAY

JOHNNY TAKES ALEXA BY THE HAND, and he drags her down the sidewalk and up the stairs of the chapel. THEY HURRY INSIDE THE CHAPEL to see the wedding ceremony escalate.

ALEXA:

Why don’t you just let them know how you feel?

JoHNNY:

I’m not too good at talking to them, but you’re a girl you could do it, let’s go.

ALEXA ARELI:
Well what’s the matter with him?

JOHHNY:

All my brother needs is a good friend & he‘d be ok.

VINCENT:
I have a feeling something serious is taking place. What do you think?

JOHN:

I think we’d better make it in, before the opening ceremony.

VINCENT:

I think so too.

JOHN:

Were almost inside look alive.

EXT. WEDDING CHAPEL ON EAST 5TH St- DAY

JOHN & VINCENT LOOK AS TRAFFIC SLOWS DOWN, and comes to a stop. The crosswalk changes, and THE GUYS CROSS THE ROAD, and they make it inside the chapel door.

INT. WEDDING CHAPEL ON EAST 5TH St- DAY

IN THE FOYER, THE GUYS ARE ROUGH HOUSING Johnny’s brother, holding him down on the ground, and giving him a pink belly. He squeals and chuckles*.* The Kids come in through the door & THEY SPEAK UP FOR HIM.

MISER:

You want to run your blasted mouth, I’ll teach you a lesson!

JOHNNY’S BROTHER: (Pleading)

No stop please, let me go.

MISER: (Exaggerated)

Wahoo yeah, pink belly!

SLEDge:

I bet he’s going to remember this one for a long time.

JOHNNY: (Screaming)

Leave him alone!

Alexa:

Yeah!

MISER:
Hush kid. Do something nails?

NAILS:

What’s up kid? Shut up.

JoHNNY: (Serious)

Stand aside this might get ugly.

INT. WEDDING CHAPEL ON EAST 5TH St- DAY

Nails makes his way toward the kids rolling up his sleeve. NAILS LAUGHS as he gets ready to shut the kids up. Johnny and Alexa get frightened. All of a sudden the door busts open, AND JOHN REDONE SAVES THE DAY.

INT. WEDDING CHAPEL ON EAST 5TH St- DAY

THE DOOR HIT’S NAILS HARD & knocks him down. The kids get afraid. Sledgehammer hurtles Nails & John gives him a swift roundhouse kick to the chest & knocks him strait back into a plant. THE KIDS RUN TO A CORNER.

INT. WEDDING CHAPEL ON EAST 5TH St- DAY

Guests enter the foyer and try to break it up, but a family brawl breaks out. It’s like a country western saloon as both sides throw punches & takes them. A body flies breaking a vase, then hangs onto a curtain it rips.

INT. WEDDING CHAPEL ON EAST 5TH St- DAY

The Miser corners the kids & JOHN MAKES HIS WAY OVER SHOVING BODIES. John fights his way to the other side giving blows & smashing heads. VINCENT CRAWLS OUT from under a dog pile screaming toward the cornered kids.

INT. WEDDING CHAPEL ON EAST 5TH St- DAY

John comes in between the kids & the Miser. He runs up & John blocks a punch & gives him a hard right to the abdomen & pulls his shirt over his head, then John pushes him into a corner away from the kids.

INT. WEDDING CHAPEL ON EAST 5TH St- DAY

JUST THEN A BRIDE OPENS THE DOOR to see what is going on & a body flies across her face. She screams. Everybody stops in mid-swing & the two goons get up & scramble away. John dusts off his jacket as the room clears.

INT. WEDDING CHAPEL ON EAST 5TH St- DAY

VINCENT CRADLED OVER THE KIDS in the corner protecting them with his body, so no harm can come their way. The kids peer over Vincent’s arm to see what’s up. John walks up & HE puts his hand on Vincent’s shoulder.

INT. WEDDING CHAPEL ON EAST 5TH St -DAY

Vincent lifts his head slowly. He has a black eye and John is surprised. Alexa gives Vincent a big kiss on the cheek & Johnny is steamed. Vincent stands up & straitens his jaw. John smiles & HE gets a Big hug.

JOHN:

Vincent are the kids ok?

KIDS: (Simultaneously)

Yes.

VINCENT:
Fortunately they’re ok.

JOHN:
Your eye.

Alexa:

You’re a hero Vincent.

JoHNNY:

Yeah he’s ok.

VINCENT:
It’s my ego that’s really bruised.

JOHNNY:

Thanks again Mr.

John:

We had better get inside. The ceremony is starting.

INT. WEDDING CHAPEL EAST ON 5TH St -DAY

John helps Vincent out the CORNER dusts him off & wipes him down. Johnny scurries in & Alexa turns & waves as she runs inside. They enter into the sanctuary accordingly. THE ROWS ARE FILLED WITH FRIENDS & FAMILY.

]

INT. WEDDING CHAPEL EAST ON 5TH St- DAY

THE GUYS JUMP IN LINE OF GUESTS. Vincent looks to his right. He’s beside one of the most gorgeous girls ever. His eyes pop. She looks strait. Together they walk down the isle, then they are seated UP FRONT.

INT. WEDDING CHAPEL ON EAST 5TH St- DAY

The minister at the alter, and the groom below await his bride. ALEXA COMES DOWN THE ISLE throwing flowers followed by Johnny the ring bearer. FINALLY THE LOVELY BRIDE strolls down the isle on her father’s arm.

INT. WEDDING CHAPEL ON EAST 5TH ST- DAY

Vincent coughs & then he peers over at the gorgeous girl. THE GORGEOUS GIRL LOOKS as the minister joins the two families in holy matrimony. John looks at Vincent and bumps his elbow. VINCENT PUTS HIS HEAD STRAIT.

Vincent:

John I want to thank you for what you did back there. That first guy was so huge I’m still sizing him up.

John:

Be quiet and follow my lead or were going to miss the ceremony.

Minister: (Tired)

We’re gathered here today, to witness the matrimony between these two beloved people, Alexander Hargrove & Rachael Areli. By the power invested in me, I now pronounce you Mr. and Mrs. Hargrove. You may kiss.

INT. WEDDING CHAPEL ON EAST 5TH St- NIGHT

The bride & groom kiss. The crowd cheers. A big goon lifts & kisses the groom. The big goon puts him down & the father welcomes new family with hugs. The guys look from the row as the father kisses cheeks & shakes hands.

BIG GOON: (Happy)

Aye welcome to the family boy. Glad to have you around.

GROOM:

I appreciate your hospitality, but can you put me down?

BIG GOON:
Are you leaving us, before you go; I’d like to say thanks?

GOON 5:

You big klutz did you break him, like the last one? Did you?

BRIDE’S FATHER:
That’s my sweetheart, and whose the lucky guy? Come here you.

BRIDE:
Oh dad stop, that’s enough.

VINCENT:

These moments always make me cry.

JOHN:
Just relax.

INT. WEDDING CHAPEL ON EAST 5TH St- NIGHT

THE BRIDE & GROOM KISS AS CAMERAS FLASH. A big bulb flashes, their eyes pop & they are stunned for a second. The guys smile & clap. Vincent’s starts to weep, so he acts brave.

John looks at the bride like she’s hot.

INT. WEDDING CHAPEL ON EAST 5TH St- NIGHT

The bride’s family gets together for a

PHOTO: Mom, DAD, Alexa, Nola, the big goon, the twins, aunt & angry uncle, nice sister, the handsome brother & his wife, niece, nephew, grandma, godfather & the god mother.

INT. WEDDING CHAPEL ON EAST 5TH St- NIGHT

THE GROOM’S FAMILY GETS TOGETHER, FOR A photo: dad, grandma, edgy uncle, aunt, brother & sister, cousin & a baby, two baps, A jock, his stern god father, and a

GOD mother. The family merges for a photo.

INT. WEDDING CHAPEL ON EAST 5TH St- NIGHT

THE BRIDE’S FATHER GRABS THE MICROPHONE & does a little dance & starts to sing as the bride & groom are watched over by everybody around. A quartet sings a song on top the stage. THE CHEF BOY R DEE ROLLS IN A CAKE.

INT. WEDDING CHAPEL ON EAST 5TH St- NIGHT

The groom’s sister pops out of the cake.

THE QUARTET AGAIN SINGS A TUNE. His sister climbs down out of the cake. The groom goes crazy, and HE PICKS HER UP FOR A BIG HUG.

INT. WEDDING CHAPEL ON EAST 5TH St- NIGHT

A spotlight on the BALCONY and a handsome member of the quartet sings a tune. He seems to lift right off the ground like a bird, THEN THE GROUP PULLS HIM BACK TO EARTH.

INT. WEDDING CHAPEL ON EAST 5TH St- NIGHT

THE BRIDE’S FATHER STARTS TO DO A DANCE. The big goon grabs the groom, and he pulls him near with a one-arm hug. THE QUARTET SINGS ANOTHER TUNE FOR THE CROWD.

GROOM’S SISTER: (Surprisingly)

I came all the way from Stat on Island; where’s the pizza?

INT. WEDDING CHAPEL ON EAST 5TH St- NIGHT

Two African princesses in the row watch & chat. A BEAT UP NAIL TRIES TO DANCE. The two Baps crush his spirit to bust a move. HE BEGINS TO CRY LIKE A BABY RUBBING HIS EYES.

African princess 1: (Fabulously)

I heard Mrs. Hargrove is living on easy street. She maxed her credit.

African princess 2: (Ghetto)

Girl why isn’t she stressing?

AFRICAN PRINCESS 1:

Don’t know, she should be boiling over with feelings of a dropout.

AFRICAN PRINCESS 2:

Why is he popping his collar?

AFRICAN PRINCESS 1:

She should quit while she ahead. I need to question her expenses.

AFRICAN PRINCESS 2:

Probably Giorgio Armani taste.

AFRICAN PRINCESS 1: (Ghetto)
What does he think he doing?

AFRICAN PRINCESS 2:

I don’t know, but whatever he doing it can’t hurt any worse.

AFRICAN PRINCESS 1:

I’m feeling that okay.

INT. WEDDING CHAPEL ON EAST 5TH St- NIGHT

THE BAPS LAUGH & BOOGEY. The minister boogies down. A beat Nails bow guards through the isles past the Baps, and

HE REALLY GETS DOWN DOING A SPIN MOVE.

INT. WEDDING CHAPEL ON EAST 5TH St-MIDNIGHT

They roll out the red carpet & everybody heads out the front exit. A thief quickly slams the exit door & the crowd gasps. The thief swiftly makes his way through the crowd bagging all the money & accessories.

INT. WEDDING CHAPEL ON EAST 5TH ST-MIDNIGHT

THE THIEF CLIMBS ONTOP THE BALCONY and he finds a rope. The thief swings & while in mid air, he snatches the diamond ring out of Johnny’s hand, before it’s handed over.

THE THIEF SWINGS OVER TO A WINDOW.

INT. WEDDING CHAPEL ON EAST 5TH St- MIDNIGHT

THE THIEF BREAKS THE WINDOW, which breaks the silence & the quartet, does another tune from the balcony. A quartet member sings a bass drop. The bride’s father takes her hand & he ushers her down off the stage.

INT. WEDDING CHAPEL ON EAST 5TH St- MIDNIGHT

The bride’s father starts to dance & sing the rest of the song. Everybody is SAD & DEPRESSED. The bride’s father points to the broken window, and THE SUN HAS GONE DOWN & it‘s almost morning.

INT. WEDDING CHAPEL ON EAST 5TH St- MIDNIGHT

The quartet sings a tune. At the table of refreshments, JOHN DRINKS COFFEE & the punch is spiked. Everybody moves slowly on the dance floor. THE BRIDE’S FATHER HOPS on stage & does a little dance & reads karaoke.

GROOM:

Dastardly.

BRIDE: (Screaming)

He’s got my diamond!

FRANK CALZONE: (Sincere)

It is all right; we will get them

Back, I promise.

INT. WEDDING CHAPEL ON EAST 5TH St- NIGHT

THE QUARTET SINGS ANOTHER TUNE. The quartet does a low bass drop over the top. Up on stage a karaoke sing along is rotating fine. THE GROOM’S MOM & THE CHEF ARE DANCING.

INT. WEDDING CHAPEL ON EAST 5TH ST- NIGHT

Vincent checks out the gorgeous girl who DANCING with the big goon. Vincent taps him on the shoulder to try & snatch her away. SHE GIVES IT UP, and the big goon walks off.

INT. WEDDING CHAPEL ON EAST 5TH St- NIGHT

A straggler busts open the door. The crowd gasps, and the fire alarm goes off, but John has it under control, grabbing the straggler & throwing him out, serving his job.

VINCENT:

May I cut in this dance?

BIG GOON: (Whimper)

I never get a chance. Awe it’s not fair, I never get the girl.

GORGEOUS GIRL:

It’s ok, fair and square. Let him have a chance ok.

VINCENT: (Arrogant)

Step aside fish fry & let me in.

BIG GOON: (Serious)

Looky hear. I’ll catch you outside chicken boy, mind if I do.

STRAGGLER: (Screaming)

Son of a Gun! Wait there’s more!

JOHN: (Fiercely)

Oh’ no you don’t buddy, not this time.

INT. WEDDING CHAPEL ON EAST 5TH ST- NIGHT

UP ON STAGE THE QUARTET SINGS A TUNE. The bride’s father takes the microphone & sings as the quartet harmonizes over the top. JOHN LOOKS AND HE DRINKS TO A JOB WELL DONE.

INT. WEDDING CHAPEL ON EAST 5TH St- NIGHT

HALF OF THE QUARTET SINGS A TUNE & the other half does a bass drop. The bride’s father gives the mic another blast. The quartet harmonizes together. The bride’s father sings as THE RED CARPET ROLLS OUT AGAIN.

EXT. WEDDING CHAPEL ON EAST 5TH St- NIGHT

They lead each other outside the chapel. THEY ARE ESCORTED BY CHEERING, the throwing of rice, a valley of guest, and friends. As the limo pulls up, John and Vincent look.

A SLIGHT DRIZZLE BEGINS TO FALL.

EXT. WEDDING CHAPEL ON EAST 5TH ST- NIGHT

The bride tosses the bouquet & Vincent jerks around trying to catch it. THE BRIDE & GROOM PART IN A LIMO. The big goon catches the bouquet & the mob take Vincent hostage. JOHN IS TOO BUSY TALKING TO HIMSELF TO NOTICE.

VINCENT:

I got it, I don’t got it, I got it awe!

BIG GOON: (Mean)
I’ll take that. Hum smells sweet like you.

John: (Happy)

You Know Vincent one day, I’m going to have it just like this. I mean every thing a man could want. A picture wedding, don’t you think?

EXT. WEDDING CHAPEL ON EAST 5TH St- NIGHT

VINCENT HAS BEEN TAKEN HOSTAGE. He’s all tied up & there’s no way he can get free. Lightning flashes as John hurries to his rescue, waving his hand trying to catch their attention. It thunders.

VINCENT: (Afraid)

Guys, I don’t need any more trouble, so quit that.

John:

Hey, get your hands off him,

Vincent!

SLEDGE :

Or else what?

JOHN: (Serious)
Just do it.

NAILS: (Jokily)

This fool said let my friend go; not exactly dishrag.

FRANK CALZONE:

So you’re the guy that roughed up my friends Hahn? I’ll teach you.

SLEDGE:

Do you know Laser? He did

Send you, didn’t he?

John:

Yeah I know Laser. I handled the job like he wanted me too.

EXT. WEDDING CHAPEL ON EAST 5TH St-NIGHT

Lightning flashes as Vincent shakes in his pants & the mob laughs. Sledge pulls Nola aside. It thunders & he tosses her to John. John looks surprised.

EXT. WEDDING CHAPEL ON EAST 5TH St- NIGHT

John grabs Nola by the arm. NOLA SPINS AROUND & jerks away from John, taking up a karate stance. The goons laugh & lightning flashes. JOHN LOOKS AT THE GANGSTERS. Sledge mean mugs John & smiles. Thunder crashes.

Nola: (Serious)

Hands off jerk; I know Jujitsu.

JOHN: (Confident)

Tell me exactly what you want from me?

NAILS: (Sharp)

Something that is worth more than your friend is.

JOHN:

Like what?

NAILS:

First, you might want to take this payment to a job well done.

SLEDGE: (Rough)

Yeah, your contributions go along way in the neighborhood.

NAILS:

Some diamonds came up missing, and I think you need to retrieve them.

JOHN:

I suppose I can help, but you have to let him go.

EXT. WEDDING CHAPEL ON EAST 5TH St- NIGHT

THEY FLING A ROLL OF MONEY TO JOHN & he catches it with one hand. John opens his hand looking at the money roll. JOHN LOOKS BACK AT THE GANGSTERS. The rain begins to seep & drip. John shakes in his boots.

EXT. WEDDING CHAPEL ON EAST 5TH St- NIGHT

Vincent speaks as the mob begins to turn. Lightning flashes. Vincent tries to get free, but he can‘t. They gag & throw him into a car. Thunder crashes as a goon thuds the back of a car, and the car takes off.

Vincent: (Yelling)

What have you gotten us into John? You criminal. You scoundrel.

FRANK CALZONE: (Sincere)

If you ever want to see Mr. Carmichael again, I suggest you get a move on to your new gig.

JOHN:

Hold up fellas. Lets make a deal right now. I’ll go get the diamonds.

FRANK CALZONE:

Bring them to me.

JohN:

Where can I find them?

FRANK CLAZONE:

Expect a call tomorrow, and then you’ll see what’s up. Say goodbye fellas.

GOONS: (Simultaneously)

Bye, bye.

EXT. WEDDING CHAPEL ON EAST 5TH St-NIGHT

POLICE CARS PASS BY. It rains a little harder as the goons hop in cars & drive off. John & Nola left standing outside the chapel, rain dripping off Nola’s umbrella.

Nola smirks & shrugs her shoulders. A CAB PULLS UP & they get in & take off.

John: (Serious)

If they harm one hair on Vincent’s head, I promise they’ll be sorry.

Nola: (Passionate)

So what do we do now?

John:

There‘s something I have to do.

NOLA ARELI:

Fine with me.

THE CABBY PEERS THROUGH THE MIRROR & smiles, and then he turns on some village music.

JOHN:
So you are?

NOLA: (Passionate)

Nola and I don’t have time to play hook up, you understand?

JOHN:
G’s I don’t understand.

NOLA: (Passion)
Listen they said they’d call, so we’re just going to have to wait.

JOHN SIGHS and he looks out the window. The cab comes to a screeching holt in the rain.

JOHN: (Scared)
What, what is it?

CABBY: (Jerk)
Sorry about that.

They pull up to Father Isaac’s chapel. JOHN KNOCKS & the door opens. John is confused.

NOLA:

What next?

John: (Excited)
it‘s now or never. Come on lets go inside.

NOLA:
Hum are you sure?

JOHN:
Come on.

THEY WALK INSIDE THE CHAPEL and into the sanctuary, then in front of the alter.

Nola:

These places always crept me out.

John:

This place saved my life.

JOHN KNEELS DOWN & he begins to search all over, for the holy water to rinse his hands.

JOHN: (Passionate)

It’s times like this, when I say forget it & have a drink.

Nola: (Thoughtfully)

You being a mobster, you can’t let it get to you like that, can you?

JOHN:

No who said anything about that?

NOLA:
Just be quiet and pray.

Father Isaac opens the door. ISAAC SEES THEM PRAYING & he thinks how precious.

JOHN & NOLA: (Simultaneously)

Our Father which art in heaven, Hallowed be thy name. Thy Kingdom come. Thy will be done in earth, as it is in heaven. Give us this day our daily bread & forgive us our debts, as we forgive our debtors...

FATHER ISAAC: (Loud & Clear)

Who goes there? Who are you? Separate from this place!

John & Nola look up. Nola jumps to her feet.

John rises up & they both walk toward Isaac.

John:

It’s just me Father Isaac. We’re in trouble & I got no place to go.

FATHER ISAAC:

You two look so precious. Now that I have my glasses on.

John:

This is Nola, she came with me.

NOLA:
Hi ya.

The pastor lights a candle & he huffs. THE YELLOW CAB HONKS LOUD OUTSIDE.

FATHER ISAAC:

Tomorrow is near. Son you are always welcomed to stay.

JOHN:

Look there’s the cab again.

NOLA:

Huh what?

John doubles back & THEY RUN TO JUMP INTO THE CAB & they take off strait forward.

Nola:

Hum. I have a place we can go.

JOHN: (Quickly)
Quick turn the cab around.

THE CAB DOES A U-TURN in the middle of the street. The cab pulls off & they ride.

John:

So you’re saying I’m inviting?

Nola:

Yes if you’re good; you can make coffee.

JOHN TAKES NOLA’S HAND & puts it on his chest. Nola’s eyes light up in the cab.

Nola:

What, what is it?

JOHN: (Passionate)
Are you prepared to save Vincent?

NOLA: (Serious)
Maybe, if it’s true what they say, about you John Redone. What?

JOHN:
I guess; I don’t know, I’m tired.

John yawns, while NOLA GOES THROUGH HER PURSE & finds make-up & puts it on her face.

Nola sits back & thinks to herself, while

JOHN LEANS BACK, and he snores in the seat.

NOLA: (V.O.)

I wonder if he still wants coffee.

JOHN: (Snores)
…

NOLA:

Wake-up, you still want coffee?

John: (Grumpy)

Sure coffee sounds nice.

The cab pulls up. JOHN PAYS THE FAIR & they get out. The cabby sticks his hand out.

CABBY:
Tip.

JOHN:
I think not.

John slams the door & THEY WALK UP TO AN APT. John & Nola bust in the door kissing.

NOLA:
You should have gave him a tip.

JOHN:
One lump in my coffee.

NOLA:

What?

John:

That’s how I like mine brewed.

JOHNS LOOKS AT NOLA’S CURVES as they walk inside. Nola turns up the fireplace.

Nola:

How about two?

A bulb turns on and VINCENT IS GAGGED & tied to a chair, surrounded & pleading for life.

SLEDGE: (Serious)

So what should we do to him first boys? Dump him in cold water.

GOON 5: (Serious)

I think we should cut off his ears & make pepperonis out of them.

NAILS: (Serious)

Leave him alone, let the boss take care of him; that‘ll teach him.

VINCENT: (Scared)
Huh?

The goons laugh & VINCENT CRIES LIKE A BABY, while John & Nola lay in the bed bushed.

JOHN:

I doesn’t have to be like this. I got my best friend kidnapped.

NOLA: (Mad)

What are you complaining about now?

JOHN:

Vincent’s gone & I think I’m the one to blame. I messed up big.

Nola: (Passionate)

Don’t beat yourself up about it. It’s not like you’re a chicken.

JOHN SITS UP on the edge of the bed & rubs his head, then Nola raises up behind him.

JOHN:

You think so Hahn?

NOLA:

Yeah I do.

JOHN:
We still have to save Vincent, no matter what it takes.

NOLA:

Well we have to take it slow & you need to quit thinking about it.

JOHN:
I don’t need to quit thinking about it. He’s my friend for sure.

NOLA WALKS TO THE END OF THE BED and does a sexy dance, John roars like a T-Rex in heat.

NOLA: (Passionate)
What can I do to get your mind off Vincent & on what really matters.

JOHN REDONE: (Roars)
Well you should um roar…

NOLA ARELI:
Purr.

JOHN: (Turned on)
Oh.

Nola pounces on John in the bed. JOHN’S FATHER LOOKS AT A PHOTO of his beloved.

JOHN’S FATHER:

Oh John where could you be? I hope you’re not in trouble. I shouldn’t be too hard on you. Only if your dear mom were alive, things would be a little bit different. Come home John, come home now.

INT. NOLA’S PLACE- TWILIGHT

Nola rests Good, but JOHN IS RESTLESS. John hears Vincent’s voice, still in his head & HE DREAMS OF THE WORST EVENTS: Vincent being taken hostage, Vincent’s funeral & standing over Vincent’s shallow grave site alone.

INT. NOLA’S PLACE- TWILIGHT

John awakes, and he sits up in the middle of the night. JOHN CHECKS THE ALARM CLOCK & it’s 4:45 am. Nola sleeps peacefully on her side as JOHN CREEPS OUT OF BED to use the bathroom. He washes his face in the mirror.

INT. NOLA’S PLACE- SUNRISE

John climbs back into bed & closes his eyes. The morning rolls in like a Harley & Nola is already cooking breakfast. John awakes after a long night of sleep. He catches a drift of food from the kitchen, and it is pleasing.

INT. NOLA’S PLACE- TWILIGHT

Nola comes tHROUGH the door, with a frying pan still sizzling. JOHN SITS UP IN BED, then climbs out, and he gets dressed. John sits down at the dinner table & Nola serves up HOT FRENCH TOAST ON A PLATE.

Vincent:

What have you gotten us into John? You criminal. You scoundrel.

Nola:

Wake up sleepy head.

JOHN:
It smells delicious.

NOLA:

I hope you like French toast.

JOHN:
Mm good.

INT. KITCHEN TABLE- DAY

John cuts into his French toast. NOLA LOOKS AT JOHN, she pours coffee & adds two lumps of sugar, then she sets it down next to John. HE TAKES A SIP & CONTINUES TO EAT.

JOHN:
It’s a great thing, you know how to cook well.

NOLA:
You want more coffee? It‘ll help you wake up?

JOHN: (Nicely)
Yes please.

NOLA ARELI: (Thoughtfully)
Here you go.

JOHN:
Thank you.

NOLA:

Can I ask you a question?

JOHN REDONE:

Go ahead shoot.

NOLA ARELI:

What’s do you mean I cook well?

JOHN:
You do, why?

NOLA: (Scared)
No reason. What are we going to do about Vincent? Should we get help?

INT. KITCHEN TABLE- DAY

NOLA SITS DOWN OPPOSITE OF JOHN WITH A MUG. John takes a sip & Nola looks & takes a sip. John eats. JOHN STOPS TO TAKE A SIP & Nola looks, then takes another sip of hers.

The coffee maker boils. John looks UPt, then at Nola. John sits his mug down.

John: (Serious)

No one has to know about this; it’s between us, understand?

Nola:

I just thought we could use a little help.

JOHN:
Well we don’t need help.

NOLA:
Oh.

Silence for a bit at the dinner table. NOLA TWIRLS HER HAIR, and John eats up his food.

Nola: (Hysterical)

I mean I’m so scared. I’ve never been in a situation like this.

John: (Calmly)

I have a plan. Don‘t be scared. It’s ok.

NOLA:
Would you like me to fix you some more coffee?

JOHN:
Yes thank you.

Nola gets up and walks over to the coffee maker. JOHN NOTICES HER SHAPE as she passes.

JOHN:

Mm Mmm, it sure taste good.

NOLA:

It was the least I could do.

ENT

The toaster pops & THE COFFEE MAKER BOILS. John gets up & fools with the coffee maker.

NOLA:
There’s my toast.

JOHN:
How does this thing work?

NOLA:

Let me show you how dumb, dumb.

JOHN REDONE:
It’s not me it’s your machine.

NOLA CROSSES JOHN & pulls out the container. Nola’s cell phone rings as she pours coffee.

JOHN:
Quick get the phone.

NOLA:
It’s probably a bill collector. They always call at this time.

JOHN:
It could be Vincent.

NOLA:
Hold on. Hello, this is Nola, Laser. You don’t say.

He leans on the counter. THEY CONNECT EYES & john sips coffee as she talks at the table.

Nola:

What, the boss wants to meet us?

JOHN: (Surprised)
Hum.

NOLA:

But what about. Fine we’re there.

JOHN SITS HIS COFFEE DOWN & stands up strait. Nola hangs the phone up & stands.

JOHN:
So what did he tell you?

NOLA:
He said the boss wants to meet us.

JOHN: (Serious)
What do you know about that? The boss is he a nice guy?

NOLA: (Serious)

I don’t know anything, but I do know, I can’t trust you, when it comes to protecting people.

Nola throws herself in his arms. JOHN LOOKS UP, then John grabs hold of Nola’s arms.

NOLA: (Hysterical)

Oh John, I’m so scared. I don‘t know what’s going to happen?

John: (Serious)

It’s going to be alright.

NOLA: (Passionate)

You promise nothing will happen to me? I have to trust you.

JOHN: (Serious)

I promise they won’t lay a finger on you. Look, I promise you.

THE TWO CONNECT WITH A KISS, then gaze into each other’s eyes and they kiss again.

JOHN: (Surprised)
What is this all about?

NOLA: (Passionate)
Everything you do.

John picks up the phone and calls his dad NOLA HURRIES UP & gets belongings together.

John:

I have to do something first.

NOLA:
Okay.

The answering machine picks up as JOHN’S FATHER FIXES THE OLD PICK UP OUTSIDE.

John: (Soliloquy)

Dad hi. It’s your son. The one you kicked out. Listen, I’m in trouble. I can’t say anything about this to anyone. I need to tell you this, but I’m sorry I turned my back on you.

NOLA:
Who was that?

JOHN:
The cabby. Lets go.

NOLA:
I think not.

John drags her out of the door & it closes. It opens back up & Nola grabs her purse.

NOLA:
I forgot my purse.

JOHN: (Yells)
Come on!

NOLA: (Yells)
Hold on I’m coming!

JOHN: (Yells)
I‘m waiting!

INT. SAMMIES CAFÉ- DAY

Guided by a waiter through a fish tank & on the other side a violinist serenades a flambé. Champagne pops then pours, still fizzling people toast to life. The waiter holts & directs John & Nola to a VIP.

INT. VIP SECTION- DAY

In the VIP a gambling spot unveils, complete with a blackjack table, slot machines, pinball & a crap table. A person is being thrown out a side door for having too many debts and being hammered all the time.

INT. VIP SECTION- DAY

A goon in each corner as John & Nola walk into the VIP & there sits Frank Calzone in a blue tailored suit, with a weasel hat in front of his desk making tally marks on piece paper as he puffs on a Cuban cigar.

INT. VIP SECTION- DAY

Next to him, sits a stack of money & playing cards. Frank Calzone blows smoke & picks up the cards. His cuff links glare from the polish as he shuffles. He gives the room a long hard stare & then wipes his brow down.

FRANK CALZONE: (Sincere)

You know kid, to be in first place you have to have longevity. I’ve been running this business for thirty years and coaching along the way. I’ve never seen one man body three people like you did. Yeah, I noticed.A friend of the groom is a friend of mine.

Nola: (Bored)

Please Mr. Calzone, can I go now?

FRANK CALZONE: (Screams)

Shut her butt up now! Do it!

Laser takes Nola’s shoulder. SHE JERKS AWAY & stomps his toe. Laser hops back a step.

Nola: (Passion)

Back up off me now.

Laser: (Diabolical)

You’re a real angel you know that?

Nola:

I learned that in self-defense.

Laser:

You scarlet.

THE BOSS POUNDS HIS FIST on the desk and waves his finger in the air side to side.

FRANK CALZONE: (Sincere)
Think about the task at hand.

Laser: (Dastardly)

Why I ought too.

John:

Quit. I’ll bash you, right Nails.

FRANK CALZONE: (Sincere)

Look at yourself. I know we picked the right guy. Go get my diamonds & then we’ll see about Vincent.

Nails looks & smirks dastardly as JOHN CALMS DOWN. The boss puffs on his Cuban cigar.

JOHN: (Yelling)

Where’s Vincent? Show him to me!

FRANK CALZONE: (Sincere)

Not until you get me the diamonds.

JOHN: (Serious)

Show him, or I’ll get no diamonds***.***

FRANK CALZONE:

Laser show him the merchandise.

LASER:

Ok boss.

He walks to a corner & Laser draws back a curtain & there is Vincent gagged & beaten.

JOHN:

Buddy!

Nola:

Oh my god. Is he all right?

JOHN:
Vincent man, are you all right?

VINCENT: (Muffled)

Get me out!

John reaches out & LASER CLOSES THE CURTAIN. Laser smirks & John clutches his fist tight.

FRANK CALZONE: (Sincere)

Don’t let him spoil the fun.

JOHN:
This is crazy. What do I have to keep him alive to?

FRANK CALZONE:

You & the dame go to the junkyard. One of Laser’s men will escort you. You find your way in, you get the diamonds & come back. If your unsuccessful, you set up camp forever, right boys?

They all laugh as if IT’S A BIG JOKE except Laser. Everyone looks at Laser. He smirks.

FRANK CALZONE: (Sincere)

If you want to finish first, you can’t skip stones or you’ll wind up on the bottom of the lake.

JOHN:

Save it for somebody who cares.

FRANK CALZONE: (Sincere)

Listen to me, I don’t need any angels working this job. If you two are thinking about dating, save yourself the embarrassment.

JOHN:

Look I’ve had it up to here!

Just then A SERVER BUSTS IN carrying refreshments. Laser draws his weapon.

SERVER: (Happily)
Drinks anybody.

FRANK CALZONE: (Sincere)
We didn’t order any drinks?

She sees the weapon & drops the tray. THE DRINKS GO EVERYWHERE. The boss stands up.

NOLA:

I’ll take one.

FRANK CALZONE:

Quick pull her to the side.

LASER YANKS THE SERVER TO THE SIDE, then Frank Calzone comes from around the desk.

FRANK CALZONE:
One question. Who sent you?

SERVER:

They called me to deliver some drinks from the front of the bar.

FRANK CALZONE: (Sincere)

Who called from the front bar? I didn’t order any drinks.

Frank MOVES IN & looks her dead in the eyeballs. She leans backwards to get away.

SERVER:

Some German guy called, and he ordered three White Russians and a screwdriver. That’s it, no lie.

FRANK CALZONE:

I‘m going to ask you one more time; who put you up to this?

JOHN:

Lay off.

LASER:

Hey pipe down!

The scene flips to A HIDDEN CAMERA IN HER BRAZIER. The feds watch from a white van.

Detective 1:

There’s your girl. Man she’s good. Where did you find her at?

Detective 2:

We go way back; she

Practically saved my life.

Gosling in as the boss shows his face. JOHN & NOLA AWAIT INSTRUCTIONS FROM THE BOSS.

FRANK CALZONE:
Laser give him the you know what.

INT. SAMMIES CAFE- NIGHT

Laser gives John a pistol. The server faints, Nails laughs and, the Frank gets a headache. They carry her out & The detectives loose the connection. Rueben says something Franks with a slight whisper.

LASER: (Sharp)

This one is for you. It’s for protection; you’ll need it.

FRANK: (Sincere)

At 9:00 pm, that’s when the guard beaks for a shot of Vodka.

LASER:
Bling diamond time.

FRANK: (Sincere)

Rueben says the break will be short, and then Laser will pull up & detour him. You & the guys drive up from behind. That’s when you hop out & get my diamonds coppice?

NOLA:

Wait, we want 50%?

FRANK CALZONE:
20%?

NOLA: (Passion)
35%

FRANK CALZONE: (Sincere)
Isn’t Vincent’s freedom more precious than any diamond?

INT. SAMMIES CAFE- NIGHT

JOHN LOOKS AT NOLA. The boss sits at the edge of the table & plays with the ribbon on his hat. Nola steps up & John looks. The boss feels the edge of his hat it & fixes his cuffs. NOLA DOESN’T BACK DOWN ONE BIT.

A DETECTIVE SLAPS THE TV IN THE VAN, then the detectives look at one another.

DETECTIVE 1:
What happened to the connection?

DETECTIVE 2:

I don’t know it looks like we’re going to have to call it in.

THE DETECTIVE PICKS UP HIS RADIO & is just about to call it in & the other stops him.

DETECTIVE 1:

Hold on a second. I have a feeling we have bigger fish to fry.

DETECTIVE 2:
Speaking of fish, it sounds good right about now.

DETECTIVE 1:

It does doesn’t it?

DETECTIVE 2:

Yes it does.

The radio comes on, and IT SOUNDS LIKE A PARTY, someone belches loud.

DETECTIVE 1:
What’s the 10-4 on that party?

Detective 2:

I thinks it’s on the 1600 block.

DETECTIVE 1:

Let’s go check it out.

DETECTIVE 2:

Wait, after we handle this.

DETECTIVE 1:

Not more schematics.

NOLA CROSSES HER ARMS & taps herself. John looks as the boss begins pace the floor.

NOLA:
It’s not worth it’s too dangerous.

FRANK CALZONE:
I’ll tell you this 25%, that’s it.

NOLA: (Passion)
Deal!

FRANK CALZONE:
I like her, you two stay here.

The boss leaves the room, while JOHN PLAYS A GAME OF PINBALL. Nola walks up from behind.

NOLA:

So you’re like a bodyguard huh?

JOHN: (Afraid)

I’ll guard you, but it looks like you can handle yourself.

NOLA:
I’m being serious.

JOHN:
I’m not.

Vincent moans from behind the curtain. THEY TAKE A LOOK. He’s dazed & semi unconscious.

JOHN:

Vincent buddy, where going to get you out of here.

NOLA:
He doesn’t look to good.

The door handle jiggles. THEY CLOSE THE CURTAIN, and the boss walks back in.

INT. SAMMIES CAFÉ- NIGHT

John & Nola quickly look into each others eyes & kiss. The boss looks in amazement the two play around. They walk through the kitchen to a back door and outside to a black suburban. They hop inside & drive off.

INT. BLACK SUBURBAN- NIGHT

In the black Suburban THE GOONS LISTEN TO SINATRA, and smoke cigars. In the back, John & Nola await the drop off point as THEY LOOK OUT OF THEIR WINDOWS THINKING of the possibilities of getting away with murder.

EXT. CITY JUNKYARD- NIGHT

The junkyard is a dark place filled with wreckage. An Everest of cars piles up, on top of each other like mountains. Metal crushing machines do their job, SPARKS FLY AS MEN WELD & GUARDS FILL THE CORRIDORS.

EXT. CITY JUNKYARD-NIGHT

At the entrance of the junkyard LASER OPENS the Suburban door for, the post guard, already tipsy & he stumbles & mumbles then is abducted. Ruben pulls up in a Blazer. JOHN & NOLA GET OUT & GO INSIDE.

Laser:

Hey you, you need a tie to go with that corkscrew.

FRANK CALZONE. (Sincere)

You know what to do. If you ever want to get your friend back, you go in there, and get my diamonds.

NOLA:

Oh no here we go.

JOHN: (Sincere)

Shut up & stay with me.

THEY SNEAK INTO THE ENTRANCE, crouching low like a tiger with the gun out in front.

JOHN:

Looks like we’re on out own.

NOLA:

It sure is dark in here.

JOHN:
Yup.

NOLA:
We should look for a flashlight.

THEY STOP FOR A MOMENT to catch wind. John’s heart races & Nola calms him down softly.

NOLA:

I left my purse in Frank’s suburban. We have to go back.

JOHN:

No time. We have to finish.

THEY MAKE THEIR WAY through a winding maze of cars hand in hand. Nola cuts loose.

Nola: (Afraid)

Wait, John I don’t know if I can go all the way through with this?

JOHN:

Nola don’t do this to me baby.

Nola: (Scared)

I mean what if we never make it out of this place?

JOHN:

Look here. You sure look beautiful. You have to trust me.

Nola: (Afraid)

You promise? These guys are bad. They will go to any length to get what they want, even murder.

John:

Baby I’m John Redone, the biggest, meanest, toughest Son of A Gun you will ever know. When you’re with me, You can’t stop an angel from soaring as high as he want to.

Nola:
Thank you for saving me.

JOHN: (Serious)
It’s ok but, we have to keep moving. We must save Vincent.

As they hug, a guard walks up from the side. JOHN SHOOTS HIM IN THE CHEST. He falls down.

GUARD: (Loud)

Hey you two, what are you doing?

JOhn:

That was a close one. We almost were caught.

NOLA:

Come on let’s keep going.

JOHN:
Nobody knows we’re here.

JOHN & NOLA RACE TO A DARK CORNER, and they sit there. They take off toward the right.

JOHN:
Now come on.

NOLA:
OK.

Back at the restaurant the boss & THE BOYS PLAY POKER. The boys lay down the cards.

FRANK CALZONE: (Jokily)

What you call that a poker face? You look like a teddy bear.

LASER: (Serious)

I Fold.

RUBEN: (Serious)

I fold too.

FRANK CALZONE: (Jokily)

Ha. I win all the time that’s my word. Give me, give me, give me.

The boss scrapes up the chips. THE POLICE KICK THE DOOR IN, Laser & Reuben are feds.

FRANK CALZONE: (Surprised)
Where’s my lawyer? I want to plead the 5th!

LASER: (Sincere)
Don’t worry, where you’re going they come a dime a dozen.

FRANK CALZONE: (Surprised)
How could you? You were my right hand man.

LASER: (Dastardly)
Save it for the judge.

The cops wake Vincent up & untie him. HE’S A LITTLE GROGGY AT FIRST, then he comes to.

VINCENT: (Excited)
John where’s John!

LASER:
In due time but, not now he’s on official police business.

INT. CITY JUNKYARD- NIGHT

JOHN SPOTS AN ELEVATOR at the end of the hallway. First he checks to see if anyone is around the corner, they quickly make it towards the elevator. Once inside, John presses THE ONLY OTHER BUTTON LABELED B1.

JOHN:

Look an elevator, let’s try it.

NOLA:

I’ve been meaning to tell you something.

JOHN:

Nola now is not the time.

NOLA:

I was with the mob, because I‘m a call girl.

JOHN:

You are a what?

NOLA:

You know? Dating service.

JOHN:
Why didn’t you tell me before?

NOLA:
I was too embarrassed & afraid you’d reject me like they did.

JOHN:

It’s Ok, I’m not like them but, let’s move we have to keep going.

INT. ELEVATOR- NIGHT

John’s face is determined & the elevator goes down. The intensity level changes & so does the elevator numbers. John takes a look at Nola, she‘s embarrassed. Hand in hand THEY TAKE THE ELEVATOR DOWN TO THE BASEMENT.

INT. BASEMENT FLOOR- NIGHT

THEY STEP ONTO THE BASEMENT FLOOR, checking the corner for enemies. John makes sure the coast is clear, nobody in sight. John creeps slow with his gun out in front. They make their way to an intersection & go right.

INT. BASEMENT FLOOR- NIGHT

They come to a corridor that leads to an International Boardroom. THEY HEAR VOICES in the clearing speaking, but can’t make it out. They both creep to a corner to stop & listen in. John & Nola look at each other.

INT. INTERNATIONAL BOARDROOM- NIGHT

THEY MOVE IN CLOSER TO TAKE A PEAK. John looks through a cracked door. A conference table is placed in the center of a room. A variety of people are seated & John notices THE DIFFERENT ETHNICITIES ABROAD.

INT. INTERNATIONAL BOARDROOM- NIGHT

A Butler Serves refreshments as a scientist speaks at a podium. THERE IS A BLACK BOARD with numbers in writing & pulleys connected to a platform. Nola moves John out of the way to peak. NOLA PEERS AROUND THE ROOM.

RUSSIAN mad Scientist: (Proud)

My name is Mishap. I came to this country during the civil war. I embraced this place. I rose from a debris of shattered beginnings, yet I am fortunate to get the thoughts of void out of my mind.

NOLA: (Quietly)

This guy looks seriously awkward doesn’t he?

JOHN: (Whispers)

Yes he does.

THE SERVER AWAKES with the detectives standing over her. They help her up.

SERVER:
How did I do? Did we get the tape?

DETECTIVE 2:
You did swell.

DETECTIVE 1:

Hey you.

DETECTIVE 2:

Well don’t just stand there!

THE POLICE SCRAMBLE AROUND trying to come up with a plan to help John & Nola.

RUEBEN:

Sir, I think I have a plan.

DETECTIVE 2:

Well what is it; speak up?

RUBEN:
Quick follow me.

DETECTIVE 2:

You heard him; we’re moving out!

Vincent & Ruben jump in a semi. THEY TURN ON THE RADIO & look at each other then leave.

VINCENT: (Awkward)
I can’t believe you got a hold of a truck. This is your plan?

RUEBEN:
Yes, this is all I have. Buckle up, it’s going to be a bumpy ride.

VINCENT: (Excited)
It’s going to have to work anyway. Let’s get this baby started!

JOHN & NOLA WATCH as the Russian scientist’s plans unfold right in their face.

MISHAP: (Diabolical)

Experimenting has brought me to newer heights. Even Einstein could not crack these problems.

JOHN:
I can‘t see the diamonds.

THE CONGREGATION MURMURS & looks at one another, discussing the topic at hand.

MISHAP: (Proud)

Hum. Pushing toward the future has given me estimation & a new direction. The underworld of today is ruled by misfits, but I overestimate them not. I swore to myself intelligence & efficiency.

JOHN:

This guy looks like he just lost his marbles a day ago.

NOLA:

I can’t believe what I’m seeing.

MISHAP: (Diabolical)

I also swear to this company that our intentions are truly safe.

A LARGE RAY GUN RISES UP OUT OF THE FLOOR. The congregation John & Nola are amazed.

MISHAP:

I promise no harm. Let’s begin on the bidding & demonstration. The Electronuclear Laser is now in session. You place the diamonds here, the target goes there, and You flip the switch… now!

INT. INTERNATIONAL BOARD ROOM- NIGHT

THE GUN MAKES A LARGE BOOM & charges up, then blasts a beam of light. The target, a defenseless stuffed squid pinned to a flat board, labeled Pacific Ocean. THE LASER ISN’T TOO PRECISE BUT TOTALLY INCINERATES.

INT. INTERNATIONAL BOARDROOM- NIGHT

The squid makes a sucking noise & everybody at the table raises a sale marker. The congregation murmurs in agreement with the quality of the object. JOHN AND NOLA LOOK at each other surprised, yet they stay put.

INT. INTERNATIONAL BOARDROOM- NIGHT

THE CONGREGATION SPEAKS AMONGST THEMSELVES.

Mishap sticks his chest out & holds his head up, then focuses his eyepiece. The butler comes around with more drinks as JOHN & NOLA WAIT PATIENTLY FOR THEIR TIME TO POUNCE.

JOHN:

It looks like we have to retrieve the diamonds from that laser.

MISHAP:

Well now that you’ve seen the demonstration it will not be the last. The bidding will start at $200,000.

JOHN:
How will we come up with the cash?

NOLA:
You have to Be patient, and then something will budge okay.

JOHN:
I really hope so.

NOLA:
Just watch & see.

The congregation mummers. A GUARD PATROLS. They run & hide behind an extinguisher.

NOLA:
Hush someone is coming.

JOHN:
Quick over here.

JOHN & NOLA SQUEEZE IN THE DARK SPACE on the wall. The guard goes the opposite direction.

NOLA:
That was a close one.

Czech mobster:

My name is of no use, and where I am from is of not importance. I came to take the land with the supreme edge of a sword and move mountains with my fist. I gladly will pay $200,118 for this weapon.

MISHAP:

Interested are we? Now who’s next to bid on destruction?

RUSSIAN MOBSTER:

In due time. $200,150 is what you’ve been waiting to hear?

THE SCIENTIST USES HIS EYE PIECE TO SCAN the room. A women in a lab coat winks her eye.

MISHAP:

Why of course not, how could you be when trade is fair game?

ITALIAN SCIENTIST:

Not yet, $458,000 take it or not!

ASIAN GANGSTER:

What? Sounds preposterous. I’m going back to Tokyo.

INT. INTERNATIONAL BOARDROOM- NIGHT

The congregation murmurs at the price, and it sounds like a heated debate. Mishap smacks the gavel on the table to regain the crowds focus and attention. John & Nola look AS THE DIAMONDS BLING IN THE MACHINE.

TEXAS TYCOON: (Country)

Hold up. Either you begin to lower the price & another demonstration; ;otherwise I can head back on the first barge out.

MISHAP:

Hum. This is no regular Laser. It’s one of a kind; therefore it has twin mechanisms that conduct simultaneously. You are allowed to build up energy as a direct hit into one beam. The technology is highly advanced it’s priceless.

TEXAS TYCOON: (Country)

Give it to us for free if it’s priceless.

MISHAP:

You can’t be serious.

TEXAS TYCOON: (Country)

I tell you what, you drop that sucker down a notch & I’ll by the whole canola. How about another demonstration?

MISHAP:

Well I don’t see why I can’t.

INT. INTERNATIONAL BOARDROOM- NIGHT

The congregation stands like they’re finished, but they don’t leave where they’re seated. Mishap is impatient. John & Nola see what’s going on, but don’t make a move just yet. They sit tight, and they listen in.

INT. INTERNATIONAL BOARDROOM- NIGHT

The laser makes a large boom. IT CHARGES UP then blast & fries the flat board object. The congregation mummers again with an Uproar. THIS TIME THEY STAND & APPLAUD. The tycoon slaps his kneecap & Mishap smiles.

MISHAP: (Proud)
Stand back & wait.

ITALIAN SCIENTIST: (Excited)
Think of the possibilities!

ASIAN: (Surprised)
Amazing!

RUSSIAN MOBSTER: (Excited)

Absolutely spectacular.

TEXAS TYCOON: (Country)

Why don’t you look at that?

MISHAP:

This board meeting is canceled until tomorrow.

BUTLER:
Right this way please sir.

MISHAP:

It will begin again at 10:00 am sharp, morning time goodbye, I said goodbye!

JOHN:

Now is our chance to get those diamonds.

INT. INTERNATIONAL BOARDROOM- NIGHT

Mishap smacks the gavel like a coffin lid to bury the meeting. THE BUTLER ESCORTS GUEST OUT a side door, leaving Mishap behind. John gets ready to pounce, and make his move. The door slams behind the guests.

INT. INTERNATIONAL BOARDROOM- NIGHT

The boardroom clears out & Mishap cleans up a bit. JOHN & NOLA SNEAK UP on the mad scientist with a gun. The scientist holds his breath & his hands up, freezing not wanting to get shot. NOLA PEERS AT JOHN.

JOHN:

Hey you, Von snooty pants, quickly give me the diamonds; I don’t want to have to bring this to an end.

MISHAP: (Proud)

My name is Professor Gustoivsky. Can’t you tell?

NOLA:

Gustoivsky, I heard of you. You were leading scientists back in the 70’s. You won so many awards because of your sheer genius.

You even rated the NHS.

PROFESSOR Gustoivsky:

Hum yes, due to unlawful practices I had to stand on my own two feet, without any type of covering, so I resorted to underworld practices.

JOHN:

Oh so what, you know this guy. Teacher’s pet.

Nola:

Kind of, I always wanted to be like him. Can I get your autograph?

INT. INTERNATIONAL BOARDROOM- NIGHT

A QUICK FLASHBACK OF THE PROFESSOR, with an afro walking across a stage, throwing the peace sign. Cameras flash & he smiles as he receives an award. John peers at Nola, while holding the gun steady. Gustoivsky laughs.

INT. INTERNATIONAL BOARDROOM- NIGHT

With Nola close in hand, John holds tight, because the moment could tear them apart. JOHN REARS HIS WEAPON FORWARD & like a split second before a bomb explodes time stops & THE SCIENTIST LEAPS FOR THE LASER.

INT. INTERNATIONAL BOARDROOM- NIGHT

John’s jaw drops, and so does the gun. GUSTOIVSKY TURNS ON THE MACHINE BOOM it blast around. Nola picks up the gun. JOHN JUMPS, BARELY DODGING THE PARTICLE BEAM. Her bullet ricochets off the laser damaging it.

INT. INTERNATIONAL BOARDROOM- NIGHT

THE PARTICLE BEAM SWEEPS THE FLOOR like an overnight janitor. Nola pulls the trigger & the bullet ricochets off the laser again hitting the Gustoivsky. JOHN AND NOLA DODGE THE FRYER A SECOND TIME AROUND.

JOHN:

Just give me the diamonds or else.

PROFESSOR Gustoivsky: (Hysterical)

Why don’t you join me?

JOHN:
Never!

Nola:

Wow that was close!

JOHN:

Tell me about it. Look, here it comes again. Get ready?

PROFESSOR Gustoivsky:

Not my electronuclear photo laser!

JOHN:

Give me the diamonds!

INT. INTERNATIONAL BOARDROOM- NIGHT

MISHAP IS MOVED by the bullet wound, but he becomes mad, holding onto his arm. A guard screams from a scaffold. The guard fires a gun in their direction. John sprint around trying not to get shot & hide near a wall.

PROFESSOR GUSTOIVSY: (Diabolical)
U crazy fools. Now it’s my turn!

GUARD:

Hey you two, why don’t you stop?

PROFESSOR GUSTOIVSKY:
Quick seize them!

Nola:

Oh no John what are we going to do?

JOHN:

I don’t know what we’re going to do. There has to be a way to get those diamonds.

PROFESSOR GUSTOIVSKY: (Diabolical)
Hum. You must mean these.

JOHN:

Just give us the diamonds or else!

PROFESSOR GUSTOIVSKY:

Come out, come out where ever you are child. I won’t bite hard!

INT. INTERNATIONAL BOARDROOM- NIGHT

The professor madly loads diamonds into the laser for a third shot. He taunts them to come out from hiding. John & Nola crouch behind a wall & they await their doom.

INT. INTERNATIONAL BOARDROOM- NIGHT

Suddenly A SEMI TRUCK EXPLODES THROUGH the wall of the compound. Low & behold who it could be but Rueben & Vincent screaming out victory. Ruben honks the horn & he yells out the window for Gustoivsky to stop.

MISHAP: (Surprised)

What‘s this?

RUBEN:

Freeze scumbag FBI; this light show is cancelled!

VINCENT: (Serious)
Yeah & I’m with him; where’s John.

Professor Gustoivsky: (Diabolical)
Not if I have anything to do with it.

LASER: (Serious)
Where do you think you’re going? Stop right there CIA.

DETECTIVE 1: (Serious)
Not so fast Professor Gustoivsky,

don’t say a word & get down on the ground.

Professor Gustoivsky: (pleading)

I’m ruined. I was on the way to making a fortune.

LASER:
Well not today.

Detective 2:
Or any day.

INT. INTERNATIONAL BOARDROOM- NIGHT

THE PROFESSOR MAKES A RUN FOR IT but Laser & the feds ambush him, along with the detectives. The feds surround him, before he can get away. He cries like a baby while being subdued & handcuffed properly.

EXT. JUNKYARD- TWILIGHT

They load professor Gustoivsky into the back of a patty wagon, they slam the door shut. The feds secure the area. The server & Vincent wait as John & Nola walk outside & THE SUN RISES JUST IN TIME TO SHED LIGHT.

PROFESSOR GUSTOIVSKY: (Arrogant)
I’m caught by stupid people.

POLICE CHIEF:
Awe shut your trap.

SERVER: (Excited)
Do you know what you guys just did?

NOLA:

What exactly did we do?

SERVER: (Excited)

You helped stop one of the largest black market schemes in the world.

JOHN: (Bushed)

I need a break?

Vincent:

Hey buddy you came back for me & you didn’t have to do it.

JOHN: (Serious)

Awe stop, it was nothing. If it weren’t for you I would have given up a long time ago.

EXT. JUNKYARD- TWILIGHT

At the ENTRANCE, John takes a breather. Vincent walks up & pats him on the back. They both look at each other & laugh. John & Vincent square up & throw a few punches for old time sake, and then they laugh & smile.

KVUE news pulls up & cameras flood the scene. The guys are caught up in the report.

MARA KIYOTO:

Today’s story, seize & capture of a notorious crime boss & links to the underworld.

SERVER: (Cheerfully)

Thank God we got here in time. We couldn’t have done it without you.

MARA KIYOTO:

Also arrested earlier in his uptown restaurant, the notorious crime boss frank Calzone for more than thirteen counts of organized crime & racketeering.

FRANK CALZONE: (Sincere)

Let me say for the record. I’m not a gangster, and I never have been.

CAMERAS FLASH as Calzone is placed in a squad car. John’s dad hears a honk.

John’s father: (Thoughtfully)

Son are you ok. Why don’t you come back home, it’s safer?

JOHN:

Pops I thought you were still angry with me for causing trouble.

John’s father:

Well you are a chip off the old block.

 NOLA: (Sensually)

I’m waiting.

JOHN GIVES HIS DAD A BIG HUG, then he hops in a brand new convertible & takes off.

EXT. OLD WHEAT ROAD PHOTOS- DAY

TWO HOG WILD BIKERS RIDING DOWN ROUTE 666 riding two floor monsters from horizon to horizon. One says Son of a Gun in a Barry White voice & they take off again.

INT. CHAPEL BATHROOM PHOTOS- DAY

PHOTOS: JOHN PRESSING THROUGH THE STORM on the wheat road, then as he cleans himself up in the bathroom. The walk down the street & MRS. GRAHAM BROOM BASHING AT VINCENT‘S APT.

INT. POOL AREA PHOTOS- DAY

PHOTOS: THE LOOK ON THE KIDS FACE, when he is hit with the water gun. The hot babes in bikinis sunbathing. The poolside belly flop, followed by the look on John’s faces when, THE HOT BABE WALKS BY.

INT. SAMMIES CAFE PHOTOS- NIGHT

THIS PHOTO IS OF JOHN REDONE, when he first introduces himself to the mob of gangsters and goons, showing his courage & confidence. Next it shows a picture of Vincent as

HE SUCKS UP CAMPANILI AT THE DINNER TABLE

EXT. WEDDING CHAPEL ON E. 5th St PHOTOS- DAY

THE NEXT PHOTO IS AT THE CORNER OF 5TH & KAHN as the gang of honorable guest gather outside awaiting the wedding ceremonies to begin, then of John saves the day.

INT. WEDDING CHAPEL ON E. 5th St PHOTOS. DAY

This photo is of the Areli family, followed by the grooms side of the family. The Baps laugh at the beat up goon & THE BIG GOON DANCES WITH THE GRANDMA.

INT. CAB PHOTOS- DAY

Osama the maniac, a pic of him in the cab & the way he drives. The next photo is of Sammie’s café & the gambling shack in the back, followed by the suburban ride.

Fade Out;