

THE BID  
(WGA #1918377)

by

Raphael Bittencourt

rap@001rap.com  
(310) 721-0631

1

MONTAGE: DARK ROOM

1

- BERNARD, 45, the perfect successful American businessman, sharp dressed. He walks around a dark room, lost and scared. He sweats.

- JENNY, 18, Bernard's daughter, with a black eye, screams at his face: "You killed me!"

- MAURICE, 45, Brazilian, cheap looking executive, oily skin and a generally greasy appearance. It's the result of the intense heat and the dust from the constructions sites he supervises. He laughs loudly at Bernard's face.

- Maurice hands Bernard a shiny pistol.

- Jenny screams angry: "I hate you!"

- On a throne, hidden in the shadows, SMOKER, 65, a filthy rich Brazilian businessman, wears a suit only a king could buy. He incites Bernard with his raspy voice: "C'mon, you can do it".

- Bernard screams and shoots Jenny's forehead.

- Maurice laughs loud.

- With blood flowing from the bullet hole on her forehead, Jenny looks at Bernard with deadly eyes: "You killed me".

- Bernard screams loud.

MONTAGE END

2

INT. BERNARD'S HOUSE - BERNARD'S BEDROOM - NIGHT

2

Bernard wakes up screaming. His beautiful wife LUCY, 40, wakes up too. He looks at her. She is scared and somehow impatient.

BERNARD

I'm sorry.

LUCY

You scared me to death, again.  
Can't have a nigh of sleep anymore.

BERNARD

I said I'm sorry.

LUCY

I wonder how much longer is this--

BERNARD

Stop! Don't wanna talk about it.

Bernard gets out of the bed, picks up his robe and walks to the door.

LUCY

Oh, there you go again. You NEVER want to talk about it...

BERNARD

Lucy, please... It's two in the morning.

LUCY

Exactly!

BERNARD

I'm so tired.

LUCY

YOU'RE tired?

BERNARD

Please, not now. Go back to sleep.

LUCY

How?

He steps out of the room and closes the door.

LUCY (CONT'D)

How am I going back to sleep?

3 INT. BERNARD'S HOUSE - CORRIDOR/JENNY'S BEDROOM - NIGHT 3

Bernard walks smoothly through the corridor, in the dark. He stops by Jenny's bedroom door. Opens it silently to check on her. She pretends she is asleep. He stares her for a moment and closes the door.

4 INT. BERNARD'S HOUSE - KITCHEN - NIGHT 4

Bernard scans the fridge after something to drink. His son GUS, 19, a handsome engineering student and member of the university swimming team comes in pajamas to check what is going on.

GUS

Hey!

BERNARD

Hi, son.

Gus points the clock on the wall with his eyes. It's 2:15.

GUS

What are you doing?

BERNARD

Can't sleep.

GUS

That dream again?

BERNARD

Yeah.

Gus sighs, stares Bernard for a moment, nods negatively and leaves back to his room.

5 INT. BERNARD'S HOUSE - LIVING ROOM - NIGHT 5

Bernard, in the dark, stares outside through the window, for a while. The calm, fancy, neighborhood sleeps under the moonlight. He sits on the armchair in between the sofa and the book shelf, close to the fireplace and falls asleep.

6 INT. BERNARD'S HOUSE - BERNARD'S BEDROOM - DAY 6

Lucy wakes up, turns back and realizes she is alone in the room. She looks at the clock, it's 6:45. She stares at the ceiling and sighs.

7 INT. BERNARD'S HOUSE - KITCHEN - DAY 7

Bernard, Lucy and Gus have breakfast. There's an uncomfortable silence. Bernard breaks it.

BERNARD

Can you pass me the juice, please?

LUCY

Sure.

BERNARD

Thanks.

Bernard serves himself some juice and tries it.

BERNARD (CONT'D)

This is a very good juice!

He looks at Lucy. She just stares him. He looks at Gus and offers him the juice.

BERNARD (CONT'D)  
You should try it.

GUS  
No, thanks.

BERNARD  
What about Jenny? Is she up already?

Lucy looks away. Gus throws Bernard an inquisitive look.

BERNARD (CONT'D)  
This juice is really good.

Jenny walks in carrying her backpack. She grabs a glass, pours herself some juice, grabs some slices of cheese and ham. Consumes everything standing, away from the table.

BERNARD (CONT'D)  
Aren't you going to seat?

Bernard stares at Jenny. Gus and Lucy avoid any kind of eye contact. Jenny finishes her food, grabs a yogurt, some fruits, throw them in the backpack and prepares to leave.

JENNY  
Mom, I'm hanging out with Susy and Jack. I'll be back later.

BERNARD  
I don't like these two.

JENNY  
So?

She walks to the front door. Bernard wipes his mouth and squeezes the napkin as if he wanted to break a stone with his hand. He throws the napkin on the table and goes after Jenny.

8 EXT. BERNARD'S HOUSE - FRONT DOOR - DAY

8

Bernard reaches Jenny and grabs her arm.

BERNARD  
Honey, wait!

JENNY  
Leave me alone!

She escapes from the grab and continues towards the compact convertible parked in front of their house.

BERNARD

Jenny, come back here!

SUZY, 18, Jenny's fashionable clubber classmate walks out of the car to let her in. JACK, 26, grunge looking guy is on the wheel.

SUZY

Hey, sexy!

Jenny snaps a quick kiss on Suzy's lips.

SUZY (CONT'D)

Come in.

BERNARD

Jenny!

Jenny enters the car...

JACK

What's up, babe?

And snaps another quick kiss on Jack's lips on her way to the backseat.

JENNY

Oh... same old shit. Let's go!

The youngsters leave. Bernard stays there just looking as the car disappears around the corner.

9

INT. BERNARD'S OFFICE - BERNARD'S ROOM - DAY

9

Bernard stands in front of the window of his classy, high tech office on the 40th floor of a modern glass building. PETER, 35, Bernard's assistant manager, walks in unnoticed.

PETER

May I come in?

Silence.

PETER (CONT'D)

Bernard?

BERNARD

Oh, come in. Any problem?

PETER

Well, no... I mean... I was wondering what are we doing with that Brazilian bid.

Bernard gives his back to Peter and turns to the window.

BERNARD

We're dropping it.

PETER

I don't get it. We won it.

BERNARD

Archive the files.

PETER

But, wha--

Bernard turns to Peter.

BERNARD

The conditions changed. It is not worthy anymore.

PETER

After all the investment? Time... Money?

BERNARD

Case closed. We're starting that new one... China.

PETER

OK. You're the boss. Case closed.

Peter leaves the room intrigued and clearly disappointed.

10

INT. JACK'S HOUSE - LIVING ROOM - DAY

10

The curtains are closed in the messy room, full of music and motorcycle magazines, vinyl records, CDs, big TV screen, huge stereo system, a guitar, a mountain bike.

Jenny, Suzy and Jack sit on the floor and smoke pot around a glass top table. On the table: dollar bills, a credit card, a pack of condoms, a burning incense, a plastic bag with a white powder spreading out of it.

11 INT. BERNARD'S OFFICE - BERNARD'S ROOM - DAY

11

Bernard stands by the WIDE OPEN window, eyes fixed on the horizon. Peter walks in the room with a pile of papers and files.

PETER  
Got the China files.

BERNARD  
Leave it on the table. I'll check that later. Thanks.

PETER  
Anything else?

BERNARD  
No.

PETER  
I'll arrange some mandarin classes for us.

BERNARD  
Oh, yeah. Do that.

Peter leaves, worried. Bernard bends over the window, putting his upper body totally outside of the building. Eyes fixed on the sidewalk. Peter comes back in the room.

PETER  
Hey, the mandarin classes, what would be a good...

Peter sees Bernard bending out the window and runs to him desperately. He grabs Bernard from behind, pulls him back and both of them fall on the ground.

BERNARD  
What the fuck?!

PETER  
I thought--

Bernard and Peter get up. Bernard fixes his clothes.

BERNARD  
What?

PETER  
I... I saw you outside the window and--



BERNARD  
You thought I was going to jump?

PETER  
I--

BERNARD  
Nonsense.

Bernard closes the window and looks at Peter.

BERNARD (CONT'D)  
I'm OK.

PETER  
Sorry. I'm just worried with you.

BERNARD  
Just go, man...

Peter walks to the door.

BERNARD (CONT'D)  
Jesus!

Peter leaves.

12

INT. BERNARD'S HOUSE - DINING ROOM - NIGHT

12

Bernard and Lucy have diner at their elegantly served table. Silence reigns in the ambient and no unnecessary words are said. Gus passes coming from the front door to the stairs.

GUS  
Oh, you're here.

BERNARD  
Hi, son. Come and join us.

Lucy just look at Gus. She throws him a half smile and then looks down to her plate.

GUS  
Thanks, but I just had something with the guys already.

BERNARD  
Are you sure?

GUS  
Yes.

Gus continues to the stairs.

BERNARD  
Hey! Have seen your sister?

GUS  
Nah.

Gus climbs the stairs.

BERNARD  
This has to stop.

Lucy raises her eyes from her plate and looks at Bernard.

LUCY  
We finally agree on something.

BERNARD  
What do you mean?

LUCY  
Nothing.

She looks back to her plate and continues eating.

13 INT. BERNARD'S HOUSE - BERNARD'S BEDROOM - NIGHT 13

Lucy lays on the bed, alone, awake. She stares at the alarm clock. It's 1:00 am.

14 INT. BERNARD'S HOUSE - LIVING ROOM - NIGHT 14

Bernard is on the armchair, alone, in the dark. He falls asleep. At 2:00 am he wakes up scared with strange noises inside the house. He sneaks in the dark towards the office in room next door.

15 INT. BERNARD'S HOUSE - OFFICE - NIGHT 15

Bernard walks in silently. He carefully opens a drawer on his desk and grabs a gun.

16 INT. BERNARD'S HOUSE - STAIRS - NIGHT 16

Bernard sees a vulture going upstairs, in the dark. He points his gun to the vulture. At the same time he turns the lights on.

BERNARD  
Stop right there!

It is Jenny wobbling up the stairs. Bernard immediately puts the gun down.

BERNARD (CONT'D)  
God damn it, Jenny!

Jenny can barely stand still. She wobbles down towards him mumbling.

JENNY  
So, now you have a gun... And you want to shoot me... Again.

BERNARD  
Where were you? Are you high?

She stands in front of him and grabs the gun by the barrel. Bernard resists and doesn't let the gun go.

BERNARD (CONT'D)  
Stop! What are you doing?

She continues, leads the gun to her forehead and looks him straight in the eyes. Gus and Lucy show up to check out and get frightened.

LUCY  
Bernard! What are you doing?

JENNY  
C'mon, just do it! Isn't it what you wanted?

BERNARD  
Shut up!

Bernard pulls the gun back.

JENNY  
That's it! Anger... and a gun... now just a little bit of manhood... You can do it!

Bernard slaps Jenny on the face.

BERNARD  
How dare you--

JENNY  
You what?

She gives him her back and wobbles upstairs. Gus comes meet her half way to help her.

GUS  
Calm down Jen.

She fights him.

JENNY  
I'm OK. Don't touch me!

She looks back to Bernard.

JENNY (CONT'D)  
You are pathetic.

She finishes her way up and goes to her room. Bernard gets furious.

BERNARD  
Come back here, Jenny!

She locks her door. Lucy sits down and cries.

17 INT. BERNARD'S HOUSE - CORRIDOR - NIGHT

17

Bernard stands in front of Jenny's door and forces it, but it's locked. He shakes the door handle nervously. Lucy, behind Bernard, pulls him back, but he remains rock steady.

BERNARD  
Open the door... Open it... Now!

LUCY  
Stop! Please, stop!

Gus sneaks in between the door and Bernard, taking control of the situation. He gently, but firmly grabs Bernard's hands and look him in the eye.

GUS  
Dad?

BERNARD  
Get off.

GUS  
Look at what you are doing... calm down... You are scaring all of us.

Bernard stops and breathes. Relaxes after a moment. Looks at Jenny and leaves to his bedroom.

18 INT. BERNARD'S HOUSE - BERNARD'S BEDROOM - NIGHT 18

Bernard and Lucy lay on their bed, facing away from each other. They also avoid any physical proximity.

LUCY

You are so hard with your own  
daughter, but not with the ones you  
should be.

Bernard looks back to Lucy, furious. She doesn't look at him. He gives up saying anything and returns to his original position.

19 MONTAGE: DARK ROOM 19

- JENNY, with a black eye, screams at Bernard's face: "You killed me!"

- Maurice hands Bernard a shiny pistol.

- Sitting on a throne, hidden in the shadows, SMOKER laughs out loud.

- Bernard screams and pulls the trigger.

- With blood all over her face, dripping, Jenny screams: "You killed me".

MONTAGE END

20 INT. BERNARD'S HOUSE - BERNARD'S BEDROOM - NIGHT 20

Bernard wakes up SCREAMING. Lucy wakes up too, but remains still and does not look at him. He breathes heavily, sweat drops come down his face.

21 INT. BERNARD'S HOUSE - KITCHEN - DAY 21

Bernard has breakfast alone, stares at the table while he eats. He looks at the clock, 8:25 am. Stares at the table again, numb.

22 INT. BERNARD'S HOUSE - BERNARD'S BEDROOM - DAY 22

Lucy lies awake in bed. She stares at the ceiling, hopeless.

23 INT. BERNARD'S HOUSE - KITCHEN - DAY

23

Bernard is still at the table. Gus walks in, apprehensive.

GUS

Hey.

Bernard just looks at him. Throws a half smile.

GUS (CONT'D)

Calmer?

Bernard looks at the clock, 8:30.

BERNARD

Where's your sister? Is she up  
already?

GUS

Nah...

Bernard gets up decided. Gus put his hand on Bernard's  
shoulder, peacefully.

GUS (CONT'D)

Look... why don't you...

Bernard avoids him and goes upstairs.

GUS (CONT'D)

Shit.

24 INT. BERNARD'S HOUSE - CORRIDOR - DAY

24

Bernard knocks on Jenny's door. No answer.

BERNARD

Jenny?... Jenny?

Silence. He forces the door.

BERNARD (CONT'D)

Open the door.

Silence. He gets mad.

BERNARD (CONT'D)

Damn it!

Bernard breaks the door and walks in her bedroom.

25 INT. BERNARD'S HOUSE - JENNY'S BEDROOM - DAY

25

Bernard looks around the messy room, full of rock band posters, clothes spread all around. Jenny is not there. The window is open and the curtains wave with the wind blowing in. Lucy and Gus come in.

LUCY

What now? You broke her door.

GUS

Where's Jenny?

BERNARD

That's MY question.

The temperature gets higher.

LUCY

Look what you've done! Happy now?

GUS

Mom.

BERNARD

What is that supposed to mean?

LUCY

This is all your fault... You...  
You soft, useless, weak, little  
man!

Lucy leaves the room holding the tears.

BERNARD

Do you think that, too?

Gus looks at Bernard and then to the floor.

26 INT. BERNARD'S OFFICE - BERNARD'S ROOM - DAY

26

Bernard sits at his table, precisely organized, piles of documents, computer. He looks down, with the head supported by both hands, elbows on the table. Peter walks in and feels the heavy atmosphere.

PETER

Hey. What's the problem?

BERNARD

Nothing.

PETER  
Talk to me man!

BERNARD  
Really... I don't want to talk  
about it.

Peter stands in front of him and sighs.

BERNARD (CONT'D)  
Sit. I want to review some details  
of this bridge.

PETER  
China?

BERNARD  
Yes. I see you are not  
contemplating all the engineers for  
the local sites.

Bernard's phone rings. He reads Lucy's name on the screen,  
mutes the call and puts it aside. Peter notices that.

PETER  
I propose we use Chinese engineers.

Bernard looks inquisitively to him.

PETER (CONT'D)  
It's going to save us almost 5  
million throughout the project.

BERNARD  
Huh. Interesting.

PETER  
Yes, and look, here. If we hire all  
this intermediate positions locally  
we--

Bernard's phone rings, Lucy again. Bernard ignores it again.  
Peter finds it weird and stares at Bernard.

BERNARD  
Sorry. You were saying?

PETER  
If we optimize the intermediate  
positions we'll save from 7 to 10  
million just in salaries, housing,  
transportation and taxes on the top  
of all that.



BERNARD

All legal? According to their book,  
right?

PETER

Right.

BERNARD

Are they good?

PETER

Of course. And they don't complain.

A knock on the door and CHLOE, 55, Bernard's secretary, walks  
in.

CHLOE

Excuse me, Mr. Bernard.

BERNARD

Yes?

CHLOE

I have your wife on the line and  
she says it's really urgent.

BERNARD

OK... I'll get her from here.

CHLOE

I'm transferring the call then.

Phone on Bernard's table RINGS.

BERNARD

Hi, I'm in a meeting... What?...  
Say that again... No... Are you  
sure?... Where is the hospital?...  
Calm down... Give me the name of  
the hospital.

Bernard writes it down on a piece of paper.

BERNARD (CONT'D)

OK, I'll meet you there.

He hangs up and remains silent for a moment. Looks at the  
table and then raises his eyes until they meet Peter's eyes.

BERNARD (CONT'D)

She had an overdose.

PETER

What?

BERNARD

Jenny had an overdose.

Bernard suddenly comes back to reality, gets up, grabs his wallet, phone and keys.

BERNARD (CONT'D)

I'm going to the hospital.

PETER

I'm going with you.

27 EXT. HOSPITAL - PARKING LOT - DAY 27

Bernard parks the car and goes to the entrance in quick steps, nervous. Peter struggles to keep up with his pace. He makes a movement to hold Bernard by the shoulder and slow him down, but gives up before completing it.

28 INT. HOSPITAL - FRONT DESK - DAY 28

Bernard storms in the hospital like an angry cowboy entering a saloon. He bumps on everybody on his way, ignores a line of people waiting to be served and goes straight to the RECEPTIONIST. Peter comes behind him.

BERNARD

I want to see my daughter!

RECEPTIONIST

Sir, you have to go to the end of the line, please.

BERNARD

You don't understand. My daughter is here.

People on the line, dissatisfied, start mumbling words against Bernard. The receptionist throws him a poker face.

RECEPTIONIST

Sir... Please.

Bernard gets pissed off and throws himself against the desk threatening the receptionist.

BERNARD

I just want to fucking know where my daughter is!

A SECURITY OFFICER comes closer, ready to take action and contain Bernard. Peter notices it and takes action before.

He hugs Bernard to restrict his arms movements. He pulls Bernard back from the desk.

PETER

Whoah, whoah... Calm down man, calm down.

BERNARD

Jennifer Leone... Jennifer Leone.

SECURITY OFFICER

Sir, I need you to leave.

PETER

(to the officer)

It's OK... it's OK

(to Bernard)

Easy man!

BERNARD

What is her room? Give me the fucking number.

At this point all people in the hall watch the scene from a distance, scared. Bernard fights Peter to release him. The officer produces a taser. The receptionist contains her cry.

RECEPTIONIST

OK, OK... Jennifer Leone.

Peter releases Bernard and puts himself in between him and the officer.

PETER

(to the officer)

No, no, no... It's OK, it's OK.

Bernard gets closer to the desk again.

BERNARD

Yes, Jennifer... Two N's... Leone

The officer hold the taser in the air.

RECEPTIONIST

Here, room 405... fourth floor... That way.

BERNARD

Thank you... I'm sorry.

Bernard rushes in the direction pointed by the receptionist. Peter looks at the officer and then to the receptionist.

PETER

Thank you, he is nervous, you know?

The officer puts the taser back on his belt. The receptionist breaks down and cries.

RECEPTIONIST

I don't get paid for this... Jesus!

PETER

I'm sorry.

Peter rushes after Bernard.

29 INT. HOSPITAL - CORRIDOR - DAY

29

Bernard finds the room Jenny is at. Gus is outside, by the door, serious. He notices Bernard coming, sighs and throws him a half smile with his eyes almost watering. Father and son stare at each other for a moment. Gus looks to the ground and nods negatively. Peter watches it all from a distance.

30 INT. HOSPITAL - JENNY'S ROOM - DAY

30

Bernard sneaks in the room and finds Lucy holding the hand of an unconscious Jenny. She doesn't notice him standing by the door and keeps staring Jenny with a hopeless sad look. After a while Bernard silently walks to the opposite side of Jenny's bed and is finally noticed.

Lucy looks at him, serious, and sighs. He throws her a half smile.

BERNARD

(whispering)

Hi. How is she?

Lucy looks at Jenny and then back at him. Silence. He demonstrates his dissatisfaction with the lack of an answer. A couple KNOCKS on the door and DR. WILLIAM comes in.

DR. WILLIAM

Good afternoon. I'm Dr. William.

BERNARD

I'm Jenny's father...

Bernard shakes hands with Dr. William. He keeps holding the doctor's hand firmly and doesn't let go.

BERNARD (CONT'D)  
 How is she? She is gonna be good,  
 right?

Dr. William tries to pull his hand. Bernard keeps the grab.

DR. WILLIAM  
 She is being very well treated.

Bernard releases the doctor's hand.

DR. WILLIAM (CONT'D)  
 She was very, very lucky she  
 received prompt medical support.

Bernard opens his eyes wide, looks at Lucy and back at Dr.  
 William.

BERNARD  
 What do you mean?

DR. WILLIAM  
 She had two cardiorespiratory  
 arrests. We managed to bring her  
 back. She is stable now, but she  
 could've died.

BERNARD  
 But she is she is safe now, right?

DR. WILLIAM  
 She requires close attention...  
 Treatment... How long has she been  
 doing drugs?

Bernard steps back and looks at Jenny. Lucy looks down to the  
 floor.

DR. WILLIAM (CONT'D)  
 Is it something recent?

Bernard looks straight to the doctor, serious.

BERNARD  
 Yes!

LUCY  
 No!

Bernard and Dr. William look at Lucy.

LUCY (CONT'D)  
 She's been having problems for a  
 year now...

BERNARD

What?

LUCY

I was talking to her... trying to help her out of it...

BERNARD

You knew about that... And you didn't tell me anything?

LUCY

As if you had time for family matters--

BERNARD

-- Don't you give me that! This family is the only thing that matters to me.

Lucy smiles ironically, looks at Jenny and then back at Bernard.

LUCY

Yeah, right.

BERNARD

How--

DR. WILLIAM

-- I understand this is a delicate matter to be discussed in family, but I suggest we let her rest for now.

BERNARD

Yes, of course.

DR. WILLIAM

I can introduce you to our help groups and therapists. For now, let's just keep the energy high. That is fundamental.

BERNARD

Sure. I'm sorry.

DR. WILLIAM

Don't be. The result of her exams will be ready in the end of the day. I'll come back for you.

Dr. William smiles and leaves the room. Bernard and Lucy remain silent.

31 INT. HOSPITAL - JENNY'S ROOM - NIGHT 31

Bernard spends the night awake next to Jenny. He watches for her, in the dimly lit room.

32 INT. HOSPITAL - JENNY'S ROOM - DAY 32

Bernard sleeps on the chair next to Jenny. She starts moving in the bed, squints her eyes avoiding the clarity in the room. Bernard wakes up in a sudden and realizes she is getting conscious. He stands up and bends over her. Fondles her face.

BERNARD  
(whispering)  
Hey, sweetheart.

Jenny wrinkles the forehead. There is a clear discomfort in her expression. She gradually stops squinting as her eyes get to focus Bernard's blurry face in front of her. She mumbles.

BERNARD (CONT'D)  
How are you feeling?

Jenny finally recognizes Bernard and immediately panics and screams.

JENNY  
Get off me! Get off me!

BERNARD  
Baby, it's me, daddy--

JENNY  
--Get away!

Jenny debates herself and struggles to get off the bed. Bernard contains her.

BERNARD  
Jenny, please calm down!

JENNY  
Help! Help!

BERNARD  
Stop it!

Bernard fights to keep her on the bed. Lucy, Gus and Peter storm in the room and find the chaotic situation.

LUCY  
What is happening here?

Jenny still debates and screams on the bed. The heartbeat monitor next to her beeps like hell too.

JENNY  
Help! Get him off of me!

BERNARD  
It's me. Stop fighting!

Lucy gets her arms in between the two of them trying to put them apart without success.

LUCY  
(to Bernard)  
Let her go!...  
(to Jenny)  
It's OK, baby... It's OK

Gus and Peter grab Bernard and pull him back. Dr. William and a NURSE storm in the room and can't believe the chaos in front of their eyes.

BERNARD  
No, I don't know what happened.

GUS  
Dad! Let it go.

DR. WILLIAM  
What is happening here?

BERNARD  
She woke up and got crazy!

DR. WILLIAM  
(to the Nurse)  
We've got to sedate her.  
(to everyone else in the room)  
I want everybody out, NOW!

BERNARD  
But--

DR. WILLIAM  
I said NOW! This is a hospital and she is a patient. Please.

The nurse administers Jenny a sedative. Lucy looks at the doctor.

DR. WILLIAM (CONT'D)  
(to Lucy)  
Everybody.



Gus still holds Bernard. Peter comes through the other side.

PETER

C'mon.

Bernard, Peter and Gus walk out. Lucy goes moments after them. The sedative starts working. Jenny starts calming down.

33

INT. HOSPITAL - CORRIDOR - DAY

33

Lucy finds Gus standing against the wall in the corridor, quiet.

LUCY

Where is he?

GUS

Mom, calm down.

LUCY

WHERE--IS--HE?

Gus sighs.

GUS

I don't know... They went in that direction, but--

LUCY

--Thank you!

Lucy leaves walking with determination. Gus just nods his head in disapproval. Lucy turns around the corner at the end of the corridor and disappears from Gus sight.

She finds Bernard and Peter sitting on a bench in another corridor. Bernard has his head down in his hands, covering his face. Peter sees her approaching.

She stops right in front of Bernard. He sees her feet through his fingers and follows her body up to her eyes. She throws him a killer, furious look. He shows her the palms of his hands in a defensive expression.

LUCY (CONT'D)

This is your fault!

BERNARD

Lucy, please... Not now.

LUCY

Not now?!

She laughs.

LUCY (CONT'D)

That is exactly what I'm talking about. It is NEVER now. You are never there to support your family!

Bernard jumps up furious! Peter makes a move to stand up too but hesitates and remains sat. He looks away embarrassed for being there.

BERNARD

All I do is support this family.

LUCY

What a joke! You are the one who put us in this situation to begin with. You and your BIG AMBITIOUS BRAZILIAN PROJECT.

Peter looks immediately to Lucy. Bernard closes his fists in anger. Peter looks at him, apprehensive with his possible response.

BERNARD

I did EVERYTHING thinking in THIS family! Can't you see it?

LUCY

All I can see is a selfish prideless coward.

She walks away. Bernard goes after her with fire in his eyes.

BERNARD

Say that again!

Bernard reaches her and grabs her arm. She turns around and looks at him straight in the eyes.

LUCY

Coward!

She pulls her arm from his grab, determined, without losing eye contact, and then continues walking away. He keeps standing in the middle of the corridor.

BERNARD

What was I supposed to do?

She continues walking. Peter observes everything intrigued.

LUCY

Be a man!

She turns around the corner in the corridor and disappears. Peter gets up and puts his arm around Bernard's back.

PETER

C'mon, she's just nervous.  
Everybody is nervous. Lets get some  
fresh air... Eat something.

BERNARD

Yeah. Maybe this is a good idea.

They take the direction opposite to the one Lucy took.

34

INT. RESTAURANT IN FRONT OF THE HOSPITAL - DAY

34

Bernard and Peter sit in front of each other. In front of Peter an empty plate and a pint of beer, half full. In front of Bernard, a half eaten burger and two empty pints.

BERNARD

I'm sorry, man.

PETER

Are you kidding? I'm your friend!  
Stop that... Wanna talk about it?

Bernard deviates his eyes towards the window and keeps staring outside, silent.

PETER (CONT'D)

Never mind. None of my business.

Bernard looks at Peter with a hopeless expression.

BERNARD

It's OK... If I don't put this out  
I... I'll get crazy... The bid...

PETER

Yes?

BERNARD

For the bridges in Brazil...

PETER

What about it?

BERNARD

It went all wrong.

Peter lays back in the couch intrigued.

PETER

What do you mean? It was perfect!

BERNARD

Apparently not... Not according to them...

PETER

Them?

BERNARD

Yes. The other players in the bid.

PETER

You mean... Our opponents?... Of course, we won the bid, they lost!

BERNARD

They NEVER lose!

PETER

But we even agreed to pay that sort of... CLEARANCE PASS... to that mayor... even though I was never a fan of that idea...

Bernard sighs defeated and looks down to his beer. Lays his face in the palm of one of his hands. Elbow atop the table.

PETER (CONT'D)

And then we've dropped the bid?

Bernard mumbles through his hand.

BERNARD

They forced me to do it.

PETER

Forced you?

Bernard looks out the window.

BERNARD

Remember that meeting... Set in the last minute?... About a secondary project?

PETER

Of course.

BERNARD

It was a trap!

Peter leans to the front, attentive and concerned.

35

INT. MAURICE'S OFFICE - DAY - FLASHBACK

35

MAURICE, 45, low class wannabe executive, unshaven, sweat, cheap jacket, buttoned shirt, jeans and boots sits, in his cheap office, in front of a confident, sharp dressed Bernard. They talk about business. LUCIUS, a bad looking thug, observes the conversation from the door.

BERNARD (V.O.)

They attracted me there to  
blackmail me.

Maurice opens a drawer, takes an envelope with the official Brazilian national badge and the saying "Federal Bid Process", in Portuguese. He throws the envelope on the table so Bernard can read it.

MAURICE

You DO have some business with us.

BERNARD

What? Where did you get this?  
This is illegal. It is  
confidential. If I denounce this--

MAURICE

--Denounce?

Maurice produces a cell phone, finds a number and offers it to Bernard.

MAURICE (CONT'D)

Here... Try it.

Bernard reads the name of the state governor on the phone and lays back on his chair, hopeless. Maurice puts the phone back atop the table.

BERNARD

What do you want?

MAURICE

We wanted our friendly share, but  
you ignored it--

Bernard comes forward, angry.

BERNARD

--To the hell I did, it is there.  
One per cent! So you can let me do  
my job.

Maurice laughs ironically.

MAURICE

One per cent? That's not even a tip. Do you think we are your fucking, faggot, pizza delivery boys?

BERNARD

Over 350 million dollars? Is this supposed to be funny?

MAURICE

Do you see me laughing?... Forty per cent.

BERNARD

You're crazy. This is a robbery! Ridiculous.

MAURICE

You're right, this is a robbery. YOU robbed US. It was totally disrespectful.

BERNARD

Nonsense! You're twisting things up... And the process is closed anyway... It's done.

MAURICE

No, it's not. You're dropping the bid.

BERNARD

Fuck you!

MAURICE

No...

Maurice grabs some photos in his drawer, looks at them for a moment.

MAURICE (CONT'D)

Mmm... She IS hot!

Maurice throws the photos on the table. They are pictures of Bernard's Lucy, in Spain.

Fuck your wife... She is in Spain, isn't she?

Bernard jumps from his chair over the table and grabs Maurice by the neck.

BERNARD

You mother fucker! Stay away from  
my family.

Lucius pulls out a gun and comes in to intervene.

36 INT. RESTAURANT IN FRONT OF THE HOSPITAL - DAY - BACK TO 36  
PRESENT DAY

Peter stares at Bernard, incredulous.

PETER

They threatened your family? I  
can't believe that.

BERNARD

I destroyed my family.

PETER

What are you saying?

BERNARD

They made me do it.

PETER

Do what?

Bernard signs to a WAITRESS and points his empty pints for  
one more beer. Peter looks to the waitress.

PETER (CONT'D)

Make it two.

Bernard takes from his wallet a photo of a happy family  
moment taken a year before their trip to Brazil. He, Gus,  
Jenny and Lucy are all together laughing at a park. The  
perfect family. He stares at the photo and holds it with  
shaky hands.

BERNARD

They took everything!

Bernard looks up at Peter with eyes brimming with tears.

BERNARD (CONT'D)

But you gotta understand... Didn't  
know what to do. I had to choose.

PETER

Choose? I don't get it.

37 INT. DARK ROOM - DAY - FLASHBACK

37

A door opens in a dark room. Maurice, Bernard and Lucius come in.

BERNARD

Are you going to kill me?

MAURICE

Not my style... Danny?

Some LOW GRUMBLING AND MOANING echoes through the room until a LOUD CLICK from a light switch overcomes it. Lights go on. In the middle of the room, two people tied to chairs, back to back, with the heads covered by hoods, struggle and debate themselves.

DANIEL, 30, strong thug, walks from the end of room and stands behind them. Bernard freezes. There's a security camera on the wall.

BERNARD

What--

Maurice nods with the head. Daniel pulls off the hoods. Bernard recognizes his two kids, Gus and Jenny. They see their father, grow their eyes wide and have their scream suffocated by the gags in their mouths.

BERNARD (CONT'D)

You bastards!

Bernard fights to release himself from Lucius. Maurice blocks him, but he deviates.

MAURICE

Stop!

Danny points the gun at the girl's head. Bernard immediately stops.

BERNARD

You can't do this!

MAURICE

You have to understand that... In our business, in this country, respect is... EVERYTHING.

BERNARD

Please, I'll pay you whatever you want.



MAURICE  
You don't have it... And it's not  
about money anymore... You can't  
buy respect.

Maurice reaches for Lucius.

MAURICE (CONT'D)  
Give me your gun.

Lucius hands him the gun. Maurice turns to Bernard.

BERNARD  
Please. What are you gonna do?

MAURICE  
I'm giving you the chance to  
recover your respect.

BERNARD  
Say it!

MAURICE  
Here is the deal. You ARE, in fact,  
abandoning the bid...

BERNARD  
Sure, anything.

MAURICE  
But respect... Respect is something  
that must come from your soul, your  
blood, so you'll have to choose.

BERNARD  
Choose what?

Maurice walks towards the kids and stops behind them.

MAURICE  
Who lives...

He points the boy.

MAURICE (CONT'D)  
And who dies.

Both youngsters have their screams suffocated by the gags  
again.

BERNARD  
Are you crazy? I'm not doing it.

Maurice walks towards Bernard and offers him a gun.

MAURICE

Here. There is only one bullet in it. Just choose whether it is the boy or the girl.

BERNARD

No!

Maurice grabs Bernard's face and squeezes it.

MAURICE

If you refuse to do it, WE'll do it. First them, than your wife. Room 402 in that hotel in Barcelona, right? Then your parents, in Florida.

Maurice releases Bernard from the grab. Bernard falls on his knees and begs at Maurice's feet.

BERNARD

Please don't hurt my family. Take me instead.

MAURICE

Sorry, we don't want everybody feeling free to disrespect us at our own party. No, no, no. Can't do that.

Maurice takes the gun by the barrel and gives it to Bernard.

BERNARD

Please, don't do this.

MAURICE

If you miss the shot, we kill them. If you shoot yourself, we kill them.

BERNARD

Please, I'm begging you.

MAURICE

Look, I told you, we'll have to do it ourselves, then.

Maurice nods to Daniel. Daniel puts his gun back in his belt and grabs a knife. Lucius comes close to Bernard.

MAURICE (CONT'D)

And then, I'm afraid we're not using bullets.

Bernard stands up. Lucius grabs him firmly. Maurice walks towards Daniel and gets the knife. He plays with it on the girl's neck and face.

MAURICE (CONT'D)

It's gonna take some time.

BERNARD

Get away from her!

MAURICE

Although... It may be actually good...

Maurice licks her face and ear. He cuts off the buttons off her shirt and exposes part of her breasts.

BERNARD

Stop it, mother fucker!

Maurice puts the blade on her throat and throws a half smile to Bernard.

MAURICE

But it's going to hurt.

BERNARD

No!

MAURICE

It's time. I can't wait anymore.

Maurice gives Danny the knife and signs him with the hand as indicating to cut Gus' head off. He struggles. Bernard freezes. Danny places the knife on his neck. The two kids struggle and have their SCREAMS SUFFOCATED.

BERNARD

No!

Maurice shakes at Bernard's face again.

MAURICE

Make your choice.

Bernard takes the gun. Both kids look at him. He looks at Jenny and then looks at Gus. Looks at Jenny again. Looks at the gun barrel for a moment and points it to Gus.

Bernard presses the gun barrel against the boy's forehead. Gus grows his eyes wide. Jenny nods negatively with the head, MUMBLING.

Bernard grabs the gun even stronger. His hand shakes. Finger on the trigger. Bernard stares the boy. He gives up and walks back. Looks to Maurice, puts the gun in his own mouth.

GUS AND JENNY  
(suffocated)  
No!

Maurice nods the head negatively. Bernard closes his eyes and increases the pressure on the trigger.

MAURICE  
So you WILL kill your whole family?

Bernard's hand shakes. He takes the gun out of his mouth and goes towards Jenny pointing the gun to her head. She closes her eyes tight. Gus eyes wide open.

BERNARD  
(screaming)  
Ah!

Maurice comes close to Bernard. Bernard turns his head away from Jenny, closes his eyes, holds for an instant, opens the eyes again and looks at Jenny and Gus.

BERNARD (CONT'D)  
I'm sorry.

Bernard pulls the trigger. Bernard, Gus and Jenny jump scared with the click of the gun, but there's no sound of a shot. Bernard, desolate looks at the gun barrel and than at Jenny. Tears roll down her furious eyes. Maurice smiles satisfied.

38 INT. RESTAURANT IN FRONT OF THE HOSPITAL - DAY - BACK TO 38  
PRESENT DAY

Bernard caresses Jenny's face in the family picture atop the table.

BERNARD  
I shot her... I shot her.

PETER  
No, but there was no bullet.

Bernard takes his beer and gulps in half of the pint. Puts the pint back on the table violently and keeps a strong grab on it.

BERNARD  
You don't get it! I chose her!

PETER

Don't go there man! What could have you done?

BERNARD

I fucked up. Shouldn't have gone to Brazil, to begin with.

PETER

Did you go to the police?

Bernard grabs Peter's hand and throws him a serious look.

BERNARD

No police! They keep an eye on me and my family. Even on you!

PETER

But--

BERNARD

--No, I won't risk anybody else's life!

PETER

Listen, you can't keep on carrying this weight.

BERNARD

It is my responsibility.

Bernard puts the photo back into his wallet, gets up and throws two twenties on the table.

BERNARD (CONT'D)

Let's go.

39 INT. HOSPITAL - JENNY'S ROOM - DAY

39

Curtains are closed. Bernard stands by the door, silent. He stares at a sleeping Jenny. He stays there for a while, then walks towards the table next to her, places a red rose on it and leaves the room without ever being noticed.

40 INT. BERNARD'S HOUSE - OFFICE - NIGHT

40

It's 2:00 am. Bernard stares at a world map on the wall. It has pins indicating all the places he and his family have already been to, all over the world.

There is only one pin on the South American countries. It's placed over the city of Curitiba, Brazil.

The sound of steps on the corridor take him out of his thoughts. He looks at the door apprehensive. Gus shows up with a messy face, in his pajamas, a little blind because of the clarity in the office.

BERNARD

Hey. Can't sleep too?

GUS

Nah... Can anyone?

BERNARD

Come here.

Gus hesitates with an unwilling expression.

BERNARD (CONT'D)

Come on.

Bernard opens one of his arms in an embracing movement and holds the pose. Gus resists for a moment and then gives up. He walks slowly, dragging each step. Bernard wraps him fondly with one arm over Gus' shoulders and looks at the map.

GUS

Wow. We've been to so many places already.

BERNARD

Yeah, right? All over the world.

GUS

You know... I used to love our family trips.

BERNARD

Yeah, me too.

GUS

Specially because... No matter how weird or exotic the place, somehow... I felt safe... Because of you... You were there, our safety dome.

BERNARD

I AM still here.

GUS

But then... On that day...

Gus touches the pin over Curitiba.

GUS (CONT'D)

I discover that... My model, my reference... Got his hands dirty in some shady business... And watch him pulling a trigger on his own daughter's face.

BERNARD

What? Should I've pulled it on you?

GUS

Maybe... The thing is... You shouldn't have gotten into it... That's what you always taught us.

BERNARD

You're right. I don't know what I was thinking... I guess I just wanted money for our endless world trip.

Gus gets out of the embrace and faces Bernard.

GUS

At what cost? Why can't we go to the police?

BERNARD

Because they'll kill us.

GUS

How? They're there, we're here, in the United States.

BERNARD

You don't understand, those guys... They're everywhere.

GUS

How could you get involved with them?

BERNARD

I'm gonna fix it.

Gus moves to the door, turns around, throws Bernard a hopeless look.

GUS

I wish I could believe that, but at this point...

Gus walks away and leaves Bernard alone again.

41 INT. BERNARD'S OFFICE - BERNARD'S ROOM - DAY

41

Bernard picks the phone atop his desk and calls Chloe.

BERNARD

Chloe, please have Peter come to my room... Oh, and print me a copy of our projects schedule for the next 6 months...

He hangs up and starts scratching some words on a piece of paper: "Curitiba. Paraná. Brazil. Maurice". He circles "Maurice" and thinks for a moment. He continues to put words down: "boss, governor, 40%" and puts a question mark next to "boss".

A knock on the door. Peter comes in.

PETER

Hey, do you want to talk to me?

BERNARD

Yes, have a sit.

PETER

How's Jenny?

BERNARD

Getting better... But still on sedatives... Until her body gradually gets rid of the drugs.

PETER

Well, I guess that's good news then.

BERNARD

Sort of--

Another knock on the door and Chloe comes in carrying a few papers.

CHLOE

Excuse me Mr. Bernard, here are the schedules you asked me, sir.

She hands him the papers.

BERNARD

Thank you.

CHLOE

Anything else, sir?



BERNARD

No... I mean... Actually... Yes.  
Cancel all my meetings for the rest  
of the week, please.

Peter looks a bit puzzled.

CHLOE

Yes, sir.

She leaves the room and closes the door behind her. Bernard  
slides the schedules Chloe has just given him to Peter.

BERNARD

This is the schedule for our  
operation during the next months.

PETER

Yes, I see...

Peter takes the schedules and look at them.

PETER (CONT'D)

I'm running half of this  
operations.

BERNARD

I want you to take care of  
things... I'm taking some time off.

PETER

Oh, sure thing, man! It was about  
time... Gotta take care of your  
family.

BERNARD

I will...

Bernard gets up and walks to the window.

BERNARD (CONT'D)

I'm going back to Brazil.

Peter drops his jaw.

PETER

Wha...

Peter gets up angry and walks towards Bernard.

PETER (CONT'D)

Are you out of your mind?

BERNARD  
 Maybe. Am I?

PETER  
 So you're a wise-guy now?

BERNARD  
 I gotta do something.

PETER  
 What do you know about this kinda  
 business?

BERNARD  
 Nothing!

PETER  
 So?

Bernard gives Peter his back and stares at the window. Peter  
 waits for a moment.

PETER (CONT'D)  
 You're crazy!

Peter storms out of the room.

42 INT. BERNARD'S HOUSE - OFFICE - NIGHT

42

Bernard sketches and write notes on a paper on his desk.  
 Thinks for a moment, scratches everything, throws the paper  
 in the garbage, starts again on a new sheet.

Phone rings in another room, he wrinkles the forehead  
 intrigued. Gus comes in with the wireless phone.

GUS  
 It's for you. Peter.

Gus hands Bernard the phone.

BERNARD  
 (to the phone)  
 Hold on.

Bernard covers the phone's microphone with his hand.

BERNARD (CONT'D)  
 Didn't I tell everybody not to take  
 this phone out of the office?

GUS  
 Sorry.

BERNARD  
This is my work line.

GUS  
I said sorry. Mom was on the other  
line with Dr. William. I had to call  
the school about Jenny's schedule.

Bernard just stares at Gus for a moment, as requesting  
privacy.

GUS (CONT'D)  
OK! I'm leaving.

Bernard waits him to leave the room.

BERNARD  
(to the phone)  
Sorry.

PETER  
I found someone that can help.

BERNARD  
What?

PETER  
The new project.

BERNARD  
Project?... Oh, really? Who?

PETER  
We should discuss this in person.

BERNARD  
Of course.

43 INT. BERNARD'S HOUSE LIVING ROOM - NIGHT

43

Gus watches TV on the couch, sees Bernard passing by on the  
corridor towards the front door and finds it weird.

GUS  
Where are you going?

BERNARD  
I have a meeting... Business.

GUS  
At 11:00pm?

BERNARD

I gotta go.

Bernard leaves and lets Gus puzzled.

44 EXT. DOWNTOWN - STREET - NIGHT 44

Bernard parks his car in front a decadent pub on a suspicious street.

45 INT. DECADENT PUB - NIGHT 45

Bernard walks in the dark, badly conserved place. It is half empty. Customers are workers in general, a few women. He finds Peter on a table with EDGAR, 55, solid build, calm. Some beers on the table.

PETER

Bernard, this is Edgar.

BERNARD

Nice to meet you.

EDGAR

My pleasure.

They shake hands. Edgar grabs firmly as if stating his years of tough assignments.

PETER

Edgar came very well recommended. He used to be a private security specialist for executives, politicians... These guys... In Brazil.

BERNARD

Really? Any credentials?

EDGAR

There are things the federal police down there can't do. Let's say I've seen and done more than I should've in this EXECUTIVE SECURITY market... Therefore I had to retire.

BERNARD

Retire?

EDGAR  
 Officially... I keep my  
 connections.

BERNARD  
 And why should I trust you?

PETER  
 Hey, why don't we ask for another  
 round?

Peter signs to the waitress asking for three pints.

EDGAR  
 You shouldn't, but what else can  
 you do? Your situation seems really  
 complicated... I could've said no,  
 but... What the hell, this is  
 business to me, good business.

Bernard looks to Peter and leaves the table. Walks towards  
 the door. Peter goes after him.

PETER  
 Where are you going?

BERNARD  
 Where did you find this guy?

PETER  
 What did you expect? Do you realize  
 the kinda JOB we are discussing  
 here?

Bernard looks at Edgar gulping his beer on the table, thinks  
 for a moment and goes back to the table.

BERNARD  
 OK! What do you know already?

EDGAR  
 That it can be done.

PETER  
 He's up to speed already.

EDGAR  
 But it's going to be expensive...  
 Really expensive.

BERNARD  
 Oh, really?

EDGAR

You messed with some big guys there. I'm impressed that they actually let you go.

BERNARD

Do you know them?

EDGAR

From what your friend told me, whoever is behind it belongs to a very restrict group. Very powerful people. It could be the president.

BERNARD

How much?

Edgar writes on a napkin and passes it to Bernard.

BERNARD (CONT'D)

Mother fucker!

Peter takes the napkin and reads it: U\$3 MILLION. Thinks for a moment.

PETER

I'll help you.

BERNARD

What? No.

PETER

You can't refuse any help now. Besides that, if things go wrong there I'll loose much more than this.

BERNARD

OK. One now and the rest when it's over. And I want to pull the trigger myself.

PETER

Are you sure about that?

BERNARD

I have to.

EDGAR

One and a half. I need to make a lot of arrangements, shut some big mouths there.

BERNARD  
God damn it! OK.

EDGAR  
And the rest is due, no matter what  
the result of the operation is.

BERNARD  
Son of a bitch!

EDGAR  
I mean it, whether you or your  
family, someone will pay for it.

Bernard grabs Edgar by the collar, furious.

BERNARD  
Don't mess with my family!

Peter separates them.

PETER  
C'mon. There's no time for this  
now.

EDGAR  
Listen to your friend. The clock is  
ticking. The sooner the better.

BERNARD  
Alright!

46 INT. BERNARD'S HOUSE - BERNARD'S BEDROOM - DAY

46

Bernard packs a bag with clothes for some days. Lucy comes in  
and gets instantly furious.

LUCY  
What are you doing?

BERNARD  
I have to go on a business trip.

LUCY  
Unbelievable! Your daughter almost  
died because of you and you are  
traveling?

BERNARD  
There's nothing I can do for her by  
standing here.

LUCY

That's it! I'm done with this. I want the divorce!

He closes his bag and looks at her.

BERNARD

I really don't want discuss this right now.

He leaves the room with the bag.

LUCY

I hate you!

From the corridor he answers.

BERNARD

I know.

47

INT. BERNARD'S HOUSE LIVING ROOM - DAY

47

Bernard walks towards the front door and Gus intercepts him on his way out.

GUS

I know what you're doing!

BERNARD

What are you talking about?

Gus takes a piece of paper out of his pocket and shows it to Bernard. It's the paper where Bernard wrote some notes on the other day. The notes are about the plan to go back to Brazil.

BERNARD (CONT'D)

What is this? You snoop into my trash now?

GUS

I heard you talking to Peter that day.

BERNARD

I don't know what you think you've heard.

GUS

Are you gonna lie to me?

BERNARD

Damn it! Give me that!



Bernard grabs the notes.

BERNARD (CONT'D)  
Have you talked about this to  
anyone?

GUS  
Nope.

BERNARD  
Great. Then keep your mouth shut!

GUS  
I'm going with you!

BERNARD  
Hell no!

GUS  
It's MY sister and MY family too!

Bernard drops the bag on the floor, grabs Gus' shoulders  
firmly and looks straight into his eyes.

BERNARD  
Exactly! That is why I need you  
here, to take care of them while  
I'm out.

GUS  
But--

BERNARD  
--Please. I'm counting on you. It's  
a great responsibility.

GUS  
What if--

Bernard hugs the son as if it was the last time.

BERNARD  
--Shhh. It's going to be alright.  
We'll be a family again, buddy.

They let go the hug.

GUS  
You don't need to do this.

BERNARD  
Yes I do... Should've done it a  
long time ago.

Bernard grabs the bag, walks out and stops outside the door.

BERNARD (CONT'D)  
Remember, not a word... To anybody.

GUS  
OK.

Gus watches his dad walking away.

48 INT. BUENOS AIRES AIRPORT - DAY

48

Bernard and Peter cross the lobby pulling their bags. Both of them in executive suits. They look around scanning the place full of other people. Some arriving, some holding little posters with the names of people being waited.

A man in a perfectly cut suit walks towards them with determination and a welcoming smile on the face. That's JAVIER, 40. Bernard and Peter seem a little intimidated by this man's confidence.

JAVIER  
Good afternoon gentleman!

Bernard and Peter look at each other intrigued.

PETER  
Uh... Good afternoon?

JAVIER  
(to Peter)  
I suppose you are Mr. Peter McCormack...  
(to Bernard)  
And Mr. Bernard Leone.

BERNARD  
Yes?

JAVIER  
Great! I've been expecting you.

Javier reaches for Bernard suitcase.

JAVIER (CONT'D)  
Here, let me take care of this for you.

Bernard's first reaction is to pull the suitcase back. Peter moves in a way to defend the friend.

PETER  
Hey, slow down!

Javier stops, look at him and smiles.

JAVIER  
It's OK. I've been sent by the  
Meridional Engineering Consortium.  
I'm here to help you on your stay  
in Buenos Aires.

Bernard let the suitcase go. Peter relax.

BERNARD  
I'm sorry. We didn't know.

JAVIER  
Don't worry, you're actually  
right... Nowadays, you never know.  
Please follow me.

They walk out the lobby.

49 INT. CAR - DAY

49

Javier drives them through the city in an expensive sedan  
with darkened windows. Bernard and Peter admire the city.

JAVIER  
So, did you have a good flight?

BERNARD  
Oh, yes, thank you!

JAVIER  
This is a good one. There's time to  
get to the hotel before the rush  
hour. Have you been to Buenos Aires  
Before?

BERNARD  
No, first time.

JAVIER  
What about Brazil? Have you been  
there?

Bernard and Peter, immediately look at each other and then at  
Javier. An uncomfortable silence. Javier breaks it.

JAVIER (CONT'D)  
Really?... Samba? Football?  
Mulatas? Never?

BERNARD  
Why do you ask?

JENNY  
Come on! Jo amo mi Buenos Aires i  
mi Argentina, but I gotta admit,  
Brazilians know how to throw a  
party, right? Uh?

BERNARD  
I guess.

Bernard stares at Javier. He laughs.

JENNY  
I guess you're tired, huh?... So,  
seriously now... It is all arranged  
for the meeting with the other  
executives tomorrow. I'll take you  
there myself.

BERNARD  
Good, thanks.

They arrive at the hotel, near Florida St, in downtown.

JAVIER  
This is you, my friends.

PETER  
Thank you.

JAVIER  
My pleasure. I'll pick you up at 2  
pm.

BERNARD  
We'll be here. Bye.

JAVIER  
Hasta.

50 EXT. HOTEL - DAY 50

Bernard and Peter enter the 5 star hotel. A couple of  
bellhops help them with the bags.

51 INT. HOTEL - SUITE - DAY 51

In the two bedroom suite Bernard fixes his tie, grabs his  
executive bag and walks to Peter's bedroom.

BERNARD

It's time, are you ready?

Peter fixes the lace of his shoes.

PETER

Almost.

BERNARD

I'm going down. You have the presentation with you, right?

PETER

Sure, it's on my laptop. Gotta a backup in a thumb drive also, just in case.

BERNARD

OK. Bring it.

PETER

I will.

Bernard leaves.

52 INT. HOTEL - LOBBY - DAY

52

Bernard crosses the lobby while discretely scanning the room. He spots a SUSPICIOUS MAN, with a newspaper, looking at him. Bernard keeps walking and stops at the door. Peter comes moments later. Bernard looks at the man with the newspaper again. The man hides his face behind the newspaper.

BERNARD

Let's wait outside.

PETER

Sure.

53 EXT. HOTEL - SIDEWALK - DAY

53

Bernard scans the surroundings. He notices suspicious people all around. An ITALIAN LOOKING MAN in a black car parked. The MAN WITH A GOLDEN NECKLACE selling newspapers. A WOMAN IN A RED DRESS smoking on a cafe.

Peter notices Bernard is not comfortable and tries to spot whatever he is looking at.

PETER

What?

BERNARD

Nothing. Must be my nerves... As if we were being observed.

PETER

Relax. No one is watching... And if they were, we are here for a new project, right?

BERNARD

Right.

Javier arrives.

JAVIER

Oi, Oi, amigos.

They get in the car and leave.

54

INT. CAR - DAY

54

With the usual smile, Javier drives.

JAVIER

Did you wait for too long?

BERNARD

No, you're right on time.

JAVIER

Good. So, are you being well treated in Argentina?

BERNARD

So far so good.

PETER

Yes.

Javier looks at Bernard, smiles and then at Peter.

JAVIER

Your friend here is a little stiff, you know?

PETER

He is just reserved.

JAVIER

Is he?

Javier looks at Bernard.

JAVIER (CONT'D)  
 A few more days here and you will  
 loosen up, my friend. Come on.

Javier laughs.

55 INT. MEETING ROOM - DAY

55

In a big classy room with a long table, Bernard and Peter grab some papers and their laptops, put them in their suitcases. They stand up along with four other executives. Shake hands with all of them.

EXECUTIVE 1  
 This was a great presentation!

EXECUTIVE 2  
 I second that, impressive. I'm sure  
 you're qualified to participate in  
 the process.

BERNARD  
 Thank you!

PETER  
 Thank you.

EXECUTIVE 1  
 When can we expect the preliminary  
 proposal?

Bernard looks at Peter.

BERNARD  
 Two weeks?

PETER  
 Most likely three. We'll let you  
 know. We'll be around for some  
 other meetings with suppliers.

EXECUTIVE 1  
 Great! Can't wait for it.

56 INT. CAR - DAY

56

Javier notices that Bernard and Peter look concerned.

JAVIER  
 How was the meeting? All good?

BERNARD

Yes, we have a chance of a good deal.

JAVIER

Oh, I'm happy to hear that. Are you going back to the States already, then?

BERNARD

No, we're staying for--

Peter pokes Bernard.

PETER

--We don't know yet.

BERNARD

Right, we don't know.

JAVIER

Huh! I see... Well you can't leave without having a good tour around the city.

PETER

Thanks, but I don't think we'll have time for that.

JAVIER

No, no. I insist. I'm gonna show you Buenos Aires, to have a good time.

BERNARD

OK. If we have the time. But first, we've got work to do.

JAVIER

What is the night made for? Work during the day! "Mira", I know the places. But you have to be careful out there. It can be dangerous, too... If you turn the wrong corner.

Peter sighs.

PETER

OK. We'll let you know.

JAVIER

Right! Now we are talking.



57 INT. HOTEL - LOBBY - DAY 57

Peter and Bernard enter the hotel. The Suspicious Man is still there. Bernard notices him again.

58 INT. HOTEL - ROOM - DAY 58

Bernard and Peter walk in their suite.

BERNARD  
Have you locked the door?

PETER  
Sure.

BERNARD  
What time should we meet the contact?

PETER  
Ten o'clock.

BERNARD  
Is it far from here?

PETER  
Walkable distance.

BERNARD  
Good. I didn't want to take a cab anyway. It's better to just merge into the crowd.

PETER  
Exactly!

BERNARD  
What now?

PETER  
We have a few hours until then. I'm gonna take a shower and get some rest.

BERNARD  
That's probably a good idea.

59 INT. HOTEL - ROOM - NIGHT 59

Bernard, laid on the bed, looks at the ceiling. Lights are off. His phone alarm rings at 9:30pm. He gets off bed, puts his shoes and goes knock on Peter's door. Peter wakes up.

BERNARD  
Hey. It's time.

PETER  
OK. Just a minute.

60 INT. HOTEL - LOBBY - NIGHT

60

The RECEPTIONIST at the front desk sees Bernard and Peter approaching and walks towards them.

RECEPTIONIST  
Good night gentlemen. A taxi for you?

BERNARD  
No, thanks. We're walking.

RECEPTIONIST  
Are you sure? Some places may be dangerous here, specially at night.

PETER  
We're good, thank you.

Bernard spots the Suspicious Man again, this time having a coffee at the hotel restaurant.

RECEPTIONIST  
Yes, sir.

61 EXT. STREET - NIGHT

61

Bernard and Peter walk by downtown Buenos Aires streets among the crowd. Bernard looks back and sees the Suspicious Man. He grabs Peter's arm.

PETER  
What?

BERNARD  
Don't look back. I think we're being followed.

PETER  
Are you sure?

BERNARD  
Let's go faster.

They keep walking and bumping on people eventually. For a moment it seem that the Suspicious Man is gone, but then, there he is again.

PETER

Aren't you getting paranoid?

BERNARD

No. Don't stop. That guy with the hat, do you see him?

PETER

Where?

Bernard indicates the direction with his eyes, still walking. The man tries do disguise.

BERNARD

There.

PETER

Oh, I think I see him. Come, we can take an alternate way.

They walk quickly and turn on a darker emptier street. They walk fast until they find a spot in the shadows where they hide.

PETER (CONT'D)

Here, quiet!

They hold their breaths. The Suspicious Man turns on the same street and comes slowly, scanning. He approaches. Bernard and Peter get prepared. The man passes by them and stops a few steps ahead. He turns back, Bernard and Peter jump over him, but he manages to avoid them and puts one of his hands on his back as if grabbing a gun.

SUSPICIOUS MAN

Whoa! Calm down you two!

PETER

What do you want?

BERNARD

I saw you at the hotel.

SUSPICIOUS MAN

Listen, I'm THE CONTACT.

PETER

I don't know what you're talking about.

BERNARD

Why are you following us?

SUSPICIOUS MAN

I had to be sure no one else was following you.

PETER

Bullshit!

SUSPICIOUS MAN

My name is Alejandro. I'm Edgar's partner.

Bernard and Peter look at each other. Alejandro slowly lets his two hands at ease.

ALEJANDRO

Weren't you going to that pub two blocks from here?

BERNARD

So why are we having the meeting here?

ALEJANDRO

Because you two decided to play the SPECIAL AGENTS?

62

INT. PUB - NIGHT

62

Bernard, Peter and Alejandro sit on a table in the back of the pub.

ALEJANDRO

Do you really wanna do this?

BERNARD

Of course I do.

ALEJANDRO

Are you sure? You can still walk away.

BERNARD

And let you and Edgar go with three million? Yeah, right!

ALEJANDRO

If we proceed, your life is never going to be the same again.

BERNARD  
Good, I expect that!

ALEJANDRO  
OK, then. Do you have the photos I  
asked for?

BERNARD  
Yes.

PETER  
They're here.

Peter slides an envelope over the table towards Alejandro. He  
checks it. Head shots of Bernard and Peter inside.

ALEJANDRO  
Good.

BERNARD  
What about guns, radios, etc?

ALEJANDRO  
Calm down 007! It's all arranged.

PETER  
Details, give me details.

Alejandro laughs.

ALEJANDRO  
Details? That's funny. Have you  
guys ever fired a gun?

BERNARD  
No... I mean, sort of.

PETER  
Yes.

Bernard looks at Peter, intrigued.

PETER (CONT'D)  
I used to hunt with my father.

ALEJANDRO  
Trust me, gentleman. Let's say we  
do have proper equipment to execute  
the action from a 10in to a 3Km  
distance.

BERNARD  
Where's all this equipment?

ALEJANDRO

Not with me. I have to go now.

Alejandro gets up.

PETER

What about us? What do we do now?

ALEJANDRO

I'll contact you soon.

Alejandro leaves the place.

BERNARD

Do you trust this guy?

PETER

I don't know... But that's what we have.

63

INT. HOTEL - ROOM - DAY

63

Bernard sleeps profoundly at the hotel. He talks and debates himself during a bad dream.

BERNARD

I'm sorry babe... I didn't mean it... Don't hate me... No... Come back... Come back...

The phone RINGS waking him up. He sits on the bed all of a sudden. Phone still RINGS. Bernard recovers his breath, struggles to focus his eyes and scan the room. Peter comes in.

PETER

Aren't you getting that?

BERNARD

What?

PETER

The phone.

BERNARD

Shit... Yes.

Bernard picks up the phone, it's Javier.

BERNARD (CONT'D)

Hello.

JAVIER (V.O.)  
So the party was good last night,  
huh?

BERNARD  
What are you talking about?

JAVIER (V.O.)  
I looked for you at the hotel last  
night... And called you, you never  
answered.

BERNARD  
We just went out for a beer.

JENNY (V.O.)  
But the doorman said you left  
walking. It's dangerous out there.  
I would've taken you out, I told  
you.

BERNARD  
I appreciate your concern, but it  
is OK.

JAVIER  
We don't want you to get in any  
trouble, right?

BERNARD  
Right...

Javier hangs up the phone. Bernard looks a bit confused and Peter intrigued with the conversation. They both keep quiet for a moment.

PETER  
Going down for a breakfast?

BERNARD  
Sure, give me 5 minutes.

64 INT. HOTEL - RESTAURANT - DAY

64

Peter and Bernard help themselves at the complete and luxurious breakfast buffet. The room is noisy. Full of executives, families in vacation.

PETER  
What was that all about?... On the  
phone.

BERNARD

I don't know... Apparently he was a bit mad because we left yesterday without letting him know.

PETER

That's weird.

BERNARD

Well, I guess he is just concerned... Or maybe he just wanted to have a beer.

They pick up a table and consume the breakfast.

PETER

Yeah... Maybe. He is kinda forcing to be friends. Do you know what I mean?

BERNARD

I do, but... Well I think he is just trying to be nice.

PETER

TOO nice for my taste.

65 INT. HOTEL - CORRIDOR/ROOM - DAY

65

Bernard and Peter get to their room. Peter unlocks the door and as soon as they enter the room they spot Javier sitting on an armchair and freeze. An awkward silence fills up their incredulous expression. Javier breaks it, smiling, and stands up to shake hands with them.

JAVIER

Hello my busy friends.

Peter throws a look to Bernard as if saying "I told you!".

PETER

What are you doing here?

JAVIER

I'm sorry for the invasion, but I was afraid missing you two again today...

BERNARD

How did you get in?



JAVIER

Oh, our associates always host the business guests here at the hotel, so we pretty much know all of the staff. I came after you and the room maid... She was doing your room... I just got in.

PETER

This is--

JAVIER

--Please don't blame her... It's my fault. I was disappointed with you. If you wanted to go out you should've called ME. Is there any problem? Don't you like my services?

BERNARD

It's not like that, it's just--

JAVIER

--Great, I need to hear no more. Today I am going to provide you a good time.

PETER

Thanks but--

JAVIER

--No, no, no. I won't take a no as an answer. You're coming with me. Now it is a question of honor.

BERNARD

Maybe another day Javi, we have a lotta work to do.

Javier taps Bernard on the back.

JAVIER

Believe me my friend, I know how business work. Yeah you've got time. Everyone has some fun during these business trips. Huh?!

Bernard smiles awkwardly. Peter looks serious and wrinkles his forehead.

JAVIER (CONT'D)

Aha! I knew it, that's my man!

Javier walks towards the door. Bernard and Peter don't move. Javier opens the door and looks back.

JAVIER (CONT'D)  
C'mon! Let's go. Buenos Aires is waiting for you!

Bernard sighs.

BERNARD  
OK. Just let me grab some cash.

JAVIER  
No, no. Today is on the house, amigos.

Bernard and Peter look at each other as if waiting for mutual confirmation and then follow Javier.

BERNARD  
OK, then.

PETER  
But we need to be back early.

JAVIER  
Forget the clock today.

66 MONTAGE: BUENOS AIRES LAND MARKS

66

- Bernard, Peter and Javier pass by the Obelisk at the Plaza de La República.
- They stand in front of the Floralis Generica monument.
- They pass by the Casa Rosada.
- They walk through the colorful streets of Caminito in the La Boca neighborhood.
- They arrive at a place called SAMOVAR DE RASPUTIN. Very strange looking bar and cafe. A mixture of gypsy, Russian and circus look. Colorful outside, dark inside.

MONTAGE END

67 INT. SAMOVAR DE RASPUTIN - BAR - DAY

67

A bit scared, Bernard and Peter follow Javier inside the exotic and peculiar place. It is dark, full of colored wooden decoration and sculptures.

Some heavy iron and bronze items too. The different spots inside are illuminated by colored lights, red, blue, purple and yellow.

It is hard to see through the smoky air, but the place is crowded with exquisite, yet alternative, vintage looking people. Men and women, all of them somewhat suspicious. They seem to be all looking at them, but none of them stops doing whatever they were doing before their arrival.

On the stage a band plays a trip hop song with gypsy notes and a sexy young woman sings with a velvet voice.

At this point Bernard and Peter are now dumbfounded and speechless. Javier laughs out loud.

JAVIER

I told you would like it!

They pick a table close to the stage and sit.

BERNARD

What is this place?

JAVIER

It's been here for decades. The food is great, the drinks are amazing and the music is perfect. No one leaves La Boca without knowing this place.

A curvy VOLUPTUOUS WAITRESS in a red silk dress comes to serve their table and throws them a sexy look.

VOLUPTUOUS WAITRESS

What are you boys having today?

Bernard and Peter's jaws are dropped down. Javier just smiles.

PETER

Beer?

Peter looks to the others for confirmation.

BERNARD

Beer.

Javier just looks at the waitress and just nods affirmatively with a smile on his face. She smiles back.

VOLUPTUOUS WAITRESS

Something to bite?

PETER

Not yet.

VOLUPTUOUS WAITRESS

Awesome. I'll be back soon, then.

She leaves and they just keep watching at the people dancing next to the stage. Some couples, some females, some guys. Here and there people kissing in a trippy atmosphere. Right next to them two gorgeous women dance in a sexy provocative way and kiss. Bernard pokes Peter calling his attention to the fact. Javier notices it.

JAVIER

Beautiful isn't it?

The Voluptuous Waitress comes back with Three beers and also three shots of a green liqueur. Peter points the shots.

PETER

We didn't ask for those.

VOLUPTUOUS WAITRESS

It is a courtesy. Everyone that comes to the Rasputin has to drink at least one. It's our little tradition.

JAVIER

That's very true.

Javier throws her a malicious smile and gulps his shot. Bernard and Peter, suspicious at the beginning, look around. A lot of people here and there are having the same shot. The two sexy women on their 20's dancing next to them look and smile. Peter and Bernard gulp their shots too.

BERNARD

Wow! What is this?

Javier laughs out loud.

JAVIER

Absinthe.

PETER

It fucking burns!

JAVIER

It does, doesn't it? But it is not about the alcohol... It's a... Different experience.

68 MONTAGE: BERNARD AND PETER AT EL SAMOVAR DE RASPUTIN - 68  
DIFFERENT ROOMS

- Bernard and Peter dance among the crowd.
- They drink more shots of absinthe
- They dance with the two sexy women from before and laugh
- More absinthe shots
- Javier watches them from the table, laughing
- Bernard kisses LORENA, one of the sexy women and slides his hands all over her body.
- Peter sees that, thinks for an instant, grabs JANA, the other girl, and kisses her too.
- Bernard, with his shirt half open, sweat, wobbles in a dark reddish corridor dragged by Lorena. Peter and Jana go right behind, kissing and grabbing each other, rolling from wall to wall.

69 INT. SAMOVAR DE RASPUTIN - RED ROOM 69

On a big bed, in a dimly lit red room, Lorena and Jana, in their panties only, topless, undress Bernard and Peter. Completely dizzy, they offer very little resistance.

BERNARD  
I'm married.

LORENA  
Shhh... Not today baby.

Bernard looks at Peter laid next to him.

BERNARD  
Help me!

LORENA  
Shut up and fuck me!

Peter finds it funny, but he is so stoned that he can barely laugh or talk.

PETER  
Yeah!

Sitting on a red velvet couch Javier watches it all smiling and laughing. He has a third woman, ZORA, as beautiful as the others, naked, riding over him. He laughs.

Bernard stop resisting and let it go. He closes his eyes.

70

INT. HOTEL - ROOM - NIGHT

70

Bernard sleeps deeply, still in his clothes, shoes on. A SHADOW sneaks in the dark walking like a cat, it scans the room, opens the wardrobe and drawers, revolves Bernard's bags. Checks his wallet, silently approaches Bernard and stares at him for a moment. Covers his mouth and pokes him. He wakes up scared but the scream is suffocated.

SHADOW  
(whispering)  
Quiet!

Dizzy, still on a hang over, Bernard tries to focus on the shadow face in the dark.

SHADOW (CONT'D)  
Don't scream. It's me, Alejandro.  
Do exactly as I tell you, OK?

Bernard nods affirmatively with the head. Alejandro takes his hand off of his mouth.

BERNARD  
What are you doing here?

Bernard has a hard time sitting on the bed. His body seems not to respond adequately.

ALEJANDRO  
Shh, I told you, not a word. We've gotta go.

BERNARD  
I don't understand. How did I come back here?

ALEJANDRO  
You've been drugged. Someone is keeping an eye on you. Pack your things, I'm gonna get your friend.

BERNARD  
What about Javier, he was with us as far as I can remember.

ALEJANDRO  
Don't worry about him. Rush, but quite, please.

Alejandro leaves towards Peter's room.

71

INT. CAR - NIGHT

71

Alejandro drives fast through the streets of Buenos Aires heading north. He constantly checks the external mirrors, looks at Peter through the central mirror, he is passed away. Looks at Bernard on his side, he looks sick. Bernard looks at the city lights passing by, blurry. Alejandro takes a water bottle on the console and gives him.

ALEJANDRO

Here.

BERNARD

(mumbling)

Nah...

ALEJANDRO

Drink it! You'll feel better if you hydrate.

Bernard takes the bottle and gulps it until he chokes. Recovers his breath.

BERNARD

But they are gonna be suspicious.

ALEJANDRO

It's been arranged. We are going for a field trip to Patagonia...

Bernard looks at him, puzzled.

ALEJANDRO (CONT'D)

But not, if you know what I mean. That is the info left for the hotel staff on your check out. It will give us enough time for the completion of the job.

BERNARD

What now?

ALEJANDRO

Now we cross the border as soon as possible. You can sleep, I'll just drive all night long.

BERNARD

Are you sure?

Alejandro shows Bernard a pack of energy drinks and smiles.

ALEJANDRO

Don't worry.

Bernard loosens the safety belt, slides down a bit on the sit and relaxes. Alejandro follows driving.

72 INT. CAR - DAY

72

Bernard and Peter sleep in the car. Alejandro pokes them.

ALEJANDRO  
Wake up party boys!

They both have a hard time opening their eyes, blinded by the broad day light and try to scan around. The car is parked in front of a gas station which has a convenience store, on Ruta Nacional 12. No other buildings or establishments around. They get out of the car.

73 EXT. GAS STATION - PARKING LOT - DAY

73

Peter looks around, they're the only ones parked there. It is an old gas station, the parking lot is not paved.

PETER  
Where are we?

ALEJANDRO  
Not far from the border.

PETER  
Brazil?

BERNARD  
Why did we stop?

ALEJANDRO  
I don't know about you, but I've gotta pee, grab a coffee.

Alejandro walks towards the restroom door outside the building. Peter and Bernard follow him.

BERNARD  
I don't get it. We're here, in the middle of nowhere, I haven't heard of a plan yet.

PETER  
Yes, where are the guns?

Alejandro throws Peter a furious look.



ALEJANDRO

Shut up! Are you stupid or what?  
You don't say out loud this kind of  
stuff. Do I have to draw it?

Alejandro goes in the individual restroom. Peter and Bernard just look at each other, suspicious.

ALEJANDRO (O.S.) (CONT'D)

Damn idiots!

Alejandro comes out of the restroom and goes back to the car. Bernard goes to the restroom. When he comes out Peter goes and Bernard waits outside. Peter comes out and they both go back to the car. The three men stand behind the vehicle. Alejandro opens the trunk.

There are a few reinforced long black bags. Alejandro opens one of them. It's full of guns. Peter and Bernard jaws drop down instantly.

ALEJANDRO (CONT'D)

Happy now? I said everything is  
under control.

Bernard spots some black plastic bags underneath the bags with the guns.

BERNARD

What about that?

ALEJANDRO

That's nothing!

Alejandro closes the trunk.

ALEJANDRO (CONT'D)

Now let me grab something for  
breakfast. You stay in the car.

Alejandro walk a few steps towards the convenience store. Peter gets in the car. Bernard is still outside.

BERNARD

Leave the keys... For the AC It's  
fucking hot inside.

Alejandro stops, thinks for a moment, faces Bernard, serious, throws him the keys which Bernard catches in the air. Alejandro turns and goes to the store. Bernard gets in the car.

74 INT. GAS STATION - CONVENIENCE STORE - DAY 74

Alejandro stands behind the shelves in the back of the store, from a place he can spot the front door. He speaks on the phone.

ALEJANDRO

They are with me... Yes... The tools too... Did you receive the deposit?... Great... Don't worry, I'll take care of them...

75 INT./EXT. CAR/GAS STATION - PARKING LOT - DAY 75

Bernard and Peter are quiet inside the car, sweating, the A/C seems not to be working very well. Impatient, Bernard, gets out of the vehicle and walks towards the road. Stares at the traffic for a moment and comes back towards the car.

On his way back he spots something dripping from underneath the trunk. He approaches and squats to check it. A red viscous liquid that looks like blood. He goes into the car, grabs the keys. Peter just watches him, puzzled.

Back to the trunk, Bernard opens it. Peter follow the action through the mirror. Bernard bends over inside the trunk, put the bags with the guns aside and reaches for the plastic bags underneath. Opens one of them and jumps back hitting his head on the trunk door. He stands there petrified and speechless.

Peter gets out of the car, worried, and runs towards his friend, still frozen, staring a the trunk. Peter looks at the trunk, bends over it to check it out and finds a human head and body parts inside the plastic bag. It's Javier.

PETER

What the fuck!

76 INT./EXT. GAS STATION - CONVENIENCE STORE/PARKING LOT - DAY 6

Alejandro walks out the convenience store with three cups of coffee and some sandwiches. He spots Bernard and Peter standing a few steps from the open trunk, looking at him.

Alejandro keeps walking, slowly, staring at them. He approaches the car, puts the cups of coffee and the food atop the vehicle carefully.

ALEJANDRO

OK. Now, let's be cool.

A deadly silence takes over. The three men stand as if in an old west duel. All of a sudden the three men run towards the trunk. Bernard gets there first, grabs a gun and point it to Alejandro who freezes with his hands in the air.

ALEJANDRO (CONT'D)  
Careful with that. It's loaded.

Alejandro moves towards Bernard. Bernard intimidates him.

BERNARD  
Stay right there!

PETER  
Give me the gun.

BERNARD  
I got it!

PETER  
Do you know how to use it?

Bernard thinks for a second and passes the gun to Peter.

BERNARD  
What the hell is that? You fucking  
killed the guy.

PETER  
Killed? He butchered the poor  
bastard.

ALEJANDRO  
It was necessary.

Bernard gets furious and jumps over Alejandro throwing him against the car.

BERNARD  
Mother fucker.

They exchange punches, struggle to immobilize each other, it gets messy. Without a clear shot, Peter gets nervous watching the fight. One of the break lights of the car is broken. With his hands on Alejandro's neck Bernard suffocates him. Alejandro manages to get another gun in the trunk and pokes Bernard's belly with it.

ALEJANDRO  
Get the fuck off of me!

Bernard immediately let him go. Peter has the gun pointed in their direction.

ALEJANDRO (CONT'D)  
Turn around, slowly.

BERNARD  
OK.

Bernard, with Alejandro's gun poking his back, is now facing Peter. Peter and Bernard look at each other. Peter, nervous, still holds the gun, ready to shoot. Sweat.

ALEJANDRO  
Now, give me the gun!

BERNARD  
He's gonna kill us.

Bernard throws a desperate look to Peter as if begging for him to try a shot.

ALEJANDRO  
Give-me-the-gun!

Peter stands there sweating.

ALEJANDRO (CONT'D)  
If I wanted to kill you and run  
away with the money, I would have  
done that when you were too dumb to  
react at the hotel.

Peter thinks for a bit and puts the gun down.

BERNARD  
What are you doing?

Peter hold the gun by the barrel and passes it to Alejandro. Alejandro takes the gun and pushes Bernard away towards Peter.

ALEJANDRO  
Get in the damn car!

Bernard and Peter obey promptly. Alejandro puts one of the guns back in the trunk, fixes the plastic bags with the body pieces.

ALEJANDRO (CONT'D)  
I'm too old for this shit...  
Fucking gringos!

Closes the trunk, takes the three cups of coffee and the sandwiches from the top of the car and gets in. The car leaves.

77

INT. CAR - DAY

77

Alejandro, drives, with a gun on his lap, pointing Bernard. He takes a sip from his coffee.

ALEJANDRO

Shit! It's cold already.

BERNARD

There is a dead man in pieces in a trunk full of guns and you are worried about your coffee?

PETER

What about the border?

BERNARD

Yes, what about the border?

ALEJANDRO

I told you it's been arranged.

BERNARD

Arranged? There's blood dripping out of the fucking trunk.

PETER

This is not gonna work.

BERNARD

I don't want to do this anymore. I give up. Stop the car.

Alejandro pulls over the shoulder on the road, furious.

ALEJANDRO

Listen to me! There's no coming back anymore. As you said, there's a body in the trunk. If those guys find this body, your family is dead. We have to get rid of it on the other side.

Alejandro pulls back to the road. After a while, they approach a police station by the road. Alejandro slows it down. They remain silent, holding their breaths, as they pass by it. A couple of police officers standing by the road watch them pass. They continue on the journey and breath relieved. A few yards away, they pass by a road sign: CENTRO DE FRONTERAS 50KM.

78 INT.EXT. CAR/BORDER POST - DAY

78

Bernard sees a line of cars ahead of them, on the border station. Police officers check the cars, passports, passengers. Bernard and Peter get very nervous.

BERNARD

Shit, this is not gonna work. Shit.

PETER

We're fucked.

ALEJANDRO

Calm down you too. Just be cool and don't do anything stupid.

The line moves and the officers check all the documents and passports of every vehicle. Line moves again. OFFICER 1 signs Alejandro to stop.

OFFICER 1

Good afternoon.

ALEJANDRO

Good afternoon Officer.

OFFICER 1

What is the purpose of your visit?

ALEJANDRO

Just came for a trip with my friends.

The officer bends down and look inside the car. Peter and Bernard smile to the Officer.

OFFICER 1

Can I have your ID's.

Alejandro passes the Officer his Argentinian ID and Peter and Bernard's passports.

OFFICER 1 (CONT'D)

Canadians?

ALEJANDRO

Yes, it's their first time in South America. After some tango I'm taking them to enjoy samba with our brothers, huh?!

OFFICER 1

Is that so? Wait here.

Officer 1 takes their ID's inside the office. A second officer checks the exterior of the car. OFFICER 2 calls Officer 1 when he gets out of the office. They discuss something and point the back of the car. Alejandro, Peter and Bernard watch it from the car.

PETER

Shit! What is happening?

BERNARD

Oh, no... no...

ALEJANDRO

Quiet!

Officer 1 comes back to the car.

OFFICER 1

Sir, please step out of the vehicle.

ALEJANDRO

Yes, sir.

Alejandro gets out of the car. Officer 1 walks towards the back of the car, Alejandro follows him. In the car Bernard closes his eyes. Peter does the opposite and watch it all scared.

OFFICER 1

I can't let you proceed with your trip.

ALEJANDRO

Is there a problem?

Officer 1 points the back of the car.

OFFICER 1

You've got a broken light.

ALEJANDRO

Oh, really? I didn't realize that. Is there anything we can do? I mean, me and my friends... We are just having a good time.

OFFICER 1

You know I can't do that.

ALEJANDRO

We don't want any problem or something. We'll stop right after, to have that fixed.

OFFICER 1  
Go back to the vehicle.

ALEJANDRO  
Yes, sir.

Alejandro gets back in the car. Officer 1 talks again to Officer 2 and then goes to the car with their ID's.

OFFICER 1  
Have that fixed right away in Foz do Iguaçu.

ALEJANDRO  
Sure thing.

Officer 1 give him back their ID's. When alejandro gets them he tries to pass the officer a couple of U\$100 bills, folded. The Officer then holds the ID's and looks straight at Alejandro's eyes.

OFFICER 1  
I could have you arrested for that.

The officer keeps the dollar bills, bends down, looks again to Bernard and Peter and let them go. They leave the border post behind, relieved.

79 INT. CAR - DAY

79

Already in Brazilian territory, Alejandro takes a secondary road and drives towards an isolated part of Foz do Iguaçu, through the dense sub-tropical forest.

BERNARD  
That was the craziest and dumbest thing ever! Crossing the border with fake IDs, a bag full of guns and a slaughtered body in the trunk.

ALEJANDRO  
But we're here, aren't we?

PETER  
Yeah... At what cost?

Alejandro bite his lips, furious, and hits the gas. The Car speeds up 70 mph... 80mph... 90mph... A truck shows up in a distance, coming in the opposite direction.

ALEJANDRO  
You have to trust me.



100mph... The truck gets closer. Alejandro invades the lane of the truck putting themselves in a collision route.

BERNARD

What are you doing?

The truck throws a light signal... 110mph... Alejandro keeps running on the wrong lane.

ALEJANDRO

Do you trust me?

BERNARD

Stop!

The truck starts hitting the horn... 120mph... Alejandro keeps going. The truck is really close now.

PETER

C'mon!

Bernard and peter grab the door handles and the seats.

ALEJANDRO

Do you trust me?

PETER

You're gonna kill us!

The truck signs with the light and the horn frantically... 130mph, the collision is imminent.

BERNARD

Yes!... Yes!... Yes!

At the very last second Alejandro deviates towards the opposite lane shoulder and the truck deviates to their right. The cargo lean towards the car almost making the truck fall over them. A cloud of dust and debris raises from the dirty shoulder as Alejandro struggles to maintain stability.

BERNARD (CONT'D)

I trust you for God's sake!

They pass by the truck and both vehicles keep going on. Alejandro returns to the correct lane.

PETER

You crazy son of a bitch!

The truck is barely visible now. Alejandro starts slowing down, but just enough to get in an even smaller road, not paved. The car leaves a cloud of dust behind.

ALEJANDRO

Crazy?

The car stops in the middle of the woods and Alejandro looks Bernard in the eyes.

ALEJANDRO (CONT'D)

Guys like me are paid to make decisions guys like you don't have the guts to make... You hired me, didn't you?

Silence.

ALEJANDRO (CONT'D)

Now get out of the car.

BERNARD

Why?

ALEJANDRO

Weren't you concerned about the body in the trunk? Let's get rid of it.

80

EXT. RIVER BANK - NIGHT

80

Bernard and Peter collect tree branches and pieces of wood and throw on a big pile next to the river. Bernard stops, clears the sweat from his forehead with his sleeve, sees Alejandro sitting on the trunk of a fallen tree, working on something. He walks towards him.

Alejandro has Javier's head on his lap and extracts the last tooth from the head's mouth with a pair of pliers. When Bernard realizes what is happening he gets completely disgusted. Alejandro puts the pliers aside, looks at Bernard and shows him the palm of his hand with all the teeth.

ALEJANDRO

Here, throw them in the river.

Bernard hesitates. He can't avoid his repugnance.

ALEJANDRO (CONT'D)

C'mon, take it.

Bernard takes the teeth but doesn't even dare to look at them. He walks towards the river silently. By the river the takes a big breath, opens his hand, looks at the bunch of teeth and throws them far away, into the water.

He looks back again to his hand, it has spots of blood. He crouches down to wash his hand. As he rubs the hand frantically, he gets sick and throws up.

Peter is still collecting wood. Alejandro throws the bags with the body parts on the top of the pile, pours lots gasoline from a big plastic recipient over it and throws the recipient on the pile in the end.

Bernard and Peter look at the scene silent. Alejandro takes a match box from his pocket and, again, offers it to Bernard.

ALEJANDRO (CONT'D)  
Wanna do the honors?

Bernard hesitates again.

ALEJANDRO (CONT'D)  
For your family?

Bernard keeps staring at the matchbox without moving. Peter sees his partner is in trouble and in order to help him reaches for the matchbox.

PETER  
I'll do it!

Bernard then move faster and gets it before Peter.

BERNARD  
No. Let ME do it.

Bernard strikes a match and looks at the flame for a moment, as if he was hypnotized by the fire. He throws the match on the pile that ignites immediately. The three man step back not to be burned by the huge fire.

The fire burns the bags and expose the body parts inside. Bernard spots the head of the body as if it was looking back at him. The flesh burns and starts coming apart.

The wind throws the smoke towards them and the smell makes them uncomfortable. Bernard gets sick again and runs to the woods to throw up.

81 INT. CAR - NIGHT

81

The now partners in crime cross the state of Paraná, towards Curitiba through the BR277 road. Bernard breaks the deadly silence that reigns in the vehicle as they pass by São Miguel do Iguazú a small city crossed by the road.

BERNARD

You're tired aren't you? We should stop for a sleep.

ALEJANDRO

Nah, I want to put us away from the body as fast as possible... And the next town is Medianeira. The road control there is intense because of guns, drugs and cigarettes traffic... we are good, as long as we pass by it at night.

BERNARD

Are you sure?

Alejandro throws him a look of disapproval.

BERNARD (CONT'D)

OK. I got it.

82

INT. BERNARD'S HOUSE - LIVING ROOM - DAY

82

Gus walks in carrying two bags. Jenny comes right after him and Lucy comes in last and closes the door behind them. Jenny looks around as if looking for something.

GUS

(to Jenny)

Want me to get your thins up?

LUCY

No, these go straight to the washer to get rid of this hospital thing.

JENNY

He is not here.

Jenny walks towards the stairs, Lucy follows her closely and reaches for Jenny's hand to support her. Jenny reacts with anger and pulls her arm back, closer to her body.

JENNY (CONT'D)

Stop it! I can walk by myself! I'm not sick!

LUCY

Yes you are! You are coming from a hospital, remember?

JENNY

Leave me alone!

Jenny goes upstairs.

GUS  
One minute and this is already a  
madhouse again, Jesus!

LUCY  
Shut up! Gus.

Lucy grabs the two bags from his hand and leave to the  
laundry room. Gus goes upstairs.

83

INT. BERNARD'S HOUSE - JENNY'S BEDROOM - DAY

83

Jenny lays down the bed, facing down, with the face in the  
pillow. She hears a knock on the door.

JENNY  
Leave me alone!

Gus opens the door, walks in and closes the door behind him.

GUS  
Hey.

Jenny responds still with the face in the pillow.

JENNY  
What do you want?

GUS  
Listen, you're mad at dad... But  
you shouldn't be so hard on him.

Jenny takes her face of the pillow and looks at him.

JENNY  
What?

She sits on the bed.

JENNY (CONT'D)  
I can't believe you!

GUS  
Put yourself in his shoes!

She stands up angry.

JENNY  
I'm the one at whom he pulled the  
trigger! You were there.

GUS  
What would YOU have done?

JENNY  
He should've pulled the trigger on  
his own head.

GUS  
They would've killed all of us.

JENNY  
He couldn't even take me at the  
hospital. Worst father ever!

GUS  
He's on a business trip.

JENNY  
Business? He's a coward!

Gus bites his lips and closes his fists in anger, then points  
his finger at her face.

GUS  
Bitch! He went back there again!...  
To fix it... For us! Happy now?

Jenny's jaw drops, she steps back, lets it go and falls sat  
on the bed. Peter disarms his aggressive attitude.

JENNY  
He did not.

GUS  
Shit! I didn't say that.

A knock on the door. Lucy opens it.

LUCY  
What's happening?

GUS  
Nothing!

LUCY  
Sure.

Lucy doesn't buy it and closes the door angry. Jenny stares  
at the ground, silent Gus observes her for a moment. She  
looks back at him.

JENNY  
Didn't you stop him?

GUS  
I didn't know. I discovered by  
accident. He was already leaving.

JENNY  
We've gotta cal the police.

GUS  
No, no, no police! No one can know  
about this. Not even mom!

JENNY  
He is gonna get himself killed!

GUS  
He's with Peter. They hired a guy  
there.

JENNY  
This is crazy!

GUS  
Not-a-word!

JENNY  
What are we gonna do?

Gus puts his forefinger in front of his mouth.

GUS  
Shhh!

He leaves the room. Jenny stays there, speechless, numb.

84 INT. CAR - DAY

84

The sun rises on the horizon as the trio approaches Curitiba. Bernard wakes up with the clarity, looks at Alejandro, driving, quiet, looks tired, but focused. Peter is awake in the back, looking the surrounding houses and commerces.

As they continue they cruise to good looking neighborhoods. When they get by the Barigui Park they spot the beautiful silhouette of the sun behind the wall of tall buildings after the huge green area of the park.

PETER  
Nice.

BERNARD

Yeah, it's a beautiful view... So where are we staying?

ALEJANDRO

Boqueirão.

BERNARD

But this is kind of like a terrible neighborhood, it's almost outside the town.

ALEJANDRO

Precisely.

85 EXT. SUBURBAN HOUSE - SIDEWALK - DAY

85

The three men stand in front of a decaying house. The pale yellow paint is old and dirty. There are iron bars outside the windows and a high metallic fence in front of the lot.

On the top of the tall side walls that separate the lot from the adjacent ones a line of pointy sharp pieces of glass made of broken bottles.

The grass and the garden are not taken care of.

BERNARD

This is terrible.

PETER

Tell me about it. Judging by the fences, the bars on the windows... And the glass on the walls, never seen that. Must be nice to walk around alone at night, right?

ALEJANDRO

Two grown up men, what are you afraid of? (laughs)... Besides that, are you here for tourism or to make friends?

Bernard looks around. The other houses on the street look the same.

ALEJANDRO (CONT'D)

You're here because it's the last place one would look for your fancy American asses.



86

INT. SUBURBAN HOUSE - LIVING ROOM - DAY

86

Bernard scans the room. It smells mold. On one side of the room a set of sofa and two armchairs with a flower pattern, greasy and dingy. An old chunky CRT TV stands on a cheap wooden piece of furniture.

On the other half of the room a small squared blue formica table with rusty chrome legs and four chairs with the same rusty chrome legs and blue false leather seats.

On the wall a faded picture of the Last Supper. Bernard opens a cabinet close to the table. Some old plates with dents, greasy foggy glasses. On the drawer a collection of forks and knives that came from different sets, heavily used.

BERNARD

How long are we staying here?

ALEJANDRO

Long enough to take action with minimum risk.

BERNARD

Which is?

ALEJANDRO

Do you know the next lottery numbers?

Bernard nods negatively with indignation.

ALEJANDRO (CONT'D)

You can't be away from Buenos Aires for more than 10 days before raising suspicion... Specially if the plan doesn't work out.

BERNARD

What?

ALEJANDRO

I never told you this was not a possibility. There are no guarantees in this business.

BERNARD

Awesome!

ALEJANDRO

Now, do you have the money?

BERNARD

Yes.

ALEJANDRO  
150 grand?

BERNARD  
Yes.

Alejandro taps on the table indicating the place for Bernard to put the money. Bernard sighs concerned.

BERNARD (CONT'D)  
Peter.

Peter opens one of their bags, grabs a black sack of tissue, opens it and turns it upside down. Stacks of 20 dollar bills fall over the table. Alejandro grabs one stack, analyzes it and starts putting them all back into the sack.

PETER  
Aren't you gonna count them?

ALEJANDRO  
Nope...

Alejandro looks at Bernard and smiles.

ALEJANDRO (CONT'D)  
I trust you.

Alejandro grabs a cell phone from his pocket and places it atop the table and points the cabinet.

ALEJANDRO (CONT'D)  
Open the left door on the bottom.

Peter opens the door there is only a phone charger in it.

ALEJANDRO (CONT'D)  
What's in it?

PETER  
A phone charger?

ALEJANDRO  
Correct, it's for this phone. Keep it charged at all times.

BERNARD  
In the case we need to contact you?

ALEJANDRO  
You don't contact me. I contact you. Gotta go now.

Alejandro grabs the sack of money and walks towards the front door.

PETER

Hey, what time are you coming back?

ALEJANDRO

I'm not... I mean... Not today...  
You are not paying me to stay here  
and at your baby faces, are you?

Alejandro walks out the door and looks back.

ALEJANDRO (CONT'D)

By the way, you probably shouldn't  
leave the house. There's milk, beer  
and some food in the fridge...  
There's a mini market two blocks  
from here. If you go out, lose the  
suits. You don't wanna call too  
much attention nor get robbed,  
right?

Bernard laughs.

BERNARD

Get robbed? What would they take?  
You're the one running with my  
money.

Alejandro gets back in, grabs a roll of Brazilian Reals and  
throws on the table and shows Bernard a half smile.

ALEJANDRO

In the case you need.

This time Alejandro really leaves. Peter goes to the kitchen  
and returns with two beers. Gives one to Bernard. And goes to  
the sofa. Bernard sits on the table and counts the money.

BERNARD

Great trade I just did!

Peter turns on the TV and zaps through the channels.

87

INT. SUBURBAN HOUSE - LIVING ROOM - NIGHT

87

Peter and Bernard watch a soccer game. On the center table in  
front of the sofa six empty bottles of beer and two plates  
with leftovers.

88 INT. BERNARD'S HOUSE - KITCHEN - DAY

88

Gus has his breakfast at the kitchen. Lucy walks in, concerned.

GUS  
Morning, mom.

LUCY  
Morning.

She sits at the table and pours herself some orange juice.

LUCY (CONT'D)  
Did you take anything from the lock recently?

GUS  
No, why?

LUCY  
Nothing... I'm missing some cash.

Gus puts his cup down.

GUS  
Cash?

LUCY  
Two grand.

GUS  
Shit!

Gus storms out of the kitchen.

89 INT. BERNARD'S HOUSE - JENNY'S BEDROOM - DAY

89

Gus breaks into Jenny's room. There are a lot of clothes revolved over the bed. The wardrobe doors are open. He looks at the laptop laying on her desk, sits in front of it looking for something. He opens her mailing software and the first message that comes up is an e-mail confirmation of a ticket to Brazil.

GUS  
God damn it! I can't believe this.

Lucy walks in.

LUCY  
Can't believe what? Where's your sister?

Gus remains silent.

LUCY (CONT'D)  
Answer me!

GUS  
I think she went after dad... In  
Brazil.

The information hits Lucy like a storm.

LUCY  
I... I don't understand...  
Brazil?... Wha--

GUS  
--I think she's trying to prevent  
him from killing those guys.

LUCY  
Oh my God! Oh my God! Oh my God!  
How could you hide this from me?

Lucy reaches for the phone and starts dialing it with shaky hands.

LUCY (CONT'D)  
I have to call the police.

GUS  
No! Give me that, mom.

Gus fights with Lucy for the phone. She finally has a nervous breakdown, screams, slaps him on the face and starts hitting him repeatedly.

GUS (CONT'D)  
Mom! Mom!

LUCY  
What's wrong with you people!

She continues to hit him. He manages to embrace her in a firm hug containing her. She breaks down into tears.

The kitchen is small, narrow and long, like a corridor. A set of cabinets and the fridge on one side, the stove and sink on the other side. No places to sit. The back door on the other end.

Bernard opens the fridge, nothing too elaborated inside. He grabs a pack of sliced bread, cheese, ham and requeijão, a kind of creamy cheese, orange juice and milk.

He opens the cabinet, oatmeal, coffee, boxes of pasta, tomato sauce, chocolate bars and instant food in general. He grabs the coffee. Closes the door and opens another one, empty.

Over the little balcony some bananas, papayas and apples. He looks around and spots a narrow door by the stove and opens it. There are two bottles, vinegar and olive oil, small pots with salt, black pepper, oregano and cinnamon. He grabs the cinnamon.

Bernard arranges a breakfast table with milk, instant coffee, bananas, bread, cheese, ham, requeijão, oatmeal and cinnamon. Takes plates, cups and flatware from the living room cabinet.

Peter is still asleep on the sofa. With the table ready Bernard goes and pokes him.

BERNARD

Hey!

Peter can't really open the eyes because of the clarity already inside the room.

PETER

(mumbling)

What?

BERNARD

Good morning!... Wanna have some breakfast?

Peter still struggles with the light, scratching his eyes and the voice still comes out raspy. Tries to focus on Bernard.

PETER

What time is it?

BERNARD

Eight something... I couldn't sleep anymore.

PETER

Yeah.

Peter gets up and walks to the bathroom. Bernard sits at the table and starts preparing his meal. Peter returns moments later and joins Bernard.

PETER (CONT'D)

Wow! Look at this! Huh?!

BERNARD

Setting up the table for the meals makes me feel AT HOME, if you know what I mean.

PETER

You're really a family guy, aren't you?

BERNARD

Of course I am... Would give up on everything for them.

Both remain in silence for a while.

PETER

Did he call?

BERNARD

Not yet. This is bothering me... Can't just be here sitting and waiting.

PETER

What do you have in mind?

BERNARD

I don't know. Go downtown? Discover something.

PETER

Discover something?

91 EXT. SUBURBAN STREET - DAY

91

Bernard and Peter walk on the decadent suburban neighborhood. A mix of old houses, some of them made of wood, some made of bricks and some eventually new ones in the form of sequences of two floor houses of the same size, shape and color, built in a line, as a dovecote.

They reach a large avenue with 6 lanes. The two lanes in the middle are exclusively for buses. A bus arrives at one of Curitiba's famous TUBE STATIONS, made of glass.

BERNARD

C'mon, quick.

Bernard crosses the street running towards the station, Peter follows. They succeed boarding the bus.

92 INT. BUS - DAY

92

Bernard and Peter look for a place to stand in the bus as it moves towards downtown.

PETER

Do you know what you're doing?

BERNARD

Yes, I lived here for one year, remember?

PETER

If you say so.

93 EXT. DOWNTOWN CURITIBA - STREET - DAY

93

The two friends drop off the bus at Carlos Gomes Square. Bernard takes some instants scanning the surroundings. The square is populated with some big, tall, old trees, some palm trees and a small lake too.

Peter gets a bit overwhelmed with all those people, mostly workers, office boys, simple people in general and some guys in suits here and there. All rushing around with no time to lose, like a myriad of busy bees. The exceptions are some homeless people and suspicious bums.

Bernard figures out their location and starts moving. Peter follows.

BERNARD

This way.

PETER

Wow! I didn't realize the city was this big. Look at the size of these buildings.

BERNARD

Yep. 3.6 million people... I mean, counting the adjacent cities.

After some blocks they stop in front of a glass building. Bernard looks up and down, then looks around.

BERNARD (CONT'D)

This is it!

Peter looks at him with a question mark on his face.

BERNARD (CONT'D)

The building.



PETER  
What about it?

BERNARD  
This is the place where most of the  
bid meetings took place. Actually  
the last meeting before... Well...  
It was here. C'mon let's sit here.

Bernard walks in a cafe besides the glass building.

94 INT./EXT. CAFE/STREET - DAY

94

Bernard takes a sit at a table close to the sidewalk. He  
faces the inner part the cafe. Peter sits in front of him,  
facing the sidewalk. A WAITER comes by.

WAITER  
(in Portuguese)  
What's for today?

BERNARD  
Two espressos and a portion of pão  
de queijo.

WAITER  
Got it.

Bernard grabs the cell phone, places atop the table and  
stares at it.

PETER  
Now what?

BERNARD  
We've got to start somewhere.

PETER  
We should wait.

BERNARD  
I've waited for too long... and  
this shit (points the phone)... It  
just won't ring.

PETER  
Do you think someone is gonna show  
up?

The waiter comes back with the two coffees and a little  
basket of PÃO DE QUEIJO.

BERNARD  
 (in Portuguese)  
 Thanks.

Bernard grabs one pão de queijo and takes a good bite of it.

BERNARD (CONT'D)  
 Mmm, so good. Try one.

PETER  
 These are like the ones you had at home?

BERNARD  
 These are better... Fresh.

Peter grabs one and try it. Bernard takes a sip of his coffee.

PETER  
 Oh man! These are REALLY good!

Suddenly Bernard puts his cup down, lays back on the chair, turns his head towards the street a bit and freezes. Peter gets confused.

PETER (CONT'D)  
 What hap--

BERNARD  
 --Shhh!

They both remain silent. Bernard pays attention to movement outside, but he doesn't look back. Peter is intrigued.

BERNARD (CONT'D)  
 It's him!

Peter looks outside and pays attention to the crowd.

PETER  
 Who?

BERNARD  
 The guy that threatened me on the phone... The fucking boss.

Peter tries to identify someone, but in that region there are a lot of executives and guys in suits passing by and talking on the sidewalks.

PETER  
 Are you sure?

BERNARD

I'll never forget that voice!...  
Wait... He is going away.

Bernard gets up and goes outside.

PETER

Hey, what are you doing?

Bernard scans the sidewalk and spots a gray haired guy getting in a black sedan.

BERNARD

There!

He runs after him bumping on everybody.

PETER

Wait!

The door of the car closes and the car leaves. Bernard runs in the middle of the street after the car for a moment, but gives up. He memorizes the bronze plate number: 0666. Peter reaches him.

BERNARD

It was him!

PETER

Are you out of your mind?

BERNARD

I almost got him!

PETER

And then what? Strangle him with your own hands in broad day light? That was stupid! Let's get out of here before someone sees us.

They both disappear in the crowd, walking fast.

95

INT. SUBURBAN HOUSE - LIVING ROOM - DAY

95

Bernard and Peter sit at the table and both seem worried.

PETER

I don't know what you were thinking. You were this close to getting yourself killed in the middle of the street. That guy certainly walks around with armed security guards.

BERNARD

I know, but I couldn't hold myself.

PETER

Now I'm afraid for your family.

BERNARD

Do you think they noticed me?

PETER

I hope not.

Key noises come from the door. Peter and Bernard freeze. The door nob moves. Alejandro walks in. Both men breath out relieved. Alejandro notices the tension in the air.

ALEJANDRO

Calm down killers, it's just me!

BERNARD

Where have you been?

ALEJANDRO

Everywhere! Did you miss me?

BERNARD

We found him!

ALEJANDRO

What? Didn't I tell you to stay here? Fucking idiots!

BERNARD

We were at this cafe in downtown, besides the building where most of the bid meetings took place. Then I heard his voice and--

PETER

--and the hero here breaks out running after the guy in the middle of the street.

ALEJANDRO

You're shitting me, right?

BERNARD

I got his plate.

Alejandro goes around the table and pulls Bernard up by the collar, furious.

ALEJANDRO

Now listen to me. The next time you do something stupid like that I'll kill you myself! You're risking my reputation and my own life!

Peter stands up to put the two apart from each other.

PETER

Hey, hey, hey... No one here is dying! Now, quit that.

Alejandro lets Bernard go.

BERNARD

It's MY family!

ALEJANDRO

Yeah, and you almost had everybody killed today... Fucking amateur.

Alejandro goes to the kitchen and comes back with a beer.

PETER

Thanks for the beer.

ALEJANDRO

It's there on the fridge, go grab yourself. What was the plate?

BERNARD

It was a bronze one, 0666.

Peter goes to the kitchen and comes back with two beers. Puts one in front of Bernard.

BERNARD (CONT'D)

Thanks.

ALEJANDRO

A bronze plate? Are you sure?

BERNARD

It looked like.

ALEJANDRO

(mumbling)  
Motherfucker.

BERNARD

What?

ALEJANDRO

Nothing! I have to make a call.

Alejandro grabs his phone and goes to the kitchen. He speaks briefly and comes back. He sits down again and gulps his entire beer.

ALEJANDRO (CONT'D)

So you really heard me when I said I have the guts to do things you don't? Big hero!... You just forgot to take your brains with you!

BERNARD

Fuck you!

Alejandro laughs out loud! Bernard stands up and walks to the sofa. Alejandro's phone rings.

ALEJANDRO

So?... Really?... Which one?... Are you positive?... Yes, send it to me.

Alejandro hangs up the phone visibly concerned.

BERNARD

So?

ALEJANDRO

He is a minister! Your guy is a fucking minister!

A message arrives on Alejandro's phone. It's a photo of a gray haired guy on his 60's, in a black suit. He shows it to Bernard.

ALEJANDRO (CONT'D)

Is this the guy you saw today?

Bernard walks towards Alejandro to see the image.

BERNARD

Yes, I think so...

PETER

Let me see it... Yes, this guy was definitely there today. I saw him from the cafe.

ALEJANDRO

Congratulations! This is Dr. Dourado... Maurício Andrade Dourado, the Brazilian Minister of Development.

PETER  
How bad is it?

ALEJANDRO  
You should call home.

Alejandro passes him the phone. Holds his breath, takes the phone and starts dialing.

ALEJANDRO (CONT'D)  
Check if everything is alright.

96 INT. BERNARD'S HOUSE LIVING ROOM - DAY 96

Gus stands in front of the front window staring outside.

97 INT. BERNARD'S HOUSE - KITCHEN - DAY 97

Lucy sits in front of a cup of tea lost in her thoughts. She hears the phone ringing in another room and looks up immediately.

98 INT. BERNARD'S HOUSE LIVING ROOM - DAY 98

Gus hears it too and runs to the office.

99 INT. BERNARD'S HOUSE - OFFICE 99

The phone rings, Gus storms in and picks it up.

GUS  
Hello?... Hello?

Lucy comes running and stops at the door.

GUS (CONT'D)  
Dad? Where are you?

Lucy comes and takes the phone from Gus' hand.

LUCY  
What do you think you're doing? Did you know that...

100 INT. SUBURBAN HOUSE - LIVING ROOM - DAY 100

Bernard's on the phone.

BERNARD  
What? To Curitiba? When?

Bernard takes the phone away from his ear and starts walking in circles.

BERNARD (CONT'D)  
Fuck!... Fuck!... Fuuuuck!

He punches the cabinet door! Alejandro and Peter get scared with his reaction.

GUS (V.O.)  
Dad?

PETER  
What happened?

Bernard hears on the phone again.

GUS (V.O.)  
Dad?

BERNARD  
(to the phone)  
Didn't I tell you to keep your mouth shut?

GUS (V.O.)  
I'm sorry, it just came out.

PETER  
Bernard?

BERNARD  
What!

PETER  
What's the problem?

BERNARD  
Jenny discovered it all and she is flying here, alone.

ALEJANDRO  
Oh shit! This is getting better and better.

Alejandro picks up the other cell phone from the table. And dials.



BERNARD

We've gotta go to the airport. (to the phone) What is her flight?... JJ-3809, OK.

ALEJANDRO

(to the phone)  
We have a situation here. We need to evacuate them immediately... Yes... OK.

BERNARD

(to the phone)  
Hold on.

Bernard looks at Alejandro.

ALEJANDRO

Edgar is taking them to a safe place. Tell them to get ready. He's gonna be there in 15.

101 INT. BERNARD'S HOUSE - OFFICE - DAY

101

Gus hangs up the phone.

GUS

C'mon, mom! We need to pack, quick.

Gus opens the safe box and grabs all the money that's inside. Ten or twelve stacks of one hundred dollar bills.

LUCY

I don't understand!

Gus stops in front of Lucy.

GUS

Mom, you need to trust me now. Grab a bag and pack-your-things. We need to leave the house... NOW... Do you understand me?

Even though she looks concerned, she smiles.

LUCY

OK... OK... Pack for how many days?

GUS

Ten.

She storms out of the room.

102 EXT. BERNARD'S HOUSE - FRONT DOOR - DAY

102

Edgar rings the bell. Seconds later Gus opens the door, Lucy stands behind him.

EDGAR

Nice to meet you, I'm Edgar. Are you ready?

GUS

Yes.

EDGAR

Hurry up then.

They throw the bags in the trunk of Edgar's car and leave.

GUS

Where are we going?

EDGAR

Somewhere safe.

103 INT. CAR - NIGHT

103

Alejandro drives fast among the other cars avoiding the slow ones with risky maneuvers.

ALEJANDRO

Whats is the schedule of the flight again?

BERNARD

8:15

ALEJANDRO

She is probably coming with just a backpack so no luggage pickup... That leaves us... 10 minutes to get there.

The traffic gets heavier and slows down.

PETER

How far are we?

ALEJANDRO

15.

Alejandro pulls left and goes speeding through the shoulder to the front of the line and stops at the red light. It goes green, he speeds away smoking the tires.

104

INT. CURITIBA INTERNATIONAL AIRPORT - NIGHT

104

Bernard and Alejandro walk in the airport lobby and go straight to the arrivals gate. Bernard scans every face frantically.

He sees a GIRL from behind and runs after her. Grabs her by the arm.

BERNARD

Jenny?

The girl turns back to him. It's someone else, not Jenny.

BERNARD (CONT'D)

Sorry.

GIRL

Idiot.

Bernard keeps going until he actually sees her from a distance. She is almost out of the lobby, walking towards the taxi pickup area. He starts running in her direction.

Bernard crosses the busy lobby, but before he reaches Jenny he is intercepted by Alejandro. He grabs Bernard by the arm and pulls him to the opposite direction.

BERNARD

What are you doing? She's there.

ALEJANDRO

Keep walking.

Bernard resists.

BERNARD

She's going away.

Alejandro points at two SUSPICIOUS MEN wearing black following her.

ALEJANDRO

They already know she is here, but they don't know about you. We can't get to her right now.

They get out of the lobby in time to see her getting a taxi. The suspicious men get in a black sedan and leave after her taxi.

ALEJANDRO (CONT'D)

Let's go.

They get in their car, a few steps away. Peter is waiting inside. Alejandro leaves burning tires again after the other two cars.

105 INT./EXT. CAR/STREET - NIGHT

105

Alejandro speeds up deviating and passing by other cars. Bernard and Peter scan the traffic trying to spot the other two cars.

BERNARD

There! The black sedan on the right lane... Her taxi is two cars ahead on the same lane.

The black sedan pulls to the left and speeds up. It passes one of the cars that separates it from Jenny's taxi.

ALEJANDRO

Shit! They are going to intercept her car.

BERNARD

Come on, hurry up!

ALEJANDRO

Wanna drive?

Alejandro hits the gas.

ALEJANDRO (CONT'D)

Jump to the backseat and stay down... Peter, jump to the front, NOW!

BERNARD

Why?

ALEJANDRO

Trust me, just do it.

Peter and Bernard switch positions.

ALEJANDRO (CONT'D)

Whatever happens, don't put your head up. Stay down.

The black sedan gets stuck behind another car and starts tailgating it trying to reach Jenny's Taxi. Alejandro speeds up until he gets besides the black sedan. He then turns his right light sign on and looks at the black sedan driver.

The driver looks back. Alejandro smiles and makes a gesture with the hand asking for permission to get in their lane. The driver obviously doesn't let him get in, but gets distracted with the action and ends up losing a bit the car in the front of him.

Alejandro takes the opportunity to throw the car in, cutting the sedan and causing a small accident. He reduces the speed until full stop, the black sedan stops after him and the two suspicious men come out furious.

Alejandro gets out too.

Peter sees Jenny's car going away and disappearing in the traffic.

SUSPICIOUS MAN 2

(in Portuguese)

Hey asshole! Are you crazy or what?

ALEJANDRO

I had my sign on, you hit my back.  
It's your fault!

SUSPICIOUS MAN 2

(in Portuguese)

The hell it is! You just cut me,  
idiot!

ALEJANDRO

Now, look at this, you broke my  
break light. You've gotta pay it!

The suspicious man 2 grabs Alejandro by the throat, pulls a gun out and pokes him at the belly with it. Suspicious man 3 also pulls his gun out and points at Alejandro. People in the passing cars start hitting the horns.

SUSPICIOUS MAN 2

Don't fuck with me, man! I'm paying  
no shit!

SUSPICIOUS MAN 3

Come on, let's go.

Suspicious man 2 lets the grab go and pushes Alejandro back.

SUSPICIOUS MAN 2

Asshole!

The suspicious men go back into the sedan. While they leave, suspicious man 2 mimics a gun with his hand and shoot in Alejandro's direction. Alejandro gives them the middle finger. Alejandro gets back in the car.

PETER

And you say he is the stupid one.

Bernard sits up again.

BERNARD

What did he do? What happened?

PETER

He just tried to get himself  
killed.

ALEJANDRO

You just don't get it. I just saved  
his girl.

BERNARD

Where is she?

PETER

Gone.

ALEJANDRO

At least she is safe... for now. Do  
you have any idea where she may be  
going to? Any friends?

GUS

I don't know. Gus told me when he  
discovered about the ticket he also  
saw a message from someone she  
apparently knows from school asking  
if she was really coming.

ALEJANDRO

Someone? That doesn't help. Do you  
have a name?

BERNARD

No, only thing Gus spotted in the  
end of the page was some weird code  
ended by Black Brick or something.

ALEJANDRO

BLACK BLOC?!

BERNARD

Yes, yes.... Black bloc, that's it.

ALEJANDRO

Motherfucker! Why didn't you tell  
me this?

BERNARD

I didn't think it was relevant.

ALEJANDRO

Haven't you heard of them, Black Blocs?... They are a group, mostly kids, responsible for violent actions against the system, politicians... Guys like you.

BERNARD

Guys like me?

ALEJANDRO

Rich asses involved in dirty businesses... I'm assuming she actually knows where your meetings took place too?

BERNARD

Yes, she went there to drop me the last time. Why?

ALEJANDRO

Shit! She didn't come here to stop you... She came here to kill the guy herself.

BERNARD

We need to get to him before her.

106

EXT. SKATEPARK - NIGHT

106

DEN-DEN, 20, skinny guy, dressed like a rap gangsta, covered with tattoos, prepares himself a joint. Besides him, as if monitoring the quality of the product, PITI, 30, skinny as his friend, but wearing a black leather jacket and jeans.

PITI

Close it right, huh?

DEN-DEN

Shut up, man. This is perfect!

PITI

Right, yours always fall apart before the end... Your shitty silk can't hold even your skinny grass.

DEN-DEN

This is skank man! 100 grams of this is worth a kilo of that shit you buy.

Den-den lights up the joint, takes a deep drag and holds it. Piti just looks hungry for it. Den-den passes it to him.

PITI

Don't be selfish! Gimme that!

Den-den puffs the smoke slowly and passes the joint.

DEN-DEN

No wonder why you always do those thick, deformed, bastards of yours.

Piti takes a good drag also, holds and smile. Den-den starts with a little smile that ends up in a big laugh. GUABI, 25, nerdy looking guy, with glasses, and Jenny come walking and find the two pot heads.

GUABI

So, what is it that's so funny?

PITI

Your friend here has deformed ideas (laughs)... Huh, who's the pussy?

GUABI

Derrr... Jenny... United States?

PITI

Ah... Lady Gaga! Of course. Welcome to the movement!

Piti offers her the joint. Jenny stays frozen for a while, staring at it.

JENNY

Nah, thank you!

PITI

Oh! OK then.

GUABI

Shit man! Did you prepare our stuff or did you stay just melting your dumb head?

PITI

Suck me, will you? The shit is done already... Den?

Piti looks at Den-den asking for the backpack besides him. Den-den passes him the heavy bag. Piti passes him the cigar and opens the bag.



Inside the bag a couple of iron bars, a slingshot, a sack of glass marbles, a stiletto, brass knuckles and three molotov cocktails. Piti gets one of the molotovs and shows it.

PITI (CONT'D)

(singing)

It's gonna be fun!... (angry) Fuck the system, right?

Pity looks at Jenny and she tries not to be nervous.

JENNY

Right!

Piti gets the joint again and offers it to Jenny.

PITI

Are you sure you don't want it?

GUABI

Stop pressing her.

JENNY

It's OK. I'm cool.

Piti stands up and faces Jenny, smiling.

PITI

Now we relax... Open our minds...

He gets serious.

PITI (CONT'D)

Tomorrow... Tomorrow the shit is gonna be different.

Piti grabs the backpack and closes it.

PITI (CONT'D)

Twelve, then?

GUABI

We meet at the movement at 11:30, action at 12:00.

PITI

Roger that, EL CAPTAIN! (to Den-den) Let's go. Gotta fill up the bikes.

Den-den drags the rest of the pot and throws it away. Piti and Den-den walk to their motorcycles, two small 250cc bikes. They both leave with the respective helmets on their elbows.

107 INT. SUBURBAN HOUSE - LIVING ROOM - NIGHT

107

A number of guns, radios and ammunition lays atop the table. Peter checks the equipment, Alejandro reads something on a laptop and Bernard walks in circles, nervous.

ALEJANDRO

We are taking action tomorrow.

BERNARD

What? We have to find Jenny before that!

ALEJANDRO

Exactly! Look at here.

Bernard comes closer and look at the computer screen.

BERNARD

A bunch of red protesters?

ALEJANDRO

This is how we're gonna meet your kid. There is going to be a massive protest against the government tomorrow.

BERNARD

I don't get it.

ALEJANDRO

Look at the address. They are passing right in front of your guy's building by noon.

BERNARD

Shit!... And they are going to try to... We've gotta stop'em.

ALEJANDRO

It will be almost impossible to spot them in the middle of the crowd... We've gotta act BEFORE them.

108 INT./EXT. CAR/STREET - DAY

108

Alejandro drives slowly, stuck in a traffic jam. Bernard checks the time, 11:45am. Peter double checks his pistol cartridge. Bernard has a gun in his hand too.

All three men wear the Brazilian workers party red shirts. They also have black handkerchiefs tied to their necks.

They are in a street perpendicular to the street of the target building, close to the corner, still stuck. The light goes red, green, yellow and red again. Bernard gets impatient.

BERNARD  
Can't we go faster?

ALEJANDRO  
What do you want me to do? Fly?

BERNARD  
It's almost 12:00.

ALEJANDRO  
Don't worry.

Alejandro points the red dressed protesting crowd with anti-government and political flags passing in front of them. Hundreds. Some of them with the faces covered. Some screaming and kicking trashcans.

ALEJANDRO (CONT'D)  
He is definitely late too with this mess.

BERNARD  
I can't wait anymore!

Bernard releases his safety belt.

BERNARD (CONT'D)  
I'll walk there.

Bernard makes a movement to open the door, but Alejandro prevents him from doing it.

ALEJANDRO  
Hold on cowboy! There is no room for mistakes now. Peter, you go. Take the radio.

PETER  
OK.

Peter hides his gun on his waistline and drops of the car. He walks a few steps away from the car, merges into the crowd and pulls up the handkerchief to cover his face. Alejandro and Bernard lose track of him.

109 EXT. STREET - DAY

109

In another street, not far from there, Jenny, Guabi, Piti and Den-den check their attack gear discretely, on the sidewalk. Some red shirt protesters pass by. Some guys dressed in black with masks stand close to them.

PITI

Last chance babe! You can still give up, it's OK. We can do it and you watch it.

JENNY

No! I wanna do it.

PITI

Wow! Determination. That's what the B Blocs need. So you come with me. Guabi, you go with Den-den. We'll be right after you.

DEN-DEN

Let's do it! Fuck the system!

GUABI

Fuck the system!

They get on the motorcycles and leave.

110 EXT. STREET - DAY

110

Peter finally gets near the target building. Angry people passing by, bumping, make it hard for him to stand anywhere. The staff at the cafe besides the building start to close down the metallic doors as the temperature raises and the crowd starts throwing things inside the place.

Peter steps up by one of the doors assuming a higher position. Alejandro talks to him on the radio.

ALEJANDRO (V.O.)

Do you see anything?

PETER

Not yet, it is a mess... The car is not here.

Peter tries to find something in the distance. Protesters pass by him and say words in Portuguese with the fists closed in the air in a sign of strength. Peter doesn't understand a single word, but signs back.

111 INT. CAR - DAY

111

Alejandro and Bernard are about to enter the desired street. A black sedan struggles among the crowd that populate the street and passes right in front of them. Bernard spots the car and recognizes it.

BERNARD

Look, this is it! It's his car! Go,  
go, go!

Alejandro crosses the red light and struggles amongst the crowd not far from the black sedan. He calls Peter on the radio.

ALEJANDRO

Any sign of him?

PETER (V.O.)

Not yet.

ALEJANDRO

The car is here, we're right behind  
it.

112 EXT. STREET - DAY

112

Peter scans the distance over the crowd and spots the two cars. He also spots a free parking space three cars before his position.

PETER

I see you! There is a parking spot  
right before the building.

113 INT. CAR - DAY

113

Alejandro scans the surroundings and sees the parking spot.

ALEJANDRO

Copy that. Perfect!

At this point Bernard is very nervous already. They move slowly after the car. When they get to the spot they force the crowd away and park. The crowd responds angry shaking and kicking their car.

ALEJANDRO (CONT'D)

Are you ready?

Bernard takes a deep breath.

BERNARD

Yes!

114 INT./EXT. CAR/STREET - DAY

114

At the same street, one block from there, two motorcycles zig zag through the crowd. Den-den and Guabi come on the first one. Piti and Jenny come on the second.

The black sedan stops in front of the building. BODYGUARD, in a black suit, gets out of the car and goes inside the building. DRIVER gets out of the car and keeps the door.

PETER

(to the radio)

His bodyguard went inside!

In the car Bernard prepares and pulls up his handkerchief. Alejandro analyzes the dynamic of the crowd, checks the mirrors.

ALEJANDRO

(to Bernard)

This is it.

Driver stands by the car. He scans the crowd around. Talks something on the radio.

PETER

(to the radio)

They are coming out!

A few cars behind them the two motorcycles stop. Jenny gets down, pulls up the hood of her sweater to cover her head and merges into the crowd. Piti, Guabi and Den-den proceed on the bikes. Jenny comes walking quickly zigzagging amongst people on the sidewalk, determined.

Alejandro checks the mirrors again and notices the bikes coming.

Bodyguard comes out protecting Smoker. The crowd notices the old politician, curse him, and try to block his way.

Bernard opens the door, but Alejandro grabs his arm and prevents him from going out.

ALEJANDRO

Stop!

BERNARD

We're gonna lose him!

ALEJANDRO

Hold.

Smoker and the Bodyguard escape the crowd and get in the car. People start kicking and hitting the car. The driver gets in the car too.

The two bikes pass Alejandro's car. Piti comes first opening the way through the crowd. Den-den comes right after with Guabi on his back. He carries two burning Molotov cocktails.

Bernard notices the action and gets very nervous.

BERNARD

I've gotta go!

ALEJANDRO

Hold!

The black sedan starts trying to leave, but the crowd won't let him. Piti starts buzzing his horn and accelerates. He passes by the black sedan and stops in front of it, blocking the way.

The crowd gets crazy and out of control. Some cheer the action and throw stones and pieces of wood on the car.

PITI

Fuck the system!

PETER

Shit! They are attacking!

Jenny passes by Alejandro's car without being noticed. She lets a stiletto slide out her sleeve and keeps marching towards the black sedan.

Den-den stops besides the black sedan and Guabi throws the two molotovs on the car that gets covered by fire, right in front Peter. The crowd opens a blank area around the car.

Bernard now notices that only one person moves towards the car.

BERNARD

It's her!

ALEJANDRO

Damn it!

Bernard gets out of the car and struggles to move through the crowd.

The black sedan burns in flames. Suddenly the drivers door opens and the DRIVER gets out of the car with a gun in his hand. He points the gun up and shoot. The mad crowd, instead of running, attack him, manage to disarm him and start spanking him.

ALEJANDRO (CONT'D)

(to the radio)

Stop the kid!

Peter scans the crowd and spots Jenny. A passengers door opens and Bodyguard comes out, followed by Smoker. Bernard is almost reaching her.

BERNARD

Jenny, stop!

She hears it, but doesn't look back. She goes faster, with the knife in her hands. Bodyguard spots her, grabs his gun and points at her. Peter comes from the side, jumps over him. Bodyguard pulls the trigger, misses Jenny, hits someone in the crowd and both go to the ground.

Smoker recognizes Jenny, that keeps coming. Peter fights with bodyguard on the ground. A shot is heard. Smoker grabs a gun in his suit and points at Jenny.

SMOKER

I should have killed you that day  
little bitch!

BERNARD

No!

Smoker pulls the trigger. Bernard jumps in front of her, receives the bullet and falls down. Jenny stops to help her father.

JENNY

Dad?!

Smoker points at her again. Bernard coughs. She looks at Smoker with fire in her eyes. A second shot, Smoker drops his gun and falls on his knees. Peter, down on the ground, points the gun at him. Bodyguard is dead.

Jenny stands up and comes burning towards Smoker. Smoker bleeds from his belly.

SMOKER

You're dead!

JENNY

No! YOU are! Go to hell!



Jenny slices his throat and runs back to Bernard. Smoker falls on the ground choking with his own blood. The crowd around them get even crazier and starts breaking everything. They spank Smoker and his bodyguard and driver's dead bodies. Someone comes with another molotov and sets smoker's body in fire. Piti, Den-den and Guabi wait for her to run away.

Sirens scream at a distance. Alejandro opens his way driving through the crowd, stops right besides the sedan on fire and opens his door.

ALEJANDRO

C'mon! Let's get out of here!

Jenny looks at her friends in a thankful way and helps Peter to carry Bernard into the car.

PITI

Fuck the system!

The three Black Blocs leave with smoking tires, opening the way for Alejandro. In the car Jenny cries over her dad.

BERNARD

I'm sorry.

JENNY

You saved me! I love you, dad.

BERNARD

We're free now.

115 INT. AIRPORT - DAY

115

Gus and Lucy wait outside the arrivals gate. On a nearby cafe, the international news on TV. The news ANCHOR speaks.

ANCHOR

(on TV)

The investigation of the political attacks and the assassination of a state minister and his bodyguards in Brazil goes on unsolved. Apparently a group called Black Blocs is responsible for the act...

The door opens and Peter comes out. After him comes Jenny. The door closes behind her. Gus and Lucy spot her and run towards her. Jenny drops her bag and does the same. They meet each other half-ways in the lobby and hug in tears.

ANCHOR (V.O.)

And in Buenos Aires, Argentina, an American engineer got killed in an assault. He was there for business and the criminals robbed a large amount of money.

Peter smiles in a melancholic way as he watches the scene before him and looks towards the big airport window. A casket is taken out of the airplane that brought them there.

THE END