

Where Does Your Voice Go When You're No More?

D U S T

Written
by
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SHOOTING SCRIPT
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" D U S T "

FADE IN:

"This is a true story."

EXT. NYC SUPERMARKET, TENEMENT, NIGHT

Tomatoes - \$1.39/lb. Turkey - 19 cents/lb. Happy Thanksgiving, as airplanes ROAR overhead.

As CAMERA tracks away from the shop window, across the street to a tenement. The big city looms behind.

On the first floor, mom brings turkey to her hungry family, as boys talk about girls on tv. On the second floor, a couple makes love as girls talk about boys on another tv.

On the third floor, a man in a balaclava pulls down the blinds.

INT. ANGELA'S APARTMENT, NIGHT

Underneath the balaclava, a menacing face appears - EDGE.
Dangerous, intense... wicked.

Adjusts gun in back of pants. Goes through drawers, finds nothing.

Three bucks in a cookie jar.
Sweeps books to the floor.

Straightens slick new suit - his pride. Turns on tv.

A locked chest of drawers. Another airplane ROARS overhead.
Smiles. Pries it open. A crack and a snap:

A pocket watch inside. Pockets it.

And -- hundreds of yellowing pictures:

B/W, hand-tinted:

a poor shack, and in front: God-fearing pioneer mother, baby ELIJAH and kid LUKE.

Another one:

a weather-worn Wild West pair, adults:

LUKE - cocky, and ELIJAH - earnest.

Stetsons, Colts, desert...

A wedding picture:

Elijah and LILITH.

She is pretty, wild, in billowing white. Wild intensity on her face.

Then, a trio at the wedding: Luke, Elijah and Lilith.

And, finally: surrounded by soldiers, an Ottoman Army CAPTAIN on a white horse, one hand on the forehead, something in his other hand raised high above his head - so high, it's out of frame.

Then -- yellow newspaper clips; headlines: "50,000 MASSACRED," "THE GREEKS BETRAY THE MACEDONIANS," "ANARCHY IN MACEDONIA."

Edge drops the photos and clippings to the floor, steps on them, gets turkey from fridge.
Checks the freezer: frozen meat, rolls of film.

Camera CLOSES in on the fridge, as he FLUSHES the toilet (o.s.).

Zips up his fly, entering the bedroom.

It's dark, as he opens drawers, drops ancient underwear to the floor, mumbles and grumbles.

Suddenly, his blood freezes.

He feels the presence. Turns around. Ever so slowly. Face to face with it:

A silver-haired silhouette towers behind him.

SILHOUETTE

Welcome.

The hoarse whisper makes the hair on his back stand up. As it reaches its hand to touch him, Edge swings back and a lightning strikes. Lands a hammering punch on its jaw, and it collapses to the floor like a sack of potatoes. A walker rolls under the bed. Edge leaps on top of the silhouette, striking again. As blood sprinkles his cheek, he sees its face:

ANGELA, 95 and skinny, holds back immense pain.

His fist freezes in the air, he punches a bloody hole in the cheap sheetrock.

EDGE

Fuck!

Storms out of the room.

ANGELA (O.S.)

Help! Help me!

He stops for a second, then opens the door to leave.

ANGELA (O.S.)

I'm dyin'!

He turns around and his eyes go wide.

A Colt muzzle stares down at him.

She leans against the door frame, her knuckles white, the right lens on her glasses busted.

ANGELA

Pleased to meet you, cupcake. Hope you guessed my name.

He opens the door to leave, and a bullet explodes in the door frame, showering him with plaster. He ducks, moans, shit in his eyes.

EDGE

Fuckfuckfuck!

ANGELA

Get in!

Crouching down on the ground, he stares at her in shock.

ANGELA

Please.

She squeezes the trigger again, and a framed photo blows up, then crashes on top of Edge on the floor. He glances at it:

Hand-tinted: Elijah holding a baby in his hands.

Angela cocks the mammoth gun once more, and Edge quickly snakes back into her bedroom.

She clicks on stark light: dozens of medicine bottles, a night pot, IV bottle, wheelchair, oxygen tank...

It smells of urine and death.

He wants to vomit.

ANGELA

You ain't who I asked for, but - hell - you're here now.

(looks up at the heavens, cynical)

Thank you so much.

(back to Edge)

What's your name?

EDGE

Edge.

ANGELA

Nice Christian name. I am Angela.

Edge is shaking. A SIREN outside.

ANGELA

Think they'll call the cops?

He nods.

ANGELA

Right, and I'm Sharon Stone.

He looks around. A dump.

A framed photo over her bed: hand-tinted: NEDA and THE TEACHER in front of a stone church: another bride with her bridegroom: a revolutionary with bandoleers. He has a gun and she has a cross tattoo on her forehead.

ANGELA

Want turkey?

He shakes his head.

ANGELA
(continuing; her voice quivers; hand trembles)
Cooked it for you.

Alone.

Tears well up in her eyes, and she turns around so he won't see as they start rolling down.

He gets up and sneaks up on her, pulling his gun from the back of his pants.

The floorboard creaks, she swings around and backhands him with her Colt.

He screams and crumples down, his gun rolls away.
Blood gushes out of his nose.

EDGE
(incredulous)
Fuck! My new suit! I'm bleedin'!

ANGELA
Of course you're bleedin'. I broke your nose.

EDGE
(shocked)
You broke my nose!

ANGELA
See how it feels?

EDGE
It hurts!

ANGELA
No pain - no gain.

EDGE
What fuckin' gain?

She laughs.

EDGE
What fuckin' gain?
ANGELA
(smiles)
You get my gold.
(then)

When you bury me where I was born.

EDGE

What????

She rips a stunning coin from her necklace. Old gold, hole in the middle.

Holds it. Pensive.

Tosses it to him.

It soars.

A flash. Explosion.

EXT. FRONTIER BROTHEL, DUSK

Bang, bang!

Bullets ricochet off a silver dollar making the coin dance in the air, left, then right, then left again, then up, until --

-- it lands in the dust and a boot stomps on top.
The PICTURE TURNS B/W.

LUKE

Heads - I go first. Tails - you go second.

LUKE and ELIJAH.

The cocky and the earnest.

Sun-whipped, dirty, tough, bottle in hand. Luke's smoking Colt.

ANGELA (V.O.)

Luke never killed without a good reason.

ELIJAH

Tails. I go first.

LUKE

You're a kid. I go first.
Elijah shakes his head, takes the dollar.

Luke takes a swig, extends his hand, but Elijah just pockets the coin.

So, Luke puts his arm around his brother's shoulders, tries to charm him, razor smirk.

LUKE

Gi' me the money, I show you what to do.

Elijah thinks for a second.

ELIJAH

(shakes his head in doubt)

No whoremonger hath any inheritance in the kingdom of Christ.

LUKE

(exasperated)

Oh, shit on me!

Luke turns around and staggers towards the rickety shack. A child plays around the horses in front.

INT. FRONTIER BROTHEL, DUSK, B/W

Dingy room.

Dingy women. All races. All sizes.

THE MADAM jumps up.

THE MADAM

Hello, boys... Luke, long time.

LUKE

(taking off his hat)

Laura... Ms. Zegin...

(of Elijah)

My baby brother. A virgin. Green as an alfalfa field.

Elijah is embarrassed.

The girls giggle at Elijah, smile crooked teeth at the duo. CATHERINE affixes herself onto Luke.

CATHERINE

Hi, Luke. You don't love me anymore?

He smiles back, his arm around her waist, she giggles some more. Indian tattoos on her chin.

LUKE

Hi, Cat.

Elijah - guilt-ridden - stares at his boots, then starts looking around. Nothing to write home about.

A door opens and THE SHERIFF comes out.

THE SHERIFF

Luke...

LUKE

Howdy, Sheriff.

THE SHERIFF

I'm lightin' out, Luke. Gotta get meself some chuck.

And then -- LILITH comes out.

Graceful, beautiful, charismatic. Tough. Naked, except for the Sheriff's vest.

Luke and Elijah stare at her.

Like a mirage:

She is magnetic.

THE MADAM

Boys... Lilith... She's new. A French beauty, class.

As Elijah gapes, Luke drops Catherine, takes Lilith by the arm. Elijah quickly follows suit.

She stands there, the two brothers holding her by the two arms.

Starts laughing, her laughter wild and loud.

LUKE

Pleased to meet you, Lilith.

She's ready, turns to Luke.

Elijah pulls out the money.

Lilith smiles at him.

LILITH

First come, first served.

She laughs at Luke, then takes back her arm, kisses him and leads Elijah to the other room.

Luke, alone.

The Madam quickly brings over two girls: a horsy and a mousy.

THE MADAM

Luke... This is Judy. Sam you know. Giddy as they get. Together.

She winks at him. They flank him.

Then, he draws and fires. The girls shriek, the bullet cracks a mirror above Lilith's head.

In the silence, she turns around and --

-- starts laughing like crazy.

EXT. FRONTIER BROTHEL, NIGHT, B/W

Luke sitting in the dust, smoking.

Elijah moaning in the lit window.

As he comes, silence descends, then Lilith's wild laughter crackles in the starry night.

EXT. FRONTIER BROTHEL, MORNING, B/W

Elijah comes out.

ELIJAH

For if a man think himself to be something, when he is nothing, he deceiveth himself.

Luke ignores him.

Gets up, walks past Elijah, back to the brothel. Elijah grabs him by the arm.

ELIJAH

No.

Luke stretches a wide, mischievous grin. Pulls his arm back.

LUKE

Oh - yes!

As he starts off, Elijah yanks him back, lands a clumsy punch on the back of his head.

Luke goes down, spits blood in the dust.

Lilith watches from the window.

Laughs like a beast.

EXT. FRONTIER DESERT, DAY, B/W

Mesas.

A stagecoach way out.

The brothers ride in silence.

Not talking to each other.

Scorching quiet.

Elijah guzzles a long gulp out of his canteen. Smiles at the grumpy Luke, then to himself.

Flips a coin.

ELIJAH

I have married a wife.

Luke shakes his head, rides away.

ANGELA (V.O.)

And he did.

INT. ANGELA'S APARTMENT, NIGHT

Edge listens, head back, bloody hankie over his nose.

ANGELA

Elijah was a puppy in love, but he was also crazy as a bat.

He fell for the French poodle. He thought he was saving the whore's soul. And as that Matthew said: He saved others; himself he cannot save.

EXT. FRONTIER BROTHEL, DAY, B/W

UPSIDE-DOWN: bride and groom: Elijah and Lilith. COME TO FOCUS.

Magnesium FLASH.

A wedding photo, as the photographer appears from underneath the black blanket.

LILITH

One more...

She reaches for Luke, who's standing aside, watching with The Madam and her teary-eyed flock.

LILITH

The brother-in-law...

(pulls him)

C'mon.

Smiles a heavenly smile at him.

Drags him over.

The trio.

Another magnesium FLASH.

She glances at luke, deep-kisses Elijah.

He is embarrassed, confused, looking over her shoulder at Luke.

She spots this. As if angry, playfully bites her bridegroom on the ear. Chomps too hard. Elijah screams in agony.

Luke pushes her away, she falls down, he holds his brother's bloody ear.

Blood on his hands.

Another FLASH.

ANGELA (V.O.)

So, Elijah married Lilith and she changed her ways. Thence, seven months later they had a baby.

INT. ELIJAH'S HOME, DAY, B/W

A photo: a baby rests on the bed, Elijah and Lilith flank. It seems asleep.

Another photo: the baby in a coffin, the coffin on a chair.

ANGELA (V.O.)

Elijah's and Lilith's baby died two days later.

EXT. FRONTIER CHURCHYARD, DAY, B/W

A photo of Elijah and Lilith at the small cemetery. Wooden crosses, crooked trees.

As the PICTURE COMES to life, he starts to sob inconsolably, embraces her tightly. His chest heaving, he tries to suppress the pain.

She is devastated, but stoic. Tears silently coming down her face.

Way behind them, underneath a bare black tree stands Luke, hat in hand.

Lilith turns around, they lock eyes.

Elijah collapses onto his knees.

Luke comes over. Puts his hands on Lilith's shoulders, consoling her. She leans back into him.

INT. ELIJAH'S HOME, NIGHT, B/W

Luke in bed, listens to Elijah's sobs in the other room. CAMERA closes in on him.

ANGELA (V.O.)

Then, one day, Luke disappeared, and no one knew why.
EXT. HARBOR, DAY, B/W

A trans-Atlantic boat leaves the harbor.

EXT. BOAT, DAY, B/W

Luke leaning against a railing, the wide ocean behind him, seagulls in the air, passengers in front.

In a deck chair, a man writes in his notebook. Beard, glasses - SIGMUND FREUD.

Luke observes.

Freud holds his stomach, sick.

Gets up, wobbles to the railing, vomits.

Luke steals a peek at Freud's book:
"THE EGO AND THE ID."

ANGELA (V.O.)

He took a long ride. Dragged out real far. First he caught the boat to Europe.
Crossed the ocean.

EXT. MARSEILLE, DAY, B/W

Busy port:
steam-boats, big ships, fishing boats...
push-carts, horses, early cars...
sailors, fishermen, soldiers, prostitutes...
fish...

EXT. BOAT, DAY, B/W

Luke looks on from the boat.

ANGELA (V.O.)
Marseille, France, the dawn of the new century.

EXT. PARIS, EIFFEL TOWER, DAY

Half-built.

ANGELA (V.O.)
... and gay Paris.
INT. PARIS, PICASSO'S STUDIO, DAY, B/W

Demoiselles d'Avignon:
angular shapes and Cubist exuberance.

Luke gapes at the painting in bewilderment, as behind him a small party engages in
joyous wine-consumption.

Cinema TITLE reads:
"THE NEW CENTURY WAS RUNNING HIM OVER, AND HE WAS BUT A
MISERABLE ROADKILL."

ANGELA (V.O.)
The look of things to come. Luke felt of another, older time.
The new century was running him over, and he was but a miserable roadkill.

INT. CINEMA, NIGHT, B/W

A man comes to CAMERA. Opens his mouth and - swallows us, swallows the camera.
Chinese peasants. Stare straight AT THE camera.
Funeral of an Eastern Orthodox Patriarch. Carried dead in his high chair.
The Turkish Sultan. A tired glance TOWARD camera.

Luke walks in, the images now projected upon his confused face. He looks around.

Cafe clientele on creaky chairs laugh at him.
A projection beam overhead.

A procession of exotic places and exotic people on the wall:

Turkish soldiers, Macedonian brigands, a platoon of fierce guerillas: bandoliers, guns,
cannon, beards, white horse...
Their leader - THE TEACHER, a lanky bearded man, bandoliers.

ANGELA (V.O.)

So, he went looking for another frontier.

... and a CINEMA TITLE - in French:

"EXOTIC MACEDONIA, HEART OF THE OTTOMAN EMPIRE," then...

... The New York Times newspaper headlines: "50,000 MASSACRED," "THE GREEKS
BETRAY THE MACEDONIANS," "ANARCHY IN MACEDONIA."

Soldiers posing with severed heads.

ANGELA (V.O.)

Far from the Wild West. The Wild East. Where he felt at home again.

The Teacher turns around, points his gun AT CAMERA, fires.

Luke's big eyes.

EXT. EUROPE, DAY, B/W

A steam train chugs along.

ANGELA (V.O.)

And he took the train East. Eventually ended up way out there, in the Ottoman
Empire, the Sick Man of Europe... as they called it then.

Steel wheels.

EXT. CITY, PLAINS, DAY

As COLOR finally bleeds into the B/W picture, enter the hoofs of a caravan headed for a magnificent city glistening in the sun.

ANGELA (V.O.)

Where the centuries don't follow one another -- they co-exist.

The high towers shoot up over the city walls, as a caravan of horses, mules, oxen carts and two camels dreamily snakes towards the gates. Balkan fashion, circa 1903. But also - European hats, umbrellas, and a birdcage atop a woman in a red chador...
A child peeks from a basket on a donkey.

EXT. CITY, MOUNTAIN TOP, DAY

The city in BG, Luke observes from a hill, head shaved.

Black suit, white shirt, Stetson.

ANGELA (V.O.)

A stranger in a strange land, Luke thought he was finally far from his memories, from his brother and sister-in-law.

EXT. MOUNTAIN TOP, DAY

His companions:

A dozen tough mercenaries cleaning their rifles:

Shiny shaved heads, long sable ponytails, heavy moustaches...

Lean rifles, curved sabres, daggers, flintlocks and revolvers... Leather and spikes, feathers and blades.

Dressed to kill.

A mercenary is helping his comrade shave his head, sliding the razor blade across the cyclopes' skull. Once finished, he steps back, when a pal of theirs smacks the baldie across the pate playfully. They laugh.

EXT. MOUNTAIN TOP, SUN, DAY

Luke stretches his arm: a shooting silhouette; the giant sun shimmers behind.

EXT. MOUNTAIN TOP, DAY

A young bounty hunter scouts from atop a rock.

EXT. SHEEPFOLD, SCOUT'S P.O.V. THROUGH BINOCULARS, DAY

As The Teacher and two guerillas - MIRKO and SLAVEYKO - arrive at the sheepfold, dismantle, look around suspiciously.

EXT. MOUNTAIN TOP, DAY

The scout waves down at the ELDER mercenary, as if to say "We got 'em."

The elder mercenary nods at Luke.

Luke nods back, looks at his pocket watch.

ANGELA (V.O.)

He took on what he knew best - killing for gold.

(then)

See, Luke was the fastest gun east of the Pecos since he was fifteen. He could turn on a cent piece.

Puts on his wire-rim glasses, pulls out tweezers and an eyepiece, then starts meticulously taking apart his Colt.

ANGELA (V.O.)

And here, the Sultan had a revolution on his hands - his subjects were rising against his brutal tyranny, he was losing control, anarchy was spreading, and marauding gangs ruled the countryside. It was a mess. But not for Luke - for him it was finally a place he could relate to. Sure enough, he went to his old ways - he joined a gang of bounty hunters.

Lays down the parts on a hankie.

Five words in the mother-of-pearls handle: THE GOSPEL ACCORDING TO LUKE.

INT. ANGELA'S APARTMENT, NIGHT

Edge's hand squeezes blood from the hankie into the night pot, wincing in pain. She hands him a clean hankie - Luke's.

ANGELA

Luke was a real bastard.

(then)

But he was good to me.

She drinks water eagerly.

EDGE

Listen, prune... Didn't mean to hurt you...

ANGELA

(finger on lips)

Shhhh!

EDGE

I got my old lady waitin' on me.

ANGELA

Be good to her. She's the one remember you when you're six feet under. Not like me.

EDGE

Let me go to her.

She cocks the gun.

He rolls his eyes.

ANGELA

Luke had a very good reason to get away from his brother and sister-in-law.

EXT. CITY, PLAINS, DAY

The Ottoman Gotham city on the horizon.

ANGELA (V.O.)

And the promise of gold made it easy.

EXT. SHEEPFOLD, DAY

Hundreds of little white humps baa, as dogs bark and shepherds herd them in. A KID plays on a wooden flute.

A shack. Sticks and mud and ancient Roman pillars protruding from the earth.

The dogs snarl at the rocks, a SHEPHERD looks up, sees nothing, shoos them away. Drinks milk.

As birds fly away, he stops, and - just as he starts turning around wearily - a gunshot sounds, and a bullet rips through his chest, spinning him around, splattering the milk all around, splashing over the black sheep manure on the ground.

Another shepherd gets it in the leg, bounces, convulsing, as a dozen mercenaries descend on the sheepfold.

Gunfire.

A sea of sheep scatters in front of a shepherd scrambling away from a mounted bounty hunter. The bald mercenary raises a big mace, as his pony tail swings wildly behind. The sheep seem to baa louder when the mace cracks the shepherd's back.

Bullets zip and rip into the terrified shepherds, as dogs bark and men cry. A man falls on a sheep, before the animal gets it in the side.

A mercenary finishes off a dying youth with a long knife.

The gang swarms the sheepfold.

INT. SHEEPFOLD, SHACK, DAY

Mirko and Slaveyko wait inside the shack, rifles aimed at the rickety door.

Buzzing flies.

Sweat trickles down their temples, as gunshots echo outside. They wait, fingers ready, when...

... a loud explosion rips through the door, as a shower of change and splinters rains upon their eyes, and bullets drill bloody holes in Mirko and Slaveyko - before they even knew what happened.

Luke kicks down the door, hands a shotgun to his sidekick, draws two Colts.

As the two rebels writhe in pain on the ground, Luke scans the shack. No one... when - from below - The Teacher leaps up - knife in hand, but Luke is faster, as he kicks him across the face.

The man lands on the ground, and Luke puts the barrel against his forehead.

LUKE

You move, I kill.

The man's piercing eyes burn a hole in Luke.

THE TEACHER

(subtitled)

May your seed perish!

LUKE

Pleased to meet you, too.

EXT. SHEEPFOLD, SUBJECTIVE THROUGH BINOCULARS, DAY

Luke's gang in the corral. One is slaughtering a lamb.

EXT. ROCKS ABOVE SHEEPFOLD, DAY

Elijah lowers the binoculars.

EXT. SHEEPFOLD, DAY

Luke pushes The Teacher out the door.

The bounty hunters smile rotten teeth and nod shaved heads, confirming with glee. The big one stops slaughtering the lamb for a second, grins.

LUKE
(to The Teacher)
You overpriced, boy.
(shakes his head)
Six thousand gold ones for your head...

The elder mercenary leans his rifle at The Teacher's head, but Luke stops him.

LUKE
Dead or alive.

The raider doesn't understand Luke's words, but understands Luke's hand pushing his gun away.

As Luke starts tying up The Teacher, a gunshot echoes and a bullet hits the mercenary. His arms flutter like broken wings, and even before his face digs into sheep manure, Luke is already hiding behind a ram.

Hell on earth:
a shower of lead rains down.

INTERCUT WITH:
EXT. ROCKS ABOVE SHEEPFOLD, DAY

Another gang has ambushed the ambushers and is killing them mercilessly. Elijah's mercenaries.

Luke's lookout is rubbed out by the new bunch: as they rise behind the rocks, he twists under their fire, landing on his face.

While Luke hides behind the ram, The Teacher gets away, snatches a gun from a corpse.

The corpse is still not dead, so The Teacher smacks him, yanks the gun, and fires at Luke. The bullet rips into Luke's cover, red floods the fleece.

Mayhem: men and sheep slither in pain.

A dying bounty hunter on the ground pisses in his pants, crying.

Luke leaps over him, fires, hits an attacker in the stomach, tries to run over the ridge.

Fancy crosses and lush chains adorn the new gang.

They cross themselves and shoot; one bites on a little silver cross in his teeth, while firing away unrelentingly.

IORGO, a moustached irregular shouts.

IORGO

(subtitled)

Get the bears! Kill the dirty bastards.

Down at the corral, a wounded fat soldier of fortune takes a human shield, fires from behind the horrified shepherd. Shield or no shield, he gets it in the forehead. Then, the shield gets it in the forehead as well.

Two mercenaries are hit and tossed in the air. A black baldie lands on a sheep, which tries to shake him off.

The mercenary with mace is shot once, then again, and finally flies into a scarecrow, breaking it to pieces in the process, and even finding himself impaled on it.

Blood on the yellow grass, spit in the fine dust, barking and terrified baaing in the hot air.

A dog is whimpering, licking his dead master.

EXT. SHEEPFOLD, SLOPE, DAY

The Teacher comes to the slope, stops, turns around, locks eyes with Luke, then - as bullets buzz - makes it over the ridge, rolls over and down the slope.

EXT. SHEEPFOLD, ELIJAH'S P.O.V. OVER THE BARREL, DAY

Luke: SEEN OVER the barrel, he runs for cover, starts reloading.

EXT. ROCKS ABOVE SHEEPFOLD, DAY

It's Elijah, aiming at him!
With Luke gone behind a boulder, Elijah lowers his gun.

INTERCUT WITH:

EXT. SHEEPFOLD, DAY

As Luke finishes reloading and gets up to sprint, Elijah aims at his brother again.

Follows him over the barrel.

Luke fires, and then --

ELIJAH

God have mercy on me.

-- Elijah's face contorts, and he squeezes the trigger.

The bullet hits Luke in the chest, spins him around and hurls him in the air.

TIME freezes, SOUND OOZES out.

Only sheep BAAING.

ELIJAH

(continuing; whispers)

Mercy.

Luke lands in the dust with a thud. SLOW-MO. Turns around, stares at Elijah, eyes wide in disbelief.

Elijah lowers the gun, closes his eyes, pained.
He shot his brother.
Affection, hatred and history between the brothers.

While Luke starts to crawl away, bullets zip and explode in the dust around him.

He hauls ass behind the boulder. Starts to sweat, pain expanding through his body.
Looks around:

A dead sheep.
A crying, dying man, peeing in his pants.

Reloads. Slowly rises over the boulder.

Elijah is looking down as bullets explode around him. Motionless, exposed, guilt-ridden.

Luke leaps up, clenching his teeth, fires at Elijah. The man next to Elijah gets it, doubles over.

Elijah doesn't flinch. Just stares like a zombie.

Iorgo on Elijah's left side fires at Luke and the bullet explodes in Luke's shoulder.

Elijah finally comes to, snaps, smacks Iorgo across the face with the gun.

ELIJAH

He's my brother.

(stresses)

Brother!

(shouts)

Brother!

Iorgo stares at him, mouth bloody.

Luke crawls behind the shack, bleeding out of two wounds.

Blood on his hands.

Face to face with a horrified black goat.

THE CAMERA TILTS up to the burning sky. Sun.

He faints.

EXT. FRONTIER RIVER, DAY, FLASHBACK, B/W

The sun reflected in a water-filled dish. Bloody hands dip in, get a piece of liver.

Lilith is cutting up veal at the river.

Luke approaches.

She doesn't turn back, smiles.

LILITH

Where's your brother?

LUKE

You mean your husband?

She scratches her thigh, revealing flesh. He is aroused.

LUKE

(continuing; smiles, too)

Say, Lilith... I was thinkin'...

LILITH

You were...?

She's cutting.

Prim, yet knowing.

LUKE

Why don't you forget him, come be my wife?

Smirks.

He comes even closer, leans over her kneeling on the bank.

She washes her hands in the water. Blood runs downstream. Cutting the meat, cuts her finger. He notices, takes her finger, licks it.

They've played this game before. Heat between the two. And, if it weren't for his brother they would've done it long time ago.

LILITH

(laughs again)

Bet you're better gunslinger than lover.

He takes her hand and puts it on his crotch.

LUKE

Think so?

LILITH

Know so.

LUKE

You know nothing.

LILITH

I know who got a long sausage and a short grace.

He tosses her a coin.
It falls in the water.

LUKE
This enough?

LILITH
Sorry, Luke.
(then)
I'm a married woman now.

LUKE
So, your price went up?

She grins, hands him the calf's heart.

LILITH
Cut this up, would you?

He stares at the bloody heart in his hands. The heart in his hands.

She runs her hand across his cheek, leaving a bloody mark.

Elijah shows up behind them.

Their expression change, as if caught in the act.

BURN OUT:

EXT. SHEEPFOLD, DAY

Burning sun.

UPSIDE-DOWN: a face. Lilith.
It TURNS INTO a soldier's face: KEMAL.

Luke comes to painfully.

EXT. SHEEPFOLD, LATER

Luke is brought to The Captain. At gunpoint. His own gun, in Kemal's hands.

The Captain is eating calmly under a humongous canopy. A flag snaps in the wind, a cannon in BG, white horse. Crisp white linen, clear glass, even a mirror. As Kemal the soldier starts to speak, The Captain just looks up sharply, cutting him off with his finger.

Luke snickers, Kemal ribs him with his rifle. A pang in Luke's lungs, caked blood on his chest, crusty saliva on his chin.

A new glass of bubbly mineral water is poured, and The Captain drinks it up with gusto. Luke licks his cracked lips.

LUKE

Do you have water?
(subtitled)
Water...

The Captain ignores him, pours another glass.
Sticky blood on Luke's fingers.
The Captain wipes off his mouth, lights a cigarette. A friendly, nice, masculine man.

THE CAPTAIN

(subtitled)
So, my friend... Do you speak German?

Luke shakes his head.

THE CAPTAIN

(continuing; subtitled)
Do you speak French?

Luke stares at the glass of water.

THE CAPTAIN

(continuing; subtitled)
I'll take that to mean yes.
(smiles)
Unfortunately, I don't speak your barbaric language.
(gets up)
You and your companions over there...

Without turning back he points at a pile of corpses on the other hill -- where a magnesium flash goes off, giving Luke a jolt.

A skinny man in city clothes - SIMEON - is photographing the corpses.

Both gangs with their prey, bodies mixed, together in death.

THE CAPTAIN

... you are hunting The Teacher for money. He is a good catch: six thousand ducats. I - on the other hand - fight for my king. I don't care for money. I have a patriotic obligation to crush the rabble, the mutineers. Their actions, their existence insult my king -- and thus myself.

(then)

Yet -- their leader got away.

(beat)

Thanks to you -- and your greedy friends over there. Two gangs after him - and he gets away.

He points at the BG again. Now Simeon snaps a picture of the soldiers.

THE CAPTAIN

(continuing; subtitles)

Greed kills, mon cherie.

The soldiers execute a bounty hunter, as a messenger arrives on a bicycle.

THE CAPTAIN

(continuing; subtitled)

Have you ever been on an airplane?

(mimes, makes noises)

Vrooom! Vrooom! Airplane!

(smiles)

It's the beginning of a new century. New times.

(smiles)

And your kind is history. Your time is over. When you see an airplane know that you're dead.

(to the soldiers)

Kemal... get him out of my sight.

As they grab Luke and swing him around, he comes to face Elijah and Iorgo!

Another magnesium flash explodes in the BG.

And a lightning strikes:

Before anyone can realize what's going on, Luke yanks his arms away, grabs his own Colt from Kemal and leans it against Elijah's forehead.

Silence.

Elijah's hand is halfway down to his empty holster.

ELIJAH

There is no peace to the wicked, Luke.

LUKE

You should be with your wife.

ELIJAH

Two years, Luke.

Iorgo starts laughing.

Loud CLICKING.

Luke slowly looks back.

He is surrounded by twenty soldiers, rifles aimed at him. Itchy fingers on greasy triggers. Scowling eyebrows, sweaty foreheads.

Luke looks back and forth.

Iorgo laughs, as The Captain shakes his head.

Luke starts coughing, spits blood. Swings around. The soldiers. Angela is in the crowd!

She starts coughing, too.

INT. ANGELA'S APARTMENT, NIGHT

Angela is convulsing on the floor, as Edge gapes in shock. She is coughing and writhing.

Heart attack.

He tosses the bloody hankie, snatches her Colt, as she drags down bottles, her hand clutching her chest, the other one grabbing the straps of a polaroid camera.

ANGELA

Gold...

EDGE

Yeah...! Where is it?

ANGELA

... is cold.

Her head falls back.

He spins around, rattled, storms out.

She thrashes about one last time on the floor.

Alone.

Then stops.
All is quiet.
Only a grandfather clock ticks plainly.
Routinely.

She is dead.

Then, slowly, the door creaks open, the Colt inches along the wall, and finally, Edge's head peeks in.

EDGE

Don't move!

She is dead.
He comes to her, pokes her with his toe.

EDGE

Yo, prune!
(realizes)
Fuckfuckfuckfuck!

Picks up the phone; it's dead, disconnection notices and bills taped all over it.

Loud knocking.

INT. ANGELA'S TENEMENT, NIGHT

Edge banging on the neighbor's door.

EDGE

Yo, open up! Call an ambulance!

NEIGHBOR (O.S.)

I'll call the police.

Edge leaps back as if burnt.

EDGE

No!

NEIGHBOR (O.S.)

Fuck off! Callin' 'em now!

Edge screams and kicks the door. As if on a house of cards, it unhinges, revealing the skinny naked body of the ancient neighbor.

EXT. NYC, NIGHT

An ambulance wails down the street, lights reflecting in store windows. Another one follows behind.

Down the concrete canyons.

The Chrysler Building way behind.

They run a red light.

INT. AMBULANCE, NIGHT

She's propped up on a gurney, oxygen mask on her face, hair white and messy, open sores on her brow, as two PARAMEDICS massage her heart.

Edge takes her blotchy skinny hand, still clutching the straps of the polaroid camera.

EDGE

Don't.

Something rolls down.

Picks it up.

A magnificent gold coin, Ottoman writings on it.

EXT. HOSPITAL, NIGHT

They rush the gurney.

EDGE

She gonna live?

PARAMEDIC

Ask God.

Edge starts following them to the building, spots two cops talking to a security guard. Stops, turns around, shuffles away.

EXT. TIMES SQUARE, NIGHT

Neon river, electric temple.

Big gods, sexy bodies, blinking lights, smooth puddles.

Edge sucks on a jumbo shake, ambles by a street preacher, a crude sign at the preacher's feet says "LUKE 4:24," as steam envelopes them both. Hell is only inches away.

A clerk on a cigarette break smokes in front of the building entrance - exiled to the sidewalk.

Edge glues his nose to a BMW dealership.

A mounted cop trots by - shaved head, white horse. Checks him out head to toe.

Edge - like James Dean in a parka.
Secretly rubs the gold ducati.

EXT. ELEVATED TRAIN, NIGHT

The metal snake slinks to a stop, as Gotham City glows behind.

EXT. ELEVATED PLATFORM, NIGHT

The train comes to a halt, Edge steps out.

EXT. SIDEWALK, NIGHT

Underneath the elevated platform: kids leap on skateboards over fires in barrels. A seedy mosque behind.

Edge comes down the rickety stairs, KFC turkey in hand, as a WHITE TRASH leaps from around the corner, brandishing an impressive kitchen knife.

WHITE TRASH

Give it!

Edge reaches for his pocket and pulls out Angela's Colt.

EDGE

I never kill nobody without a good reason.

The white trash scrambles away in horror, as Edge "blows smoke" from the muzzle.

The skateboard kids applaud.

EXT. NYC, SUNRISE, TIME-LAPSE

The red ball bounces up behind the skyscrapers, as the clouds chase across the sky:
TIME-LAPSE.

The sun moves in sync with Edge's snores (V.O.).

EXT. ELEVATED TRAIN, DAY

And again the metal snake: this time slinking away, as Gotham City shimmers behind.
EXT. NYC, FDR DRIVE, MORNING

Tai-Chi practitioners and dog-owners by the water. The city wakes up.

EXT. NYC, MORNING

A cab, a messenger, a hard hat, a schoolgirl...

EXT. EDGE'S APARTMENT, MORNING

His window, inches from an elevated train.

INT. EDGE'S APARTMENT, MORNING

Baseball glove over his face, Edge snores on the couch, next to an infomercial, KFC leftovers and the Colt - taken apart - on the night table, as several model airplanes sway in the air, suspended by threads, and James Brown keeps repeating "I FEEL GOOD," the vinyl skipping relentlessly.

Boxes of stolen merchandise: TV sets, toasters, shampoo, vitamins...

The doorknob turns quietly.

Two silhouettes sneak in.

A scratch and Mr. Brown is put to rest. Silence. Edge's snoring.

The baseball glove is removed from Edge's face. A slow drip of honey starts to dribble onto his cheek. He thinks it's a fly, chases it away and gets all sticky.

STITCH, a barrel-chested brute drips honey out of a plastic bear.

His hands and face now completely sticky, Edge wakes up, sees him, reaches for the gun, and gets it across the paw with a baseball bat. Screams.

STITCH

The poo's hittin' the fan, Winnie.

EDGE

What the fuck...?!

STITCH

Your paw's in the cookie jar, Winnie, that's what the fuck. Lemme help ya get it out.

So he grabs Edge's thumb, twists it back and a CRACK that could wake the neighbors shatters the idyllic morning.

Edge's scream certainly will.

He is convulsing and whimpering on the floor, hand under armpit.

STITCH

You stole stuff from the gook. Tried to wring his neck. It's our stuff. He's our employee.

(then)

Where is it?

EDGE

I sold it.

Stitch spots Edge's slick suit.

STITCH

This what you spent our money on?

(shakes his head sadly)

You're an imbecile!

And he splashes honey all over it.

Swiftly grabs Edge's other thumb. Edge screams.

STITCH

Don't scream. Haven't broken this one yet.

(then)

Gi' me the money.

EDGE

(terrified)

I paid back. I owed money...

(beat)

Ask around.

His script useless now, Stitch turns around, confused. Face to face with the model airplane, he yanks it, crunches it in his grip.

EDGE

Hey, don't...

Stitch kicks him in the ribs.

STITCH

You dead if you lyin'.

(turns to silhouette in corner)

What now?

The silhouette steps forward. A bony black woman, quite sexy - BONE.

BONE

Collect.

(to Edge)

It's worth - what...

(to Edge)

Six grand?

Edge nods.

BONE

You give back eight... or the other thumb.

Silence.

BONE

Tomorrow.

She waits.

BONE

OK?

Edge nods.

BONE

OK?

EDGE

OK.

(then)

Tomorrow.

She hands him the broken airplane with tenderness. Then walks out.

Stitch follows, walks past Edge, smiles, squeezes the broken thumb.

His scream does wake the neighbors.

EXT. NYC, SUNSET, TIME-LAPSE

The sun sinks down with Edge's (o.s.) SHRIEK.

EXT. NYC, STREET, NIGHT

A solid wall of skyscraper windows.

Human traffic down below.

EXT. ANGELA'S TENEMENT, NIGHT

Inside: mom washing dishes on the ground floor, the couple smoking in bed on floor two, Edge rummaging through her place on floor three.

INT. ANGELA'S APARTMENT, NIGHT

Cupboards overturned, old photos strewn about, posters torn down, cans rolling on the floor, carpet crumpled, cutlery about, underwear scattered...

Inside-out, upside-down.

THE CAMERA COMPLETES a circle.

Edge, still in pain - nose busted, thumb broken - boots the wall angrily, drills a hole in the sheetrock.

EDGE

Bitchbitchbitch!

Looks at Angela's ancient gold coin in his palm. The thumb hurts.

Glances at the broken photo on the ground: Elijah holding a baby.

Starts going through the pile of photos on the floor: Luke, Elijah and Lilith.
Elijah, Lilith and their dead baby.

Then: photos of Angela herself with: Joe Dimaggio, Frank Sinatra, Andy Warhol, Mick Jagger, John & Yoko, Sid & Nancy, Charles Lindberg, Satchmo...

Shakes his head.

Curls up in a corner.
Like a big baby.

Goes to sleep.
Snores.

EXT. QUEENS CEMETERY, DAY

The Manhattan skyline way in BACKGROUND, as if an oversized replica of the tombstones in front.

Edge is sniffing around a newly-tenanted grave. Checks out the little stones on the tomb, scrutinizes a bouquet, then another one, can't decide.

INT. HOSPITAL, DAY

Both bouquets in hand, Edge walks down the hallway like a terrified big bunny.

Peeks into rooms.

Dodges dense traffic: nurses, gurneys, wheelchairs, doctors....

Seen on a B/W surveillance monitor.

A security guard - and Edge looks the other way.
Changes directions, turns around the corner swiftly.

Comes face to face with two large penguins: nuns in habits.
Smiles goofily.

INT. HOSPITAL ROOM, DAY

Poor.

Two beds: an old man and:

Tube world: IV, bottles, oxygen...

Wires, charts, machines...

Monotone beeps on monitors.

Somewhere at the heart of it all: Angela's skeleton. Sad, warmed-over.

Edge steps up to her, places the bouquets on the night table, starts to leave, then notices the "REST IN PEACE" funeral card still attached to the flowers, rips it.

EDGE

Need your gold. Real bad.

(ducat in hand)

You got more where this came from?

The monitor beeps back at him indifferently.

EDGE

Hope you feel better.

(then)

Saved your life. You owe me one.

The OLD GUY from the neighboring bed looks him over openly.

EDGE

You don't have it.

The passionless monitor keeps mocking him.

He turns around to leave.

EDGE

(continuing; angry)

Rot in hell!

Exits.

ANGELA (O.S.)

(whispers)

You rot in hell!

He runs back.

Her eyes are open.

EDGE

(delighted)
Fuck, you alive, prune!

ANGELA
(whispers painfully)
No, I'm dead, and you're God.

She's still a sorry picture. Tubes in nostrils.

EDGE
Where's your gold?

ANGELA
(sniffs, smiles sadly)
This a hospital?

EDGE
You had a heart attack.
(milking it)
I saved your life!

ANGELA
Well, thank you so much, cupcake. Got my entire life in fronta me.

He shows the ducat.

EDGE
I need the rest. Real bad.

She stares at him.

EDGE
Where is it?

Silence.

EDGE
I need it!

Nothing.

EDGE
You got kids?
As tears well up in her eyes.

ANGELA

Would I talk to you if I did?

He is sorry.
She stares at him.

EDGE

What are you lookin' at?

She swallows hard.

ANGELA

Gotta remember your face, cupcake. You the one to bury me.

He spins around in utter frustration, kicks the oxygen tank, hurts his toe.

EDGE

Oh, fuck!

OLD GUY

Shhhh!

Edge comes to Angela, looms over her.

EDGE

(hisses)

I could strangle you.

ANGELA

Good. Then you could go to my place an' get the gold.

He is furious.

ANGELA

(continuing; cynical)

No! Don't tell me... You have already tried and came back to tell me where you found it... 'cause gold is cold.

He looks around, stewing.

ANGELA

OK, sit down.

He sighs: she is mellowing out, will give him the money.

Sits down, expectantly.

She smiles at him.

ANGELA

Anyways... Back to Luke...

Edge clamps his head between his knees not to scream, then slowly looks up at her, exasperated.

A flash: she snaps a polaroid of the exasperated Edge, then wiggles her eyebrows.

ANGELA

He's been trying to run away for two years, and there he is now, gun at his brother's forehead, surrounded by two hundred Turkish soldiers ready to blast the heck out of him, send him back to his Maker.

EXT. SHEEPFOLD, DAY

And, indeed: Luke has been surrounded.

Two hundred barrels looking down at him; foreheads wrinkled, fingers itchy...

Two hundred.

Sweat drips down their necks.

Smells of dust.

A big, old-fashioned machine-gun.

Luke's gun pressed against Elijah's forehead, the soldiers' aimed at both of them.

Clicking.

Luke stares into Elijah's eyes.

LUKE

You followed me?

ELIJAH

Two years, Luke.

LUKE

Shit on me.

ELIJAH

Then came Peter to him, and said, Lord, how oft shall my brother sin against me, and I forgive him?

LUKE
(exasperated)
Oh, shut up, ugly country coonass sonovabitch!

The soldiers glance at The Captain.
Itchy fingers.

EDGE (V.O.)
Yo, wait! You says twenty yesterday.

INT. HOSPITAL ROOM, DAY

She is looking at him in wonder.

EDGE
Yesterday... you says twenty Arabs surround the fucker.

ANGELA
Hey! It's my story, I'll make it two thousand if I want to. And they Turkish, not Arab.

EDGE
Why the fuck am I lis'enin' to your fuckin' story?

ANGELA
So you know where to bury me.

He sticks his broken thumb in front of her nose.

EDGE
They'll fuckin' bury me first!

ANGELA
Call the pigs...
(giggles)
Thumalina!

EDGE
(really angry now)
Don't fuck with me!

She stares at him in silence.

ANGELA

Fine. You can pitch in, too. Twenty.

EXT. SHEEPFOLD, DAY

And, indeed again:
the two hundred soldiers who had their rifles pointed at Luke and Elijah... they start disappearing.

ANGELA (V.O.)

Twenty it is.

Just like that!

Into thin air.

A soldier vanishes, his horse stays.

Another soldier stares at his canteen -- as it disappears -- then, he himself is gone.

A soldier - his gun still aiming at Luke - glances from the corner of his eye, afraid to face the fact that - behind him - two soldiers disappear. Then he disappears, too.

Two here, five there, a dozen over there...

As about one-hundred-eighty vanish.

Only twenty remain.

ANGELA (V.O.)

Happy now?

EDGE (V.O.)

Guess so.

IORGO

(subtitled)

There were two hundred. I swear to God, there were two hundred.

Twenty's still more than one. And, they look dangerous.

Glancing at The Captain.

Clanking and clicking...
... then stilted silence..

Luke glances back and forth, a large drop of sweat rolling down his temple.

A fly buzzes in the heat.

ELIJAH

Am I my brother's keeper?

LUKE

Shut up!

Iorgo starts laughing like crazy.

Vicious, rambunctious, animal laughter.

Laughter.

LUKE

(continuing; to Iorgo)

Shut up, you spineless miracle!

Iorgo laughs.

LUKE

Shut up!

Iorgo doesn't.

Lightning strikes again: swiftly, before anyone can see what's happening, Luke reacts. It's stronger than him: he swivels around and drills a hole between Iorgo's eyes.

Blood sprays the soldier behind, as lifeless Iorgo bounces and lands in the dust.

Silence.

The Captain is shocked.

So is Elijah.

The soldiers look back and forth. Confused.

Luke glances back and forth, swivels his gun to The Captain, then to the soldiers. Face to face.

MUSTAFA, the young soldier sprayed with blood starts wiping off the goo. Grimaces, disgusted.

The two soldiers flanking him start laughing. Spontaneously. Point at him and laugh. Like children.

Luke stares at them, then at The Captain.

The Captain is angry, but softens up.
Smiles.

Then - he starts laughing, too.

The other soldiers start laughing, too.

Luke starts laughing, too.

Even Mustafa starts laughing.

Everybody is laughing, as the corpse's leg twitches involuntarily. A reflex.
Full-scale party time.

Violent rap MUSIC floods the scene (v.o.).

EDGE (V.O.)

Yo! Cut it out!

INT. HOSPITAL ROOM, DAY

Edge is carried away by the fable, shouting down at the BLARING MUSIC out the window.

EDGE

(screams)

She talkin' here!

INSERT - STREET - HIGH ANGLE - EDGE'S P.O.V. FROM THE
HOSPITAL WINDOW

Cars way underneath. A BLARING car stereo: the windshield throbbing with the bludgeoning bass.

BACK TO SCENE

Edge closes the window with a sheepish smile.

Apologetically clears his throat.

EDGE

I hate that track.

ANGELA

Yeah, me too.

(beat)

Luke and Elijah. Nothing but truth, cross my heart.

She does, and then -- clutches her chest in pain. Chest heaves, shakes.

Another heart attack.

Edge leaps up in terror.

EDGE

Wait! Where's the gold?

She stops, wiggles her eyebrows, stretches a wide grin.

ANGELA

April fool.

EDGE

(sulking)

I ain't no fool, bitch!

ANGELA

It ain't April either, you fool. It's November.

EDGE

What you got to do with this stupid story?

ANGELA

You'll see at the end. Out with the gum!

EDGE

What?

She extends her hand.

He spits it out.

ANGELA

Anyways, the Turks love good blood-letting, too.

EXT. SHEEPFOLD, DAY

Everybody is laughing. Except Elijah. The corpse's leg keeps twitching.

The Captain is laughing to tears. Luke is laughing, apprehensive.

The Captain waves for him to go.

THE CAPTAIN

(subtitled)

Go! Go!

(to his soldiers)

Let him go!

They lower their guns. Luke can't believe it, then sharp pain strikes in his chest, he glances back at his brother and backhands him with the pistol.

Elijah flies off and collapses on the ground, unconscious.

THE CAPTAIN

(continuing; subtitled)

You are something!

The Captain laughs even more, waves for Luke to go. Luke holsters his gun, sighs, worn down. His wounds hurt.

EXT. SLOPE, DAY

Luke gallops.

EXT. CITY, MOUNTAIN TOP, DAY

Luke is whipping his horse into leathery sweat, leaving the Ottoman Gotham city, the sheepfold and the army behind. Down below, more cavalry advances.

EXT. MOUNTAIN TOP, DAY

His wounds hurt as hell.

LUKE

Damn! Shit on me!

Gunshots echo out there.

EXT. MOUNTAIN, RUINS, DAY

He comes over a ridge, faces the gigantic husks of medieval city walls and towers.

Sees --

EXT. VILLAGE, LUKE'S P.O.V., DAY

-- a quaint little hamlet in the distance. It starts to turn UPSIDE-DOWN.

EXT. MOUNTAIN, RUINS, DAY

He sways on the horse, starts losing it.
Coughs blood.
Looks at his bloody hand.
Laughs at himself.

Starts fainting.
Falls off the horse.

The horse comes back.

UPSIDE-DOWN in the dying sun: a silhouette appears behind scattered Roman pillars and remnants of walls.

LUKE

Lilith... You're with baby?

It is Lilith, pregnant, big as a house, leading a donkey loaded with firewood.
She smiles.

Then, as the VIEW straightens up: it BECOMES NEDA, a proud village woman.
Pregnant. A cross tattoo on her forehead.

NEDA

(subtitled)

You OK. Don't worry.

LUKE

Are you the Angel of Death?

NEDA

(subtitled)

Who are you?

She comes to him and takes his head in her lap, as he finally gives in and swoons.

INT. TUNNEL

Heartbeat, as the light at the end approaches.

The light BURNS OUT.

EXT. FRONTIER RIVER, DAY, VISION

Lilith is washing her laundry in the river, her skirt rolled up.

Luke lands on the beach, crashing, dust rises.

LILITH

Finally. I thought you'd never come.

She comes out of the water, shakes her hands, as Luke stares at her.

LUKE

Lilith? You are with baby?

She offers her hand.

LILITH

Look at yourself, covered with dust. C'mon. Let's go.

LUKE

Where?

LILITH

Close your eyes.

He does.

Black:

LUKE (O.S.)

Where are we going?

LILITH (O.S.)

Home.

LUKE (O.S.)

Why?

LILITH (O.S.)

Someone wants to see you.

EXT. NYC, AERIAL, DAY, 1945

1945:

The tallest buildings protrude through the thick smog, smoke and clouds, like tombstones in a soft, gray sea. Empire State, Chrysler...

LUKE (O.S.)

What the hell is this?

LILITH (O.S.)

Close your eyes.

Black again.

LUKE (O.S.)

What was that?

LILITH (O.S.)

Skyscrapers.

LUKE (O.S.)

Sky... what?

LILITH (O.S.)

Never mind. Open your eyes.

EXT. NYC, CHURCH, DAY, 1945

Still 1945. Real color.

TILT DOWN from clouds, across monolithic skyscrapers and flags, down to:
An old church nestled beneath.

Luke and Lilith.

Down below: A NEWSPAPER BOY sells papers amidst pedestrians and cars.

"HIROSHIMA" HEADLINE.

NEWSPAPER BOY

Atomic bomb dropped on Hiroshima!

LUKE

(to Lilith)

What's Hiroshima?

LILITH

I'll tell you later.

An old man walks across the cemetery.

ELIJAH. He is an old man, hunched-over and white-haired. Bible in hand, garb - he's a minister.

LUKE

Hell, it's Lige! He's so damn old! So old - what happened?

(shouts)

Lige! Lige! Lige! Over here!

(to Lilith)

He's dressed like a damn minister.

LILITH

He is a minister.

LUKE

Lige!!

Elijah hears Luke, turns around. Then -- as if he didn't see him, enters the back of the church.

LUKE

Elijah! Damn!

INT. CHURCH RECTORY, DAY, 1945

A smallish room. Painting the walls, furniture covered with dustsheets. Elijah, brush in hand.

With ANGELA: she is 40 and good-looking.

Luke and Lilith appear. Just like that. Like ghosts.

LUKE

He's painting the walls.

(to Lilith)

Who's the woman?

LILITH

Angela. Elijah's daughter.

LUKE

Daughter??

LILITH

Well -- adopted daughter.

LUKE

Adopted??

(to Elijah)

Lige, brother! Why did you shoot me?

ELIJAH

(turns around, but can't see Luke)

Luke?? It's Luke!

ANGELA

Father, Luke's dead.

LUKE

Lige, brother!

ELIJAH

(shouts)

Luke!

ANGELA

He's been dead for forty years now.

ELIJAH

No, I heard him!

Angela looks around, can't see anything, even though Luke waves at them.

He moves towards Elijah.

LUKE

Here!

Elijah is headed towards Luke, but can't see him.

ELIJAH

Luke! Where are you? Luke!

Angela moves after him.

ANGELA

Father, snap out of it, please.

LUKE

Over here!

LILITH

Can't see you, Luke.

ELIJAH

(screams)

I am sorry, Luke!

(from the top of his lungs)

I am sorry!

Elijah comes toward Luke. A few steps away and keeps going - he can't see him.

Drops the Bible. Spreads his arms to hug his brother. When it looks as if he's going to bump into him, Elijah just walks through Luke.

He continues on the other side.

Just like that, as if Luke didn't exist.

Walks through him!

LUKE

(shocked)

Lige....

LILITH

Sorry, Luke.

(kisses him, biting hard, draws blood)

You're dead.

And as if he's given the torch over to Luke while walking through him, Elijah grabs his chest.

Angela sprints to him.

He collapses onto the floor.

ANGELA

Father... Father! Father!

INT. HOSPITAL ROOM, DAY

Angela wakes up from her nightmare.

ANGELA

Father! Father!!

She is sweating and shaking. Mouth dry.

A CATHOLIC PRIEST towers over her, leaning close.

Startles her.

CATHOLIC PRIEST

Do you want to take confession?

She is terrified.

ANGELA

Am I alive?

CATHOLIC PRIEST

Yes, you still are.

(then)

You called. Are you ready for your confession?

ANGELA

Like hell I am. Get the fuck out of here!

CATHOLIC PRIEST

But...

ANGELA

(screams)

Leave me alone!

He pulls back.

ANGELA

(continuing; screams)

Nurse! Nuuuuurse!!

As he shuffles away, making the sign of cross in the air, the NURSE runs in.

NURSE

It's OK, it's OK.

ANGELA

Where's my son?

NURSE

Your son?

ANGELA
Edge... a big black guy.

NURSE
(patronizing)
Big black guy??
(smiles)
I'll get you a shot.

ANGELA
Gi' me some water.

The nurse exits.

Angela.
Alone again.

ANGELA
(continuing; whispers)
Where does your voice go when you're no more?

A tear rolls down her cheek.

EXT. SIDEWALK, NIGHT

Underneath the elevated platform: the unflagging children still soaring on skateboards over burning trash cans.

As Edge comes around a corner, looking at the kids, he bumps into Stitch. Stitch is wearing a police uniform!
Edge tries to run, but friendly Stitch smiles and offers to shake hands.

Edge is apprehensive.

STITCH
C'mon now. Where were you yesterday?
(then)
We were worried sick about you.

EDGE
I was... I found the gold.

STITCH

Goody.

Stitch offers his hand and Edge accepts it.

Then -- Stitch pulls him to his knees. Edge whimpers.

A crack and Edge's howl pierce the night.

He collapses to the ground, squeezing the other thumb, as Stitch towers over him.

STITCH

(continuing; nasty now)

Where were you yesterday?

Edge whimpers on the ground, as the kids check them out.

STITCH

Give it.

Radio STATIC and radio VOICES.

Edge tosses the gold coin with pain.

Stitch examines it. Leans over and squeezes Edge's freshly broken thumb.

Edge screams again.

STITCH

Eight grand.

EDGE

I'll get it... tomorrow.

STITCH

(shakes his head)

Tomorrow was yesterday.

EDGE

Please...

STITCH

You piss me off.

Stitch is very angry.

And Edge is really scared. In pain.

STITCH

(continuing; turns to Bone)
What now?

Bone, standing by a police car, leans in, turns down the police radio. She is wearing a crisp new police uniform.

BONE
Now you collect.
(then)
It's our job - protect and collect.

Comes to Edge.

BONE
You disappoint me.

EDGE
(nods at the coin; pleading)
It's gold. Real gold. I got more where it came from. Just gi' me more time.

BONE
Tomorrow - left knee-cap. Monday - right knee-cap. Tuesday you go to jail for narcotics trafficking... be somebody's girlfriend there.

Silence.

EDGE
I get it.
BONE
I am glad you do.

She walks away.
Getting in the car.

BONE
I may not be here to protect you tomorrow.

INT. HOSPITAL ROOM, DAY

Terrible skateboard accidents: FUNNY VIDEOS.

Angela laughs in bed, watching on a cheap tv.

EDGE
I'll bury you wherever the hell you want me to, just gi' me the fuckin' gold.

(then)
You really got it?

ANGELA
Got a smoke?

He gives her a cigarette.
She bites off the filter, he lights it.

ANGELA
Menthol, yuck!

She takes off her ring, throws it to him.

It's made of an ancient gold coin.
It's beautiful.

ANGELA
You don't need gold to be happy. Gold is cold.

He is getting dangerously frustrated.
And frightening.
The old guy in the other bed pretends to read THE POST, listens attentively.

EDGE
Spare me the fortune cookies. Where you wanna rot?

ANGELA
First you gotta cremate me.

EDGE
Cream? Cream... what?

ANGELA
Burn my body. Scatter the ashes where I was born.

She starts coughing.
He snatches the cigarette out of her mouth.

EDGE
It's bad for you.

ANGELA
So's life.

He's had enough.
Flips out.

Draws the Colt, aims at her.

EDGE

Where's the gold?

ANGELA

Oh, c'mon, make my day!

She grabs the barrel and --
-- sticks it in her mouth.

He is shocked.

Pulls it back.

ANGELA

You're a softie, cupcake.

EDGE

Fuck you I am a softie. I got a fuckin' story to tell, too, and it ain't a bogus fuckin' story. Got my thumbs busted, they gonna bag my ass. Haven't been laid in six fuckin' months. Fuck! Never met my fuckin' old man. Died in the fuckin' joint. And I gotta listen to your stupid bullshit, watch 'em bust me piece by piece. But I'm gonna bust you first!

He is seething with anger.

Silence.

Angela looks at him: silent tears of frustration are rolling down his cheeks.

ANGELA

OK, you're not a softie. Neither was Luke. He was a mean bastard. Never killed without a good reason, though.

(sighs)

However, he did start going soft after his appointment with Death. He all but went to see his Maker, but came back to Earth: had unfinished business here. Came back a changed man. Wouldn't call it born again, but... close enough.

EXT. VILLAGE, DAY

Melancholic Luke - a month's worth of beard on his face and hair on his head - watches the crooked stone houses pasted onto the yellow hills. Curving trees cast long shadows in the dust, as laundry flaps in the wind.

Dogs bark and shepherds herd their sheep. The kid plays his wooden flute.

Black European bison in the mud, white eyes. A donkey rolls in the dust.

EXT. VILLAGE, BRIDGE, DAY

A sinewy white stone bridge leaps from rock to rock, a mountain river way below. Clear water. Oxen pull a loaded cart over the bridge.

Children play near the river, chanting irreverent rhymes, as women wash furry red rugs. The kids take water in their mouths, spray it onto their friends, laugh merrily, SLOW-MO; crisp sun rays and water.

Tears roll down Luke's cheek.

EXT. CHURCH, DAY

THE PRIEST - Neda's father-in-law, a good-natured, wrinkled man with white beard and a red scarf over the black robe - comes out of the church.

EXT. NEDA'S HOUSE, DAY

THE CAMERA follows the old Priest to his house.

Neda is bandaging Luke's wounds on a veranda. Mainly healed. Gives him water to drink.

ANGELA (V.O.)

Took Neda a month to claim him back from Death's iron grip.

(then)

His brother was a good shot. Learned it from Luke himself.

(then)

So, it took Neda a lotta lovin' tender care. But she was good at it.

He is sweating profusely. She gives him a bit of opium tar to chew on. Luke winces as she ties the bandage too tight.

Gone are the bravado and cockiness. There is new sadness to his gaze.

The Priest comes to the veranda, panting and sweating. Neda quickly takes off his shoes, pours water in a basin and helps her father-in-law place his feet in the basin.

The Priest nods his large bearded head, laughs, TALKS to Luke as if he can understand him, smacks him on the shoulder.

Luke recoils in pain.

NEDA
(reprimanding; subtitled)

Dad!
He laughs.

NEDA
(continuing; translates for Luke)
He says you new now. More good now from before.

Luke is silent.

NEDA
I know English from Miss Rock. Miss Rock is missionary, from Boston. God
bless her.

As The Priest drinks water, laughs with a BLIND MAN on the veranda, Luke touches the
cross tattooed on Neda's forehead.

NEDA
Cross. Turk have no cross. I go to no harem.

He nods.

NEDA
Turk is bad. Turk kill, army kill. Army is bad. Gangs are bad. Army kill,
Arnaut gangs dishonor womans, army burn live babies.

He starts taking apart his gun. Holds it as if it were alive. Slowly, puts it down on a
hankie. Next to it - a photo of himself with Elijah and Lilith. Tenderly lays down the
parts, as if looking for the gun's soul.

NEDA
You are good gun. Stop kill for gold. Kill for good. Kill for people. Fight for
freedom. Join Teacher, his brigands. Kill for tomorrow. Kill for tomorrow children.
They remember you.

He touches her belly tenderly.

LUKE
(very softly)
You are pregnant.

EXT. CREEK, DAY

Long sun rays caress his tired face. Soaks them in. Looks around, takes in the landscape. Silently. Slowly.

Examines his face in a little broken mirror. Wrinkled and aging. White hairs.

Is that a tear in his eye?

Luke shaves. The cascading stream carries away white lather.

EXT. ROCKS, DAY

A goat skull on a broken Roman pillar.

A gunshot.

Luke is practicing.
Fires at the horned skull.
Misses.
Fires again.
Misses again.
Children observing giggle.
He is getting frustrated.
Misses yet again.
They laugh.

He marches to the pillar and puts his gun right against the white skull.

Squeezes the trigger. Blasts it to pieces point blank.

Smug, goofy smirk.

The children laugh like crazy.
He cracks a smile.

LUKE

Redemption Valley, Oklahoma.

The Priest watches from behind a fence, laughs merrily.
Luke reaches in his pocket. Takes out a dollar bill, shows it to the children watching with their mouths open.
Crumples it, then tosses it in the air.

Empties the gun at it.

Surprisingly enough, the SOUND of bullets striking coins follows.

And - six coins fall down in the dust.

Winks at the applauding kids.

EDGE (V.O.)

Yo, wait a fuckin' minute! This shit's bogus!

The kids jump on top of Luke, start climbing all over him, playfully coiling limbs around his neck. They are laughing, and he is cracking a bit of a smile, too.

EDGE (V.O.)

You can't do that shit. That's... bogus.

FREEZE-FRAME: the children playing with Luke.

ANGELA (V.O.)

It's my story, I'll make change for a dollar if I want to.

EDGE (V.O.)

Bullshit! It ain't your story. What's it gotta do with you?

ANGELA (V.O.)

You'll see at the end.

EDGE (V.O.)

Your time's up, prune. This is the end.

FADE OUT:

Black.

ANGELA (V.O.)

Fine. Have it your way: creative executive. Oxymoron. Coins it is.

FADE IN:

AND AGAIN: Just like before: Luke reaches in his pocket, but this time pulls out a handful of coins.

Shows them to the children.

Shakes them, then tosses them in the air.

Empties the gun at them.

The bullets ricochet off the coins.

Six coins land in the dust.

ANGELA (V.O.)

Happy now?

The kids applaud.

Teenage girls giggle.

INT. HOSPITAL ROOM, NIGHT

Edge is angry.

EDGE

No.

Edge sticks his broken thumbs in her face.

ANGELA

Two enthusiastic thumbs up!

She snaps a polaroid of his thumbs.

EDGE

I'll kill you.

ANGELA

(looks up at the heavens, desperate)

Why? Why him?

She looks back at Edge and sees an angry, frightened man.

ANGELA

Smile. It makes people wonder what you've been up to.

He is in no humor for jokes. Something strange in the air. The mood shifts. Her smile disappears.

ANGELA

You worry too much.

But it is she who worries.

She focuses on the blinking lights of the heart monitors, as reflected in the chromium fittings. The shadows deepen in the room.

ANGELA

Where does your voice go when you're no more? Do you know?

EXT. CHURCHYARD, NIGHT

Flickering lights on the hill over the river.

The entire village at the cemetery, the moon reflecting in the water.

They light long orange candles at the archaic stone graves, cross themselves reverently, touch the wooden crosses, kiss them.

The women, all dressed in black, heads wrapped in black kerchiefs, serve food and boiled wheat. For the soul of the departed.

The men drink booze from miniature glasses. The women drink water greedily.

Night of the Dead. Hot, stifling.

The graveyard has become one extended family feasting together. Everybody's here. Communal happiness.

A Western horseman comes to them. They look up. Elijah, his face in the shadow. He continues.

INTERCUT WITH:

EXT. NEDA'S HOUSE, NIGHT

On the veranda: Luke comes out of the house, looks up at the church and cemetery.

The Priest comes out of the house, heading for the cemetery.

THE PRIEST

(to Luke, subtitled)

Night of the Dead, kiddo.

Luke follows him. Then - something catches Luke's attention. He looks down, towards the river.

EXT. VILLAGE RIVER, NIGHT

It's Lilith.

Seated in the water, her legs spread, her dress draped over them, waiting for Luke to appear.

She takes water in her hands, lets it run down her head.

INTERCUT WITH:

EXT. NEDA'S HOUSE, NIGHT

Luke is stunned.

LUKE

Lilith... I am not dead.

She turns around.

A vicious, yet life-affirming smile.

LILITH

You sure?

A creaking SOUND makes Luke swing around.

The Priest waves at him to follow him.

Smiles at Luke.

Luke looks back at Lilith.

She is gone.

He closes his eyes, rubs them feverishly, opens them again.

She is still gone.

The Priest looks at Luke, puzzled by his actions, waves for him to join.

EXT. NEDA'S HOUSE, ALLEY, NIGHT

As Luke goes around the corner, he bumps into Neda. She is out of breath, pushes him back. Surprised, he bounces against the wall, Neda looks back - panicking - no time, then pushes Luke down. He loses his balance and folds onto the ground.

She steps over him. Her skirt envelopes him like a large soft bell, like a black tulip closing in over his being.

Elijah appears.

On a horse, light reflecting on his face, his eyes ferociously darting about.

He approaches.

Neda gives him an innocent, yet tough smile.

ELIJAH

(subtitled)

Good evening. I am looking for an American. My brother.

Lilith shrugs her shoulders.

ELIJAH

(continuing; in English)

I am looking for my brother. A gunslinger. He kills for gold.

Is that Luke moving under Neda's skirt?

She jerks back, as if the baby has kicked viciously the inside of her belly.

ELIJAH

Are you OK?

She shrugs, as if not understanding him.

ELIJAH

Miss Rock told me about you. The American missionary. The authorities paid the ransom, The Teacher let her go. She's going back to Boston.

Distant SHOOTING.

She is looking at him with big eyes, still pretending not to understand.

ELIJAH

She spoke of you very highly. Said you carry God in your heart. She also said you were caring for a wounded American bounty hunter.

(comes closer)

That's my brother. There is a destiny that makes us brothers.

NEDA

Why?

ELIJAH

Let justice be done though the heavens fall.

NEDA

You kill you brother?

The distant SHOOTING again.
And more.

He just smiles, doesn't say anything.

Starts to dismount.
As if to stop him, Neda reacts.

NEDA
(continuing; quickly)
He go Monastir.

Elijah perks up.

ELIJAH
My brother?

NEDA
Killer, from America.
(then)

Luke.

ELIJAH
When?

NEDA
Sabbath.

Elijah swings back onto his horse, turns around to leave, Neda sighs with relief, moves to release Luke, but Elijah turns back. He touches the rim of his Stetson courteously, then rides away.

As soon as he's gone, Neda steps aside, and Luke pushes his way out from underneath her skirt.

Inhales greedily.

Tears are streaming down his cheeks.

LUKE
You'll have a strong boy.

Forces a grin.
She doesn't smile back.

NEDA

I have a strong girl.

EXT. VILLAGE ALLEY, DAY

A dog runs down a quiet alley, something resembling a hand in its mouth.

EXT. BRIDGE, NEDA'S HOUSE, DAY

Biblical landscape.

Within it: a gruesome display near the bridge:

Women wail at the foot. Guarded by Ottoman soldiers, two mutilated guerillas tossed upside-down on the rocks. SPASE and KRSTE. Dried blood. Krste's eyes have been gauged; a dagger is sticking out of Spase's chest. Their ears on strings around their necks. Flies buzz around them.

The children watch from behind rocks.

Luke is on Neda's veranda.

NEDA (O.S.)

Turkish army do this.

Luke turns around.

LUKE

(cynical)

I'm sure you'll be real nice to the Turks if you win.

NEDA

Army have gold. You do this for Army?

He looks her in the eye.

She looks back.

Tough.

Stern.

Not a damsel in distress.

Gunshots.

Luke and Neda look over:

A guard bounces, crumples, writhing in the dust. The second soldier turns around, but gets it in the neck, plunges to the river.

The third flees across the bridge.

Bearded brigands swarm out of the bushes.

The terrified soldier runs across the sinewy bridge - as bullets buzz around him - then up the rocky slope, looking over his shoulder. The guerillas fire after him, miss. Bullets ricochet.

He zig-zags, glances back. Still looking behind his back, he doesn't notice a figure smack in front of him, bumps into it.

The Teacher.

The soldier's eyes go wide with fear. He panics, drops the gun, starts to run.

The Teacher trips him. Arms waving, the soldier sails through the air as if a clown, rolls down like a snowball. Just as his bruised face looks up, the Teacher steps up, yanks him by the hair, pulls his head back, and cuts the soldier's throat. Blood splashes the Teacher's face, as the artery starts to pump blood into the air.

Starts to leave, then sees the blood on his shirt, comes back, kicks the dying man on the ground.

The brigands cross the bridge, gather around their mutilated mates.

The Teacher takes his white horse, approaches his guerillas. Leans over Spase.

Still alive, Spase opens his eyes and gasps for air, startling the Teacher.

His head upside-down, Spase's eyelids flutter painfully, sweat trickling down his brow.

SPASE

(subtitled)

I'm through, Teach.

THE TEACHER

(subtitled)

Don't you worry. You'll be just fine.

SPASE

(subtitled)

Holed...

(blood comes out of his mouth)

... like a whistle.

Starts to weep.

The Teacher gets off the horse and kisses Spase on the forehead.

SPASE

(continuing; subtitled)

Finish me off.

(then)

Please...

(swallows)

It hurts... so much...

The Teacher crosses himself with subdued pain, then shoots Spase in the forehead.

Women in black start to wail.

The Teacher angrily wipes off a tear.

Luke observing.

NURSE (V.O.)

What are you doing here?

INT. HOSPITAL ROOM, DAY

An irate NURSE is shouting at Edge. She snatches a cigarette out of Angela's mouth.

NURSE

What is this?

(puts it out)

You're killing her.

(barks)

Out!

ANGELA

He's my son!

NURSE

Yeah! Sure!

(to Edge)

Visiting hours are over.

ANGELA

Please.

NURSE

Tomorrow.

ANGELA

I'll be dead tomorrow.

NURSE

If you go on talking.

(to Edge)

Out!

(to Angela)

Give me your arm.

She starts preparing a shot for Angela.

ANGELA

I don't want a shot. I want to talk to my son.

The nurse takes her arm, syringe in hand.

Angela fights back.

ANGELA

No! I don't want to sleep.

Edge grabs the nurse's hand.

EDGE

Leave her alone!

NURSE

(shouts)

Guard! Guard!!

Edge leaps back, frightened.

NURSE

(continuing; screams)

Guard!

Edge runs to the door, bumps into two burly guards as they storm in. He pushes past them, darts out, they follow.

INT. HOSPITAL, DAY

Edge runs for his life, slaloms around gurneys, nuns and wheelchairs.

INT. HOSPITAL ROOM, DAY

Angela is crushed.

ANGELA

Edge, no! Please...

As the nurse takes her arm, her own hands still shaking. The needle under Angela's wrinkled skin.

EXT. ANGELA'S TENEMENT, NIGHT

The tv casts bluish glow onto the ground-floor family, as the second-floor couple makes love in front of their tv again, and Edge scours through her place on the third floor.

INT. ANGELA'S APARTMENT, NIGHT

The mess is even worse: wallpaper stripped, cupboards broken apart, photos ripped to shreds, canned food emptied, floorboards pried broken...

The tv is still on.

He is going through the inside of a ripped mattress.

Glances at a photo on the floor: The Captain, one hand on the forehead, the other hand holding something high above his head, so high it's out of frame.

Another one: Angela with James Dean.
And with Martin Luther King.

And another: Luke, Elijah and Lilith.

Edge starts to take the tv apart.

Shivers.

Goes to close the window.

ANGELA (V.O.)

Gold is cold.

He experiences a rapture.

Springs to the fridge, empties the freezer.
Packed meat and rolls of film.

Rips them open: meat frozen solid and film cartridges. Hurls the meat across the room in rage; it thuds and busts a hole in the wall.

Unspools film.

EDGE

Shit!

Plops onto the floor, wrapped in film.

Spent.

Caves in.

Starts to sob.

EDGE

(continuing; crying)

Shitshitshit...

Starts punching the debris around him.

Another roll of film breaks open, and a roll of gold coins spills out.

He doesn't notice them.

Dozens of gold coins glisten in the litter.

He still doesn't see them. Keeps on punching the pile of trash under his thighs.

Hurts his injured thumb, winces in pain.

Gets up to leave.

EDGE

Good-fuckin'-bye.

Opens the door.

Stops.

Marches back to the fridge, opens it and grabs a piece of turkey. Slams the fridge door. Can't quite hold the turkey in his hand, clumsy with his thumbs broken. Drops it to the floor.

EDGE

Shitshitshit!

Bends over to pick it up.

Gasps.
Freezes.
His jaw drops.

Comes face to face with the gold.
Can't believe his wide eyes.
Picks up a coin.
Examines it like a rare insect, turns it over slowly.

Shouts with joy.
Tears on his face.
Plays with the gold coins.
Showers himself with them, starts to dance.

Underneath, a photo of Luke and Elijah.

EXT. ANGELA'S TENEMENT, NIGHT

Edge - a dancing bear in the solitary lit window.

EXT. CHINATOWN, DAY

Banners, storefronts, Chinese characters...

Large vegetables, gasping fish, roast ducks...

Bone and Stitch walk in the brimming crowd.
Enter a takeout place.

INT. CHINESE RESTAURANT, DAY

Bone and Stitch take their takeout.

CHURCH BELL (O.S.)

'scuse me, officer...

As they turn around, two punches smack into their faces.

The owner and the clerk run to the back, screaming, hide on the floor behind the refrigerators.

CHURCH BELL, six-feet-ten, three-hundred-fifty pounds. He's the smallest of the bunch towering over Bone and Stitch writhing in pain on the floor.

CHURCH BELL

Boom!

(then)

Know what I mean?

He starts dripping honey out of a plastic bear onto Stitch.

CHURCH BELL

Honey, I'm home.

(then)

Know what I mean?

He starts flipping a gold coin.

CHURCH BELL

(continuing; of the coin)

Remember this?

Bone shakes her head feverishly.

CHURCH BELL

Yes, you do. My man Edge give you one yesterday. He livin' fat now. Bankin'. Hollin'.

(then)

You know Edge, don't you?

STITCH

No, man...

CHURCH BELL

Let me refresh your memory. He's sendin' you eight thousand kisses.

And he grabs Stitch's thumb, pulls it back with a loud crack.

Stitch's scream could wake the dead.

INT. HOSPITAL, DAY

Angela is sleeping.

As if dead.

A pack of Menthols lands in her lap.

She doesn't move.

EDGE

They only had Menthols.

She is still.

He is getting worried.

EDGE

Yo, prune! Prune?

(terrified)

Prune???

He's scared.

She opens her eyes, wiggles her eyebrows, smiles.

ANGELA

April fool.

EDGE

You already said that, bitch!

ANGELA

Gotcha again though, huh?

He gets up. He was kneeling by her bed.

A surgeon's mask over his face, body brimming out of a doctor's coat. It's a bit too small, and he looks like a sausage wrapped too tight.

She snaps another polaroid of him.

ANGELA

White looks good on you.

He pulls down the mask.

EDGE

(instantly flattered)

Think so?

(checks himself vainly)

You don't think it's too tight?

ANGELA

Hell - no.

EDGE

My mother was a nurse.

ANGELA
(rolls her eyes)
It's in the family, then.

He pulls up the surgeon's mask, peeks in the hallway, frightened.

Comes back, pulls down the mask.

Then he notices that the old guy is gone.
His bed is empty.

EDGE
(precariously)
Pops...?

ANGELA
(points at the heavens)
Waitin' for me.

EDGE
Oh, shit.

She opens the pack, takes a cigarette. Leans over for him to light it.

ANGELA
So, wanna know if Luke made it to tell his story?

EDGE
Yes, yes.

ANGELA
You can't find my gold, I reckon.

EDGE
(shakes his head vigorously)
Hell - no.

ANGELA
(cynical)
So sad.

EDGE
I know.

He smiles to himself proudly. She drinks a glass of water, offers him some. He takes it.

Pure, crisp sun rays pour in through the window, cast sharp shadows on the walls.

Edge pulls out a photo he took from her apartment, sits on the bed next to her.

EDGE

Which one is Luke?

She smiles, happy.

ANGELA

(points)

This one. A tough motherfucker. He tried to make peace with himself.

(then)

'cause a brother's envy is worse than enemy's hatred.

Edge, listening.

INT. NEDA'S HOUSE, LUKE'S ROOM, NIGHT

Luke tosses in his attic bed.

MOANING comes from downstairs.

Wakes him up.

He rolls off the straw mattress, hugs the floor, face in the dirt, peeps down through the floorboards.

Can't see too clearly, but something's going on:

INTERCUT WITH:

INT. NEDA'S HOUSE, NEDA'S ROOM, NIGHT

Neda's on her back, in the throngs of passion, her breasts jiggling merrily, her legs spread wide, enveloped in her long skirt like a giant black bird, as someone is masturbating her.

NEDA

(subtitled)

I love you... I love you so much.

She is whimpering quietly.

The man pours water on her.

Luke can't get his eyes off of the view.

Her moans are getting louder and more intense. He keeps staring.

She sees him!

Their eyes lock for a long second. She keeps whimpering, staring at him.
He pulls back as if burnt. Jumps up.

INT. NEDA'S HOUSE, LUKE'S ROOM, NIGHT

His wound stings, he squeezes his chest.
Starts to pace.

LUKE
(irritated, imitating Neda)
Oh, oh, oh, ohhhhhh!

Worked up, he mimics her, pretending to come.

And, indeed, as if following his off-screen command, she comes in a beastly howl.

Then, silence.

NEDA (O.S.)
(subtitled, quietly)
I love you more than life itself.

She and her lover giggle softly, drink water.

Happiness.

Luke starts to shave. Nothing better to do. The wound acts up.

The door downstairs creaks open.

He leaps to the slanted ceiling, moves roof tiles, peeks out.

INTERCUT WITH:

EXT. NEDA'S HOUSE, BACK ALLEY, NIGHT

A figure comes out.
Neda kisses him.

He starts to walk away.
Then stops.

Turns around.
Looks back.

It's The Teacher.
Can he see Luke?

They stare at each other for a long moment.
Then, The Teacher smiles.
And then, it seems as if he nods slightly at Luke.

Luke, stunned.

The Teacher wraps himself up in the coat and marches away, a bounce in his step.

Gets on a white horse somewhere in the shadows and rides away in the night, the darkness swallowing the thunder of the hooves, as a dog barks after him.

Luke's face.

Distant SHOOTING (O.S.).

EXT. FRONTIER RIVER, DAY, FLASHBACK, B/W

Luke's hand touches Lilith's head tenderly. Just the very tip of his finger on her hair.

Like a painting: limbs intertwined.

Her head on his chest, his heartbeat.

His lips near her ear.

LUKE

I'll always be there for you.

She squeezes his forearm. Gone are her laughter and bravado.

Tenderness.

They are lying on the shore.

Then: their tender touching becomes more frenzied, the kisses become bites.

He tries to mount her, but she pushes him away, then guides his hand under her skirt.

She shows him, and he starts masturbating her.

She spreads her legs wide, her pelvis high up in the air, skirt enwrapping her white thighs. Seal on land.
She is moaning softly.
Her wails get more intense, shorter and quicker.
She is squealing.

LILITH

I want to die...

Comes.
Drops her head back.
Squeezes his hand.
He pulls it out.

EXT. FRONTIER RIVER, DAY, FLASHBACK, LATER, B/W

Mirror smooth water.
Quiet.

It explodes.
Her head bursts out. Shakes it, and a constellation of drops rains onto the surface.

She comes out.
Naked.
Pale.
Glorious.
Happy.
Rivulets slithering down.

Comes to him, his shirt off.
She takes the gun, points it at her temple playfully, then at him.

LILITH

When are you going to tell him?

Silence.

Fear flushes across her face.
She lowers the gun.

LILITH

(continuing; worried)

Luke...?

LUKE

Sorry, Lilith.

(smiles)

You're a married woman.

Her shocked face as he smirks at her.

He tosses a coin to her. As if paying her.

She is devastated.

INT. NEDA'S HOUSE, LUKE'S ROOM, NIGHT

Luke's face, still in the memory.

A coin TINGLES (V.O.).

Distant SHOOTING (O.S.).

EXT. FIELDS, DAY

A scorching hour has descended upon the fields. Field work unfinished, no people.
Smoke rises in the B.G.

The dry air, baking-hot, shimmers like a mirage.

EXT. VILLAGE, CAPTAIN'S P.O.V. THROUGH BINOCULARS, DAY

The quiet hamlet.

EXT. VILLAGE ALLEYS, DAY

The same scorching hour has descended upon the village as well.

Distant CLANKING of arms.

Birds fly away, shrieking.

Empty alleys, short shadows... Just a bitch with big pink teats roams aimlessly, looking
for her dead puppies.

Unusual, eerie quiet.

EXT. VILLAGE, BRIDGE, DAY

CAMERA TILTS up from a half-finished chore by the river, as a platoon of soldiers appears over the hill.

Trumpet.

EXT. VILLAGE ALLEYS, DAY

Hooves TROT by.

A three-year-old mussy child observes from a doorway, until his terrified mother yanks him by the arm and drags him inside. SMACKS him behind closed doors.

A platoon of Ottoman soldiers sneaks through the narrow alleys, in dry silence.

A silhouette glides around the corner, melts into the shade.

The Captain is leading his small army from atop a white horse, prancing slowly to show off.

Golden dust sticks to the sweat trickling down their necks, turning into rivulets of mud cake.

A Western man in a sailor's uniform rides with them - CORTO.

A FAT PRIEST pants along.

Way behind, another Westerner - the skinny man in city clothes, Simeon - tries to catch up with the mule carrying a wooden box wrapped in black.

The arms clank ghostly, as even the crickets stop calling.

EXT. CHURCHYARD, DAY

The Captain stops at the clearing in front of the church. Turns around, waves for his soldiers to join him at the gate.

They push and elbow each other like children, jostling for room around him.

Posing.

The peasants observe quietly from their windows.

Dread.

Surrounded by his soldiers, The Captain shouts from atop his horse.

THE CAPTAIN

(subtitled)

Hear here!

His voice echoes above the cheap roof tile.

THE CAPTAIN

(continuing; subtitled)

This village has been harboring rebels for months now. I know you're hiding guns. Your Teacher killed three of my men. My men.

Worried faces in the windows.

The Fat Priest smiles.

THE CAPTAIN

(continuing; subtitled)

I am going to burn your village now.

INT. NEDA'S HOUSE, DAY

Neda and her father-in-law observe through the window.

Fear.

Anguished expectation.

EXT. CHURCHYARD, DAY

The Captain is calm, but the swelling veins on his neck give him away.

THE CAPTAIN

(subtitled)

Where is your protector now?

The soldiers giggle. The Fat Priest strokes his beard.

Dark liquid soaks through The Captain's saddle-bag, dripping onto the ground. Flies buzz about. The Captain gives a sign to Simeon.

He is prepared behind his clunky camera. Nods, and eagerly sticks his head underneath the black cover.

THE CAPTAIN

(continuing; subtitled)

Where is The Teacher when you need him most?
And he reaches inside a saddle bag, pulls out - The Teacher's severed head, soaked in honey.

A collective GASP flees the peasants' chests.

Someone starts sobbing.

The Captain holds the head by its hair. Raises it high. Blood starts dripping at the soldiers beneath, as flies buzz.

EXT. DOORWAY, DAY

A mother turns her child's head, clasps it onto her belly.

EXT. VILLAGE, HILL, DAY

A girl sobs, her face to the ground, as if kissing it.

EXT. CHURCHYARD, DAY

The Captain waves at Simeon, just as a fly lands on The Captain's forehead.

As someone starts to wail, The Captain slaps the fly on his forehead, and the photographer's magnesium flash explodes.

INSERT - PHOTO

B/W: grinning soldiers surround The Captain. His hand on the forehead slapping the fly, the other hand holding The Teacher's head high above, so high it's out of frame.

INT. NEDA'S HOUSE, DAY

Neda.

Luke glances at Neda.

Her face stoic, hardened, tough, as tears roll down her cheeks.

Luke reaches to touch her shoulder, but she steps back.

Her father-in-law, The Priest tries to hug her, consoling. She pushes him away, turns around and starts to vomit.

THE CAPTAIN

(subtitled)

I want the rifles you are hiding.

(stresses)

And I want his child. Now!

(then)

Then I may spare some of you.

The Priest looks at Luke.

Luke didn't understand the words, but understood the situation.

THE CAPTAIN

(continuing; subtitled)

You can turn his blood to me now, or you can wait till after I burn the village.

The Priest removes a sieve hanging on the mud wall, revealing a hole in the old structure.

Pulls out old rugs, then --

-- pulls out a wrapped rifle and a jug.

Hands them to Luke.

Luke is confused.

The Priest opens the jug for him.

Wrapped inside a red flag: hundreds of gold coins glisten.

Luke's eyes go wide with greed.

The Priest shoves it into his hands.

Luke puts on his wire-rim glasses, examines it.

THE PRIEST

(subtitled)

It belongs to The Teacher. For guns, freedom. You're a good gun.

(then)

Yours now.

Confused, Luke glances at Neda.

THE PRIEST

(continuing; subtitled; of Neda)

Take her with you. My daughter-in-law. And my grandchild. Fight your way out.

Luke glances at Neda again.
She is stunned, oblivious, eyes glazed over.
Her father-in-law takes her hand, puts it in Luke's.

THE PRIEST

(continuing; subtitled)

Save her baby.

He touches Neda's belly.
Puts Luke's hand on it.

Luke pulls it back as if stung!

Shakes his head.
Turns around to leave.
The Priest blocks his way.

They stare at each other in silence.

A KNOCK on the door.
Silence.

The neighbors walk in: DOSTA and MASLINA, two old women in black. Cross themselves.

Luke takes his hat, holsters his gun, opens the door to leave.
Looks at Neda.

NEDA

You die alone.
(then)
Like dog.

Rage builds inside Luke. His nostrils flare up, his chest heaves.
His wound acts up - as pain burns inside his lungs.

LUKE

(angry, slowly)
Really?

He grabs the gold wrapped in the flag from The Priest.

LUKE

So I will. I'll die alone. No one fired a damn shot for me. I fight for myself.

He marches out.

EXT. CHURCHYARD, HILL, DAY

The Teacher's head is impaled high on a stick.

The Captain gets off the horse. Corto and The Fat Priest.

Way IN THE BACKGROUND on another hill, Luke is riding out of the village.

Kemal spots him.

KEMAL

(subtitled)

Captain, sir...

The Captain just waves it off scornfully.

THE CAPTAIN

(subtitled)

Not his war.

Luke rides away.

EXT. CITY, PLAINS, SUNSET

Luke rides, passes another mule caravan lazily snaking away from the city walls.

On the horizon, a silhouette of the magnificent city, towers shooting up over the city walls.

EXT. MOUNTAIN TOP, DAY

Luke rides up, looks back, sees the village.

EXT. THE VILLAGE, LUKE'S P.O.V., DAY

Smoke starts to rise.

EXT. MOUNTAIN TOP, DAY

Luke turns around, then doubles over - a burning pain in his chest. His wounds won't give in.

Unties the bundle.

Hundreds of ducats smile at him. Glowing, as the dying sun merrily reflects in their golden faces.

Sticks his fingers in the pile, plays with them.

Grins, starts to laugh.

Laughs.

Screams with pleasure.

As it echoes across the plains awash in the setting orange:

Screaaaaaaaaaams!

EXT. MOUNTAIN TOP, WELL, DAY

Luke's horse is drinking, as Luke splashes water in his face, humming merrily.

Stops. Freezes in his tracks. A shadow.

Slowly turns around, then goes for his gun.

Elijah kicks the gun out of his hand. And kicks Luke in the chest, too.

Luke's wound opens, and blood soaks the bandages.

Tosses a handful of dust into Luke's face, gun still pointed at Luke.

ELIJAH

Ashes to ashes...

LUKE

You shouldn't have followed me.

ELIJAH

You shouldn't have left.

(then)

Two years, Luke.

Luke gets up with pain, ignoring the gun, puts his arm around Elijah. It hurts, but he smiles cockily.

LUKE

Lemme tel ya a secret.

(whispers in his brother's ear)

Once a whore, always a whore.

Elijah whacks him across the face with the gun.

On the ground, Luke wipes off the blood from his broken nose.

ELIJAH

Marriage is honorable in all, and the bed undefiled: but whoremongers and adulterers God will judge.

LUKE

And - are you God?

ELIJAH

I will shew unto thee the judgement of the great whore.

LUKE

Spare me the sermon. Just shoot.

ELIJAH

For truth is fallen in the street.

(then)

Truth!

He looks at Luke, intense.

His hand shakes.

Aims at Luke.

Closes his eyes.

EXT. FRONTIER RIVER, DAY, FLASHBACK, B/W

Naked Lilith walks into the river.

Resolve on her face.

EXT. MOUNTAIN TOP, DAY

Elijah can't do it.

Points at the heavens, fires, eyes closed.

Holsters the gun.

Turns around to leave.

Luke stops him, grabs a fistful of coins, offers the gold.

LUKE

For you and Lilith.

Elijah spits on it.

ELIJAH

(softly)

She's dead, Luke.

EXT. FRONTIER RIVER, DAY, FLASHBACK, B/W

A naked body floating in the river.

Lilith. Like Ophelia.

EXT. MOUNTAIN TOP, DAY

Luke and Elijah.

ELIJAH

Drowned herself.

(comes inches from him)

She was with baby again.

(beat)

Again, Luke.

(then)

Yours or mine.

(quietly)

It's the baby, Luke. The baby.

LUKE

(thunderstruck)

Lilith...

ELIJAH

(finally snaps)

She rests in peace and let her be!

(then)

This is about you and me!

(sad)

You were my keeper.

(defeated)
You're dead.
(then)
And you never were. Never were, Luke.

He leaves.

Luke throws a gold coin after him. It bounces off Elijah's back. He doesn't turn around.
Luke throws another one, and another one, and another one, pelts him with gold.

Elijah disappears.

Luke.
Alone.
Alone.

In pain.
He screaaaaaaaaaams.

Then - silence.

Alone.

And, then --

-- a strange sound.

Looks up.

An airplane!
A red biplane. Two sets of wings.

Swooping down over the golden-orange plains.

Luke stares at it, never seen a flying dragon before.

The sound gets louder, as the red mosquito vrooms over Luke's head.

His gaze follows it towards the mountains.

Suddenly, he starts coughing, shuddering violently.
Spits blood.
The blob lands on the cracked earth, a puff of dust rises.

He collapses.

Dead eyes gaze at the biplane. Blood oozes out of his mouth.

Luke as if dead.

INT. HOSPITAL ROOM, DAY

Angela is coughing hoarsely, as Edge observes.

He leaps up to help, then freezes in his tracks, returns.

EDGE

Sure. April fool to you.

However, she doesn't stop.

It's real.

And it's violent.

EDGE

This the end? It's stupid. And where's you in it?

She is coughing her soul out.

It's not a joke.

EDGE

(continuing; cautiously)

Prune... Yo, prune.

(leaps up)

No! Wait! Shit!!!

Takes her in his hands: a tiny white skeleton in his arms.

EDGE

Grans, you can't go. Grans!

She looks at him.

ANGELA

The gold...

EDGE

I know.

(then)

I found it.

He shows her gold coins.

EDGE

I got it. Don't talk now. Relax.

She smiles the warmest smile, as if the rising sun shines on her face.
Shakes.

And she's gone.

Edge panics.

EDGE

No!

(shouts)

Nurse! Nurse! Get a doctor!

(screams with all his might)

Heeeeeelp!

A nurse storms in.

NURSE

Coronary?

EDGE

Coro... what???

NURSE

What is it?

EDGE

She dyin'.

Another nurse runs in, hands him a defibrillator.

Edge is completely shocked, then looks at the doctor's uniform he's wearing. Tears it off like a filthy dishrag, handing back the defibrillator.

EDGE

Save her, damn it.

A doctor runs in, they rip open Angela's nightie, put the electrodes over her flat breasts.

A jolt discharges through her body, zapping her from the bed, her spine arching up.

She lands back with a thud.

Nothing.

Edge is staring from the corner, curled up like a terrified five-year-old.

They try it again.

Her eyelids flutter open. She turns her head and locks eyes with the shocked Edge.

She smiles.

ANGELA

(whispers)

Yours now.

Her eyes close again.

And a breeze rustles him, an unseen whisper running through his body.

He covers his face.

A shot, sizzling sound, her arching back...

Nothing. Flat line on the monitor.

And again.

Nothing.

The doctor shakes his head.

They walk out.

NURSE

(to Edge)

She's gone.

(then)

What are you to her?

Edge sobs quietly.

They leave him.

Two patients look on in silence.

He punches the night table, it breaks, shit falls off, clanking, rolls onto the floor.

EDGE

(whimpering)

I'm nothing to her... I am nothing to her...

Looks down: rolls of tape, her bedsheets, unplugged wires, tubes, broken bottles...

He folds onto the floor, starts kicking and slapping the junk underneath him like a baby. Angry, desperate, sad, exasperated...

Pierces his hand on a needle.

EDGE

Fuck!

Starts to weep.

The two patients silently stare at him.

EDGE

I'm nothing to her.

They wheel her out.

The nurse comes to Edge, hugs him. He holds onto her for dear life.

INT. HOSPITAL, OFFICE, NIGHT

He is standing in front of a BUREAUCRAT who's concentrating on a particularly oleaginous slice of pizza. The bureaucrat pulls out a form, drips shit all over it, slides it over.

Edge signs it.

EDGE

I'm her grandson.

The Bureaucrat changes channels over Edge's head.

INT. CREMATORIUM, DAY

A coffin glides into a furnace.

Edge is sitting on chair, watching.

Her shattered glasses, polaroid camera, dentures in a box on his lap. A gold coin in his hand.

Roar of flames (O.S).

EXT. NYC, SKYLINE, DAY

Smoke rises from a high stack.

The skyscrapers shoot for the sky.

EXT. JFK, DAY

The ROAR OF flames becomes the roar of a jumbo jet taking off. Sucks in the wheels.

INT. JUMBO JET, DAY

Ice in a clear glass shakes.

Edge by the window.

Grabs the armrest in terror, horrified of flying. Looks out the window.

EXT. NYC, AERIAL, EDGE'S P.O.V., DAY

Flying over Manhattan.

The skyscrapers reaching to touch us.

INT. JUMBO JET, DAY

A teenage girl nearby grins at his panic. AMY.

An urn rests comfortably in the seat between Edge and Amy: on a double cushion, wrapped in the red flag.

He needs to talk to forget his fear.

As the sound of wheels being tucked in reaches Edge, large drops of sweat pop on his forehead.

EDGE

(swallows hard)

I bet you you scared of flyin', lady.

AMY

(rolls her eyes)

You bet all right.

EDGE

(of her discman)
What you got in there?

AMY
Oldies but goldies - Nirvana.
(of the urn)
What you got in there?

EDGE
Nothin'.

AMY
Liar.

EDGE
(swallows hard)
Got my friend in there.

AMY
(cynical)
Your imaginary friend?

EDGE
My real friend.
(pulls out a photo)
Here.

INSERT - PHOTO

Angela and Jimi Hendrix.

AMY (O.S.)
Funny hairdo he's got. Where you takin' him?
BACK TO SCENE

He's like a kid.

EDGE
Her. Not him, that's Jimi Hendrix. Takin' 'er home. To put 'er in the ground.

AMY
You buryin' her? Cool. Don't she got family to do that?

EDGE
I'm 'er family.

The plane sinks for a second, and Edge sighs in panic.

AMY

Don't worry. Air travel's safer 'n any other kind.

EDGE

(shaking in fear)

I see.

Silence.

AMY

Why not bury her in New York?

He just shakes his head.

Silence.

She puts on her discman.

EDGE

Yo, lady...

She takes it off.

AMY

What now?

EDGE

I tell you why not bury 'er in New York...

(swallows)

Luke was a cool cat. Never killed nobody without a good reason.

EXT. MOUNTAIN TOP, DAY

Luke's dead eyes gaze at the biplane. Blood oozes out of his mouth.

Then -- he coughs. And coughs again.

His eyes flutter. He rises, painfully. Takes the canteen, tries to drink, but only sand pours out. Sits down, hunched over, stares at his pocket watch.

EDGE (V.O.)

An' here he was, not a soul in the world give a flyin' fuck 'bout 'im no mo'.

AMY (V.O.)

Hey! What's this story gotta do with you?

INT. JUMBO JET, DAY

Edge is getting impatient.

EDGE

Just hear me out, OK?

She nods, rolls her eyes.

EXT. SKY, DAY

The jumbo glides across the blue.

EXT. MOUNTAIN TOP, DAY

That strange sound and Luke looks up again.

The red biplane, double wings.

It soars down past the hills.

Luke gapes.

As the sound gets louder, he leaps up.

The plane flies over his head.

He jumps on the horse and spurs it into a wild gallop.

Luke is riding like mad, horse and horseman drenched in lathery sweat.

EXT. MOUNTAIN, RUINS, DAY

Luke arrives to a point overlooking the village.

EXT. VILLAGE, LUKE'S P.O.V., DAY

Eerily quiet.

A long line of soldiers creeps out of the village.

EXT. VILLAGE, BRIDGE, DAY

He trots across the rickety bridge.

EXT. VILLAGE, DAY

Luke slowly rides into the village.
Drained in sweat, shirt bloody.

Empty alleys.

Deadly silence.

No people.

A cloud of flies buzzes over a horse cadaver.

Black birds fly off with shrieks.

The church bell starts to ring in BG.

EXT. CHURCH, DAY

Comes around a corner.

The Priest's head stuck on top of the church cross, on the churchyard gate.

Luke gags, almost throws up.

The church bell on fire. Church banners.
He dismounts.

Behind the building, on the veranda, stone dining table, the remaining soldiers feasting.

The Captain at the head, Corto, The Fat Priest, Kemal, half a dozen soldiers. Food and drink.

The peasants are serving the bunch: bruised, bloody, beaten up. Dosta, Maslina, other women, an old guy, a wounded man...

Neda.

She sees Luke.

Their eyes lock.

She's dressed in her heavy wedding gown, gold coins on her chest and forehead.

Bends over. She's very, very close.

THE CAPTAIN

(subtitled)

We meet again.

Luke stares at him, approaches.

THE CAPTAIN

(continuing; subtitled)

Want some water?

Neda is in pain. Dosta crosses herself. Neda brings food to The Captain.

THE CAPTAIN

(continuing; subtitled)

Join us.

(gestures at the table)

You're a warrior, roo.

(then)

Or, you once were.

The soldiers snicker.

THE CAPTAIN

(continuing; subtitled)

You should learn some French... or German.

Luke looks over Corto.

He nods back.

FAT PRIEST

I speak English. I greet the English King. At the Olympic Games. In Athens.

Luke goes over and takes Neda by the hand.

The Captain starts.

The soldiers grab their rifles, clanging.

Luke stops.

Squeezes her hand tightly.

She is holding her belly.

A dozen guns aimed at him and Neda.
Black muzzles.
Itchy fingers.

Corto smiles.

CORTO

What's wrong with you?

Luke's eyes are seething with rage.

THE CAPTAIN

(subtitled; mimes)

We're waiting for the baby to come out. Show it to its mother.

FAT PRIEST

You see, it's The Teacher's baby.

("cuts" across his throat)

No Teacher, no baby. His bear seed perish.

(then)

No mutiny.

(then)

Ever.

Maslina crosses herself.

Luke is checking out The Captain.

Glances at the soldiers' guns.

Nervous triggers.

Then at The Captain.

Tries to smile.

Back at the guns.

Then -- he tosses a gold coin on the table. The soldiers look at it, at Luke, at The Captain.

Luke throws a handful of coins. They clang. The soldiers stir.

Then he flings the entire package.

The flag unties.

Gold pours out.

The soldiers gape at the ducats spilled on the table amidst the food.

And they go for it.

They leap and start grabbing for the gold.

Knocking over the food, fighting for the treasure, pushing and elbowing each other, cursing and shouting like children.

Luke seizes the moment and pulls Neda towards the gate.

The Captain looks up, draws his gun and shoots. Kemal falls face down on the flag, cheek squashed in the gold coins.

Then -- the Captain swings around.

As Luke and Neda start to run, The Captain fires.

The bullet hits Neda in the back.
She screams, spins and falls down.

Goes into labor.

Luke kneels next to her.

She is in pain.
Sees him.
Smiles at him.

NEDA

You good gun.
Dosta, Maslina and the other women run over to help her. She goes into labor. They start delivering the baby.

The lightning strikes again: Luke screams, swings around and draws.
Blasts The Captain. Twice.
The Captain bounces off, flies against the wall and slides down the fresco.

Luke swivels around.

The soldiers are looking up from the treasure, hands frozen mid-way between the gold and the guns.
Frozen.

Luke glances at Corto. Then at the Fat Priest.
Corto smiles. The Fat Priest is terrified.
Luke blasts them both away.

This triggers the soldiers, like a sign to fight for their lives, forget the gold.
As they spring for their guns, Luke fires again, and again, hitting two more.

As they trip over benches, Luke slides behind a pillar, shoots from the other side.

Bullets drill holes in the saints, then hit Luke's pillar. He quickly moves over.

A wounded soldier fires, then coughs blood, then shoots again.

The peasants duck behind tombstones, hide among cemetery crosses.

A soldier trips on a grave, Luke kicks him in the head.

Luke slides around the corner, starts to reload, clips them in promptly, as bullets zip around him.

Neda screams.

Another soldier tries to run away, Luke shoots him.

A bullet rips into the fresco above Dosta and Maslina, who are helping Neda deliver.

Luke kills the soldier shooting at them.

A wounded soldier slithers on the ground, piss oozing underneath, his eyes gazing at Luke. His attention loose for a second, Luke gets a bullet in the thigh.

Screams and curses, falls down, rolls over, fires, but misses.

Hides behind a tombstone.

He is breathing heavily.

A cry. Baby's cry!

Happy, he swivels towards the sound.

Dosta is holding a bloody baby. She ties the umbilical cord with a thread, spits on the baby's cheeks, then on her fingernails - for good luck.

As a smile spreads on Luke's face, a bullet rips into his chest. Throws him against the wall. He tries to stand up, but trips on a cross and sprawls across a grave.

Looks up.

The last guy is running away.

Luke manages it to his knees.

Falters.

The soldier gets away.

Luke fires.

The shot gets the guy between the shoulder blades. He jerks, flapping his arms, falls down, and onto a cross, breaking it in two.

The soldier smiles to himself, spitting blood in the dust, then his face kisses the ground.

Luke glances over at Dosta and Maslina huddling with the baby in the corner.

Collapses.

Is that a smile on his lips?

THE CAMERA PULLS BACK and flies away. Like a bird leaving his body.

Dosta and Maslina peek from around a cross. The baby cries.

A shadow falls over Luke.

The soldier's back.

Blood oozing out of his mouth, he steps over Luke, wobbles to:

Dosta, Maslina and the old man, baptizing the baby in a basin.

Afraid for its weak soul, they are rushing before she dies. Still bloody, it's crying its lungs out. A CLICK. They look up.

The soldier is leaning against the wall, gun in hand.

He points the gun at the baby.

Dosta crosses herself, hugs the baby, holds it tight, turns around, facing away.

The soldier raises his gun.

Then, a loud BANG.

He is smacked across the back with a wooden cross, as the gun fires and drills the wall.

He flies across, collecting the basin along the way, then lands in a heap. Looks back.

It's Edge.

Edge!

EDGE

Just say when, fucker. I never kill nobody without a good reason.

The soldier's eyes glaze over, and the gun slides across the ground.

AMY (V.O.)

Now, wait a minute! As if! You couldn't possibly be there!

INT. JUMBO JET, DAY

Little Amy is all worked up.

AMY

No way! No fuckin' way!! You can't travel in time.

EDGE

Yo, shortie, it's my story, I'm gonna do whatever I wanna.

AMY

Piles of crap.

EDGE

Cross my heart.

She rolls her eyes, as if to say "What a nerd."

EDGE

That's where I got my thumbs broken.

Amy puts on her discman.

EDGE

I liberated 'em from the fuckin' Arabs, too.

Amy is already tapping to the rhythm of her discman.

EDGE

OK. OK. Yo!

He takes off her headset.

EDGE

OK, just for you.

(then)

But it's still my story.

EXT. CHURCH, DAY

Again: Dosta, Maslina and the old man are baptizing the baby in a basin.

A CLICK makes them look up at the soldier leaning against the wall, gun in hand.

Again: he points the gun at the baby.

Dosta crosses herself, hugs the baby, holds it tight, turns around, facing away.

The soldier raises his gun.

Then, a loud BANG.

Again, he is smacked across the back with a wooden cross, as the gun fires and hits the wall. He flies across, collecting the basin along the way, then lands in a heap. Looks back.

It's Elijah.

He draws his gun, steps over the soldier.

The soldier's eyes glaze over, and the gun slips across the ground.

He turns to Dosta and Maslina.
Smiles at the baby.

It's crying like crazy.

Dosta raises it.

DOSTA
(subtitled; to the baby)
This man saved your life.

She hands him the baby.
He cradles it. Love on his face. The baby stops crying.
He is a happy man, even if for a second.

Takes the baby behind the church.

The peasants are putting the soldiers on one side, the villagers on the other. They pick up Luke, put him with their own. He's finally found a family.

Elijah is looking down at Luke, the baby in his arms.

DOSTA
(continuing; subtitled; of Luke)
Only an hour after you die does your real face appear.

There is a contented smile on Luke's lips.
Bliss.

Elijah looks at Neda, dead on the ground, her hand in Luke's hair. Luke in a fetal position.

The crisp sun gently touches their faces.

Maslina crosses herself, takes a coin hanging on Neda's chest, puts a string through the hole, making a necklace out of it. Puts it around the baby's neck.

MASLINA

(subtitled)

Something to remember your mother by.

Elijah spots another coin in the dust.

Picks it up.

ELIJAH

(to the baby)

Heads - you stay here, tails - I take you with me.

(then)

To America.

He flips the coin. It goes up. And up.

And up.

And up, all the way up.

It disappears.

Then Edge's jumbo jet comes out of a cloud where the coin disappeared.

AMY (V.O.)

What happened then?

INT. JUMBO JET, DAY

Amy is all ears.

EDGE

Then -- Elijah took the baby with him and adopted 'er. They moved to New York, and he raised 'er there like she was his own daughter. She became a real New Yorker.

(hands her a photo)

She hung out with famous people, Martin Luther King, Mick Jagger, Jimi Hendrix, James Dean...

(taps the urn)

This here's the baby.

AMY

What does all this have to do with you?

He takes a thirsty gulp of water, downs the whole glass.

EDGE

She broke my nose. And she gave me 'er gold.

He shows her a few gold coins. The necklace coin - hole in the middle.

AMY

(examines them, impressed)

Not bad!

(then)

What for?

EDGE

'cause I took her to the hospital.

(then)

An' helped 'er die.

(then)

Helped 'er die happy.

(points at the urn)

It's her right there.

He pulls out a pile of photographs.

EDGE

(continuing; laughs)

Here... Check 'er out!

Old Angela in NY, Luke and Elijah, Lilith's wedding photo, Elijah with baby Angela, old Elijah with young Angela, Edge and Angela at the hospital, then -- Edge with Luke, Edge with Luke and Elijah...

The flight attendant pulls up the blinds, and --

-- crisp, bright sun pours in. Starts gliding silently across the urn, then across the entire cabin.

Something light, happy in the air.

AMY

You're cute.

He blushes.

AMY

Cute story.

EDGE

Yours now.

They start laughing.

Their merry laughter.

He looks out the window.

EXT. CHURCH, DAY

Looking down upon the dusty yard.

The villagers are burying their dead.

Elijah is standing there with baby Angela in his arms.

A coin appears FROM BEHIND US and goes down, spinning as it descends earthward,
as if dropped from the plane.

It approaches Elijah and baby Angela.

Falls in the dust.

Elijah bends over, picks it up.

Looks it over.

Smiles.

Happy.

Looks up where it came from.

EXT. SKY, DAY

Edge's red jumbo jet appears from a cloud, then disappears behind another one.

Edge's and Amy's happy laughter rings across the blue sky.

BURN OUT.

THE END

PRA[I NA

od
Mi I ~o Man~evski

VERZI JA ZA SNI MAWE
03 Mart 2000

© Mi I ~o Man~evski , 1995

FEJD I N:

„Ova e vi sti nska pri kazna“.

EKST. WUJORK, SUPERMARKET, ZGRADA, NO]

Domati - \$2,5 ki l o. Mi si rka - 39 centi ki l o. ^esti t Den na bl agodarnosta, dodeka avi oni BU^AT na neboto.

KAMERATA se povl ekuva od i zl ogot, preku ul i cata, do zgradata. Gol emi ot grad nadvi snal vo zadni nata.

Na prvi ot kat majka pri nesuva mi si rka za gl adnoto semejstvo, a na tel evi zi ja ma{ ki zborat za ' enski . Na vtori ot kat dvojka vodi qubov, a na drug kanal ' enski zborat za ma{ ki .

Na tretu ot kat ma' so crna ski -maska preku l i ceto gi spu{ ta rol etni te.

ENT. STANOT NA ANXELA, NO]

Pod maskata se pojavuva opasno l i ce - EX.
Opasen, nervozen... l o{ .

Go podnamestuva pi { tol ot na pojasot. Buri -ka ni z f i joki , ne nao|a ni { to.

.
Tri dol ari vo kuti ja za { e}er.
Rasf r l a kni gi po du{ emeto.
Go mazni novi ot kostum - negovata gordost. Go pu{ ta tel evi zorat.

Zakl u-ena natkasna so f i oki . Drug avi on BU^I na neboto.
Se sme{ ka. Ja obi va. Pukawe i krckawe:
Vnatre xeben saat. Go kl ava v xeb.

l - stoti ci po' ol teni f otograf i i :

Crno-bel i , ra~no boeni : si roma{ ka kol i ba i pred nea: bogoboja' l i va majka-kol oni st na ameri kanski ot Di v Zapad, bebe l LAJXA i dete LUK.

U{ te edna:
prekal ena dvojka od Di vi ot Zapad, sega vozrasni :
LUK - mangup, i l LAJXA - bogoboja' l i v.
Stetsoni , Kol tovi , pusti na....

Sl i ka od svadba:
l l ajxa i LI LI T.
Taa e ubava, di va, vo razveano bel o. Ludi l o na l i ceto .

Pa, tri o na ven~avka: Luk, l l ajxa i Li l i t.

l , kone~no: srede asker, KAPETAN na Otomanskata vojska ka~en na bel kow, edna raka na ~el oto, vo drugata raka dr' i ne{ to vi soko krenato - tol ku vi soko, { to e von kadar.

Pa — po' ol teni i se~oci od vesni ci ; nasl ovi :
„50 000 MASAKRI RANI “, „GRCI TE GI PREDADOA MAKEDONCI TE“, „ANARHI JA
VO MAKEDONI JA“.

Ex gi f r l a s l i k i t e n a d u { e m e t o , g a z i p o n i v , o d f r i ' i d e r o t s i z e m a m i s i r k a . Y i r k a v o
f r i z e r o t : s m r z n a t o m e s o , r o l n i f i l m .

Kamerata SE PRI BLI @UVA kon f r i ' i d e r o t , d o d e k a t o j p u { t a v o d a v o k l o z e t o t . (O . S .)

Go z a k o p ~ u v a { l i c o t , o d i v o s p a l n a t a .

Temno e , g i o t v o r a f i o k i t e , r a s f r l a p o d u { e m e t o s t a r i n s k a d o l n a o b l e k a , m r m o r i i ' r ' i .
O d e d n a { , k r v t a m u s e s m r z n u v a .

Se } a v a p r i s u s t v o . S e v r t i . E p t e n s p o r o .
L i c e v l i c e s o n e a :

B e l o k o s a s i l u e t a s e k r e n a l a z a d n e g o .

SI LUETA

Dobredojde.

O d z a r i p n a t i o t { e p o t m u s e k r e v a k o s a t a n a g l a v a t a .
T a a p o s e g n u v a d a g o d o p r e , a E x s r i p u v a i k a k o m o l w a d a u d r i l a .
¥ u d i r a b o k s , t a a p a | a k a k o k r u { k a . B a s t u n s e t r k a l a p o d k r e v e t . E x & s e n a f r l a , m a v a p a k .
D o d e k a g o p r s k a k r v , j a z d o g l e d u v a :

A N X E L A , 9 5 g o d i n i i s u v a , s t e g a z a b i , t r p i l u t a b o l k a .

T u p a n i c a t a m u s e s m r z n u v a n a p o l p a t , p r a v i k r v a v a d u p k a v o e f t i n i o t m a l t e r .

EX

T i i b a m !

l s t r ~ u v a o d s o b a t a .

ANXELA (O.S.)

O f , l e l e . . . P o m o { !

T o j z a p i r a z a m o m e n t , p a j a o t v o r a v r a t a t a d a s i o d i .

ANXELA (O.S.)

(p r o d o l ' u v a)

U m r e v !

T o j s e v r t i i z j a p n u v a .
G o g l e d a c e v k a n a K o l t .

T a a s e p o t p r e l a n a v r a t a t a , g o s t i s n a l a p i { t o l o t , m i s l i { } e g o c e d i , d e s n o t o s t a k l o o d
o - i l a t a s k r { e n o .

ANXELA

Dobredo{ I e ki teni svatovi !

Toj trga da si odi , ama kur{ um ekspl odi ra do nego,
mal ter go prska. Se gr~i , of nuva, o-i pol ni |ubre.

EX

Krv t'i bam!

ANXELA

VI eguj!

Kl eknat, zjapa vo nea, i zvaden od pamet.

ANXELA

(prodol' uva)

@i ti mene.

I pak puka, na yi dot vramena sl i ka ekspl odi ra, ta pa|a vrz Ex. Toj ja gl eda:

Ra~no boena: I I ajxa dr' i bebe v race.

Anxel a pak go repeti ra pi { tol i { teto, ta Ex kako pop~e si se vra}a vo spal nata.

Taa pal i gol a si jal i ca: kup { i { i wa - I ekovi , nok{ i r, { i { e za i nfuzi ja, kol i ~ka, boca so
ki sl orod...

Mi ri sa na mo~ka i smrt.

Mu se povra}a.

ANXELA

(prodol' uva)

A, be, ne si ba{ toj { to go barav,
ama - Bo' e moj - }e svr{ i { rabota.

(pogl ednuva kon neboto, ci ni ~no)

E, ba{ ti f al a.

(kon Ex)

Kako te vi kaat?

EX

Ex.

ANXELA

Ti se pogodi i meto. Jas sum Anxel a.

Ex se trese. Nadvor se sl u{ a SI RENA.

ANXELA

(prodol' uva)

Mi sl i { }e vi knat xandari ?

Toj kl i mnuva.

ANXELA

(prodol' uva)
Kako ne be, a ja' sum [eron Stoun.

Toj gl eda naokol u. Skapani ca.

Vramena fotografija nad krevetot: ra-no boena: NEDA i DASKALOT pred kamena crkva:
u{ te edna nevesta so mlado' enecot: revolucioni so redenci. Toj ima pu{ ka manli heri, a
taa ima krst tetoviran na -eloto.

ANXELA
(prodol' uva)
Saka{ mi sika?

Toj odmanuva so gl avata.

ANXELA
(prodol' uva; glasot & treperi;
rakata & se trese)
Za tebe ja zgotviva.

Sama.

¥ navi raat solzi, itaa se vrtila za toj da ne vidi kako & se trkalat policeto.

A toj stanuvai & se prikraduvavadej}i pi{tol odpojasot.

Du{ emetokrcnuva, taa sekavino se vrtila mu vrzuvanedna odnaopaku so Kol tot.

Toj }e vresne i }e se nikosa, pi{tol ot }e se i strkala.
Od nosot mu lie krv.

EX
(ne mu se veruva)
Pi -ku mater! Novoto odelo! Krv!

ANXELA
E, krv, de - krv. Nosot ti go skr{iva.

EX
(stapisan)
Mi go skr{inosot!

ANXELA
Gl eda{ kako e?

EX
Bol i!

ANXELA
E, bol i. Ne mo' e i kur
do kraj i du{ au raj.

EX
Kakov raj, ma?

Taa se smee.

EX
(prodol' uva)
Kakov raj, mori?

ANXELA
(se smee)
] e ti go dadam zl atoto.
(pa)
Ako me zakopa{ kaj { to sum rodena.

EX
A ????

Taa ki ne prekrasen zl atni k od |erdanot. Staro zl ato, dupka srede.

Go dr' i . Zami sl ena.

Mu go f r l a.

Pari -kata l eta.

Bl i c. Ekspl ozi ja.

EKST. DI VI OT ZAPAD, BORDEL, ZAJDI SONCE

Beng, beng!

Kur{ umi se odbi vaat od srebren dol ar, a pari -kata i gra vo vozduh, l evo, pa desno, pa pak l evo, pa gore, s# dodeka ne padne vo pra{ inata, i -izma ne go nastapi . SLI KATA STANUVA CRNO/BELA.

LUK
Gl ava - jas odam prv.
Petka - ti odi { vtor.

LUK i I LAJXA.
Mangupot i pokorni ot.

I spe-eni od sonce, val kani , ' i l avi , { i { e v raka. Kol tot na Luk ~adi .

ANXELA (V.O.)
Luk ni koga{ ne ubi za badi jal a.

I LAJXA
Petka. Jas prv.

LUK
Mal si u{ te. Jas prv.

I l ajxa odbi va, go zema dol arot.

Luk otpi va gol tka, pru' a raka, ama I l ajxa ja kl ava pari -kata v xeb.

Luk go pregrnuva, saka da go { armi ra, { eretski .

LUK
(prodol' uva)
Daj gi pari te, }e ti poka' am kako.

I I ajxa se дума.

I LAJXA
(odmavnuva so gl'ava somni ~avo)
Ni eden bl'udni k nema del' vo
carstvoto na Hri sta.

LUK
(i znervi ran)
More, aj' ne drobi !
Luk se vrti i se upatuvava kon tro{ nata kol i ba, ni { aj}i se. Dete si i gra okol u kovi te pred
nea.

ENT. DI VI OT ZAPAD, BORDEL, ZAJDI SONCE, C/B

Mrsna soba.
Mrsni 'eni . Si te rasi . Si te gol emi ni .
MADAMATA sri puva.

MADAMATA
Povel ete kom{ i ... Luk, odamna be{ e.

LUK
(si mnuva { apka)
Lora... Gospo|o Zegi n...
(za I I ajxa)
Moj' to brat~e. Neopi ten.
Zel en ko I ucerka.

I I ajxa e zasramen.

Devojki te mu se ki kotat na I I ajxa so rasi pani zabi .
KETRI N se I epi za Luk.

KETRI N
Zdravo' i vo, Luk.
Ne me saka{ poj}e?

Toj & se nasmevnuva, rakata mu e okol u nejzi nata pol ovi na, taa se ki koti u{ te pove}e.
I ndi janski tetova' i na bradata.

LUK
Zdravo' i vo Ket.

I I ajxa - zgrbaven od vi na - zjapa vo ~i zmi te, pa razgl eduva. Ni { to asol no.

Se otvora vrata i i z l e g u v a [E R I F O T .
[E R I F O T

Luk...

LUK

Kako e, [e r i f e .

[E R I F O T

Ete, da se o l e s n i m e, Luk.
Da p u k a p i { t o l o t .

Potem — i z l e g u v a L I L I T .

Graci ozna, ubava, vol { e b n a . @ i l a v a . G o l a , s a m o p o e l e k o t o d [e r i f o t .

Luk i l l a j x a z j a p a a t v o n e a .

Kako p r i v i d e n i e :

L i ~ n a e k a k o p i s a n a .

MADAMATA

Momci ... L i l i t ... N o v a e .

F r a n c u s k a u b a v i c a . K l a s a .

Dodeka l l a j x a z j a p a , L u k j a p u { t a K e t r i n , j a z e m a L i l i t p o d r a k a . l l a j x a - d a n e o s t a n e p o k u s - i t o j .

l t a k a , t a a s t o i p r o s t u m , d v a j c a t a b r a } a j a d r ' a t p o d r a k a o d d v e t e s t r a n i .

l o n a p o ~ n u v a d a s e s m e e , s m e a t a d i v a i g l a s n a .

LUK

M i l o m i e , L i l i t .

Taa e s p r e m n a , s e v r t i k o n L u k .

l l a j x a g i v a d i p a r i t e .

L i l i t m u s e n a s m e v n u v a s e g a n e m u .

L I L I T

K o j p r v , n e g o v a .

Mu s e s m e e n a L u k , p a j a t r g a r a k a t a o d n e g o v a t a , g o b a k n u v a , i g o v o d i l l a j x a v o d r u g a t a s o b a .

Luk, sam.

Madamata brzo nudi dve devojki : k o w a s t a i g l u v ~ e s t a .

MADAMATA

Luk... z a p o z n a j s e s o X u d i . S e m

j a z n a e { . @ i v o g a n s e . Z a e d n o .

Mu n a m i g n u v a . T i e m u p r i o | a a t o d o b e t e s t r a n i .

A, t o j v a d i p i { t o l i p u k a . D e v o j k i t e v r e s k a a t , k u r { u m o t g o r a s p r s n u v a o g l e d a l o t o n a d g l a v a t a n a L i l i t .

Vo ti { i nata, taa se vrtili — po-nuva da se smee kako mrdnata.

EKST. DI VI OT ZAPAD, BORDEL, NO] , C/B

Luk, sednat vo pra{ i nata, pu{ i .

I I ajxa stenka zad osvetl eni ot prozorec.

[tom svr{ i , nal egnuva ti { i na, a potem - di vata smeana Li I i t ja rasprsnuva yvezdenata no}.

EKST. DI VI OT ZAPAD, BORDEL, UTRO, C/B

I I ajxa izl eguva.

I LAJXA

Ne sudete i nema da bi dete sudeni ; i ne
osuduvajte, za da ne bi dete osudeni ;
pro{ tavajte i }evi bi de prosteno.

Luk go ignori ra.

Stanuva, mi nuva kraj I I ajxa, se vra}a vo bordel ot. I I ajxa go graba za raka.

I LAJXA

(prodol ' uva)

Ne.

Luk razvl ekuva { i roka, pakosna nasmevka. Si ja trga rakata.

LUK

Kako ne, be!

Kako { to trgnuva da si odi , I I ajxa gr-evi to go povl ekuva nanazad, i nesmasno go udi ra so
boks po temeto.

Luk pa|a, pl uka krv vo pra{ i nata.

Li I i t gl eda od prozorecot.

Se smee kako yver.

EKST. DI VI OT ZAPAD, PUSTI NA, DEN, C/B

Kameni ri dovi .

Tamu dal eku - po{ tenska ko-i ja.

Bra}ata javaat vo ti { i na.

Ne pravat muabet.

@e{ ka ti { i na.

I I ajxa I akomo i spi va dol ga gol tka od matarkata. Mu se sme{ ka na namurteni ot Luk, pa
sebesi .

Fri a pari ~ka.

I LAJXA

@ena si o' eni v.

Luk odmavnuva, se vrtil na drugata strana.

ANXELA (V.O.)

I si o' eni .

ENT. STANOT NA ANXELA, NO]

Ex slu{ a, gl avata nanazad, krvavo { ami v~e vrz nosot.

ANXELA

I I ajxa be{ e zaquben k'o kl en,
ama i di bi dus ~uknat. Se mrdna
po francuskata pudl a. Mi sl e{ e na
'rospi jata }e & spasi du{ a. I kako { to
rekol onoj Matej: Drugi te gi spasi ,
a Sam Sebe ne mo' e da spasi .

EKST. DI VI OT ZAPAD, BORDEL, DEN, C/B

NAOPAKU: nevesta i ml ado' enec: I I ajxa i Li li t.

SE FOKUSI RA. Magnezi umski BLI C.

Svadbena fotografija, fotografot izl eguva od pod crni ot ~ar{ av.

LI LI T

Ajde, u{ te edna...

Posegnuva po Luk, koj stoi nastrana, so Madamata i nejzi noto nasol zeno jato.

LI LI T

(prodol' uva)

Devere...

(go povl ekuva)

EI a.

Vol { ebno mu se nasmevnuva.

Go vl e~e za raka.

Tri oto.

U{ te eden magnezi umski BLI C.

Taa pogl ednuva vo Luk, go baknuva I I ajxa.

Toj e zasramen, zbunet, preku nejzi noto ramo gl eda vo Luk.

Taa go zabel e' uva ova. Bo' em l uta, pal avo si go gri znuva ml ado' enecot za uvo.] e zagri ze
prejako.

I I ajxa }e spi ska, }e go zabol i .

Luk ja turka, taa pa|a, toj go f a}a krvavoto uvo na brat mu.

Krv na racete.

U{ te eden BLI C.

ANXELA (V.O.)

Taka, I I ajxa se o' eni so Li I i t i Li I i t
trgna po prav pat. Po sedum meseci ,
i m se rodi bebe.

ENT. DOMA KAJ I LAJXA, DEN, C/B

Fotograf i ja: bebe I e' i na krevetot, I I ajxa i Li I i t od dvete strani . I zgl eda kako da spi e.
U{ te edna fotograf i ja: bebeto vo kov~eg, kov~egot na stol i ca.

ANXELA (V.O.)

Bebeto na I I ajxa i Li I i t
se rodi mrtvo.

EKST. DI VI OT ZAPAD, CRKVA, DVOR, DEN, C/B

FOTOGRAFI JA na I I ajxa i Li I i t na mal i te grobi { ta. Drveni krstovi , i skri veni drvja.

Kako { to O@I VUVA SLI KATA, toj po~nuva neutel no da I i pa, cvrstoj ja gu{ ka.
Gradi te mu se pol nat, se obi duva da ja poti sne bol kata.

Taa e zdrobena, no cvrstja. Sol zi ti vko & te~at po I i ceto.
Dal eku zad ni v, pod gol o crno drvo, stoi Luk, { apkata v race.

Li I i t se vr ti , o~i te i m se sre}avaat.

I I ajxa pa|a na kol ena.

Luk pri o|a. ¥ gi stava racete na ramena na Li I i t, ja te{ i . Taa se potpi ra na nego.

ENT. DOMA KAJ I LAJXA, NO] , C/B

Luk v krevet, go sl u{ a I i paweto na I I ajxa vo drugata soba. KAMERATA mu se dobl i ' uva.

ANXELA (V.O.)

I taka, eden den, Luk go snema i
ni koj ne razbra zo{ to.

EKST. PRI STANI [TE, DEN, C/B

Transatl anski brod go napu{ ta pri stani { teto.

EKST. BROD, DEN, C/B

Luk potpren na ogradata, zad nego di v okean, gal ebi na neboto, pred nego patni ci .
Na stol -e na palubata, eden -ovek si pi { uva vo tetratka. Brada, o-i la - SI GMUND
FROJD.

Luk go nabqduva.

Frojd se fa}a za stomak, lo{ o mu e.
Stanuva, se teteravi do ogradata, povra}a.

Luk krade{ kum yi rka vo tetratkata na Frojd:
„EGO I I D“.

ANXELA (V.O.)

Se krena na dol g pat. Dal eku trгна.
Prvo f ati brod za Evropa. Go mi na okeanot.

EKST. MARSEJ, DEN, C/B

Pri stani { na gungul a:
parabrodi , gol emi brodovi , ri barski -amci ...
kol i -ki , kowi , prvi avtomobi li ...
mornari , ri bari , vojni ci , prosti tutki ...
ri ba...

EKST. BROD, DEN, C/B

Luk gl eda od brodot.

ANXELA (V.O.)

Marsej, Franci ja, se ra|a novi ot vek.

EKST. AJFELOVA KULA, DEN

Pol ui zgradena.

ANXELA (V.O.)

... i vesel i ot Pari z.

ENT. PARI Z, STUDI OTO NA PI KASO, DEN, C/B

„Gospo|i ci te od Avion“:
agl esti f ormi i kubi sti -ka bujnost.
Luk zjapa vo sl i kata v~udonevi den, a zad nego mal o vesel o dru{ tvo se nal eva so vi no.

Ki no TI TL:

„NOVI OT VEK GO GAZE[E, A TOJ BE[E SAMO MI ZERNA MR[A“

ANXELA (V.O.)

Li ceto na ona { to }e dojde.

Luk se oseti bo' em od drugo,
postaro vreme. Novi ot vek go gaze{ e,
a toj be{ e samo mi zerna mr{ a.

ENT. KI NO, NO] , C/B

^ovek doa|a kon KAMERATA. Ja otvora ustata i — n# gol ta, ja gol ta kamerata.
Ki neski sel ani . Zjapaat pravo VO objekti vot.
Pogreb na pravoslaven Arhi epi skop. Go nosat mrtov na prestol .
Turski ot Sul tan. Umoren pogl ed KON kamerata.

Luk vl eguva, sl i ki te se proekti raat vrz negovoto zbuneto l i ce. Zjapa.

Kafeanski mu{ teri i na -kri pavi stol i ci mu se smeat. Nad ni v zrak od proektorot.

Procesi ja na egzoti -ni mesta i egzoti -ni l uje na yi dot:

Turski vojni ci , makedonski komi ti , -eta di vi ajduci : redeni ci , pu{ ki , top, bradi , bel
kow... Ni vni ot voda- - DASKALOT, kr{ en, bradosan ma' , redeni ci .

ANXELA (V.O.)

I taka, toj pojde da bara
druga di vi na.

... i KI NO TI TL - na francuski :

„EGZOTI ^NA MAKEDONI JA, SRCE NA OTOMANSKATA I MERI JA“, potem...
Naslov od Wujork Tajms: „50 000 MASAKRI RANI “, „GRCI TE GI PREDADOA
MAKEDONCI TE“, „ANARHI JA VO MAKEDONI JA“.

Vojni ci pozi raat so otse-eni gl avi .

ANXELA (V.O.)

(prodol ' uva)

Dal eku od Di vi ot Zapad. Di vi ot l stok.
Kade { to pak se oseti kako doma.

Daskal ot se vrti , go vperuva pi { tol ot VO KAMERA, puka.

Gol emi te o-i na Luk.

EKST. EVROPA, DEN, C/B

Voz, parna l okomoti va kl opotari po { i ni te.

ANXELA (V.O)

I taka, go f ati vozot za l stok.
Oti de do kraj, xenem, vo Otomanskata
l mperi ja, Bol ni ot na Evropa...
kako { to toga{ ja vi kal e.

^el i -ni trkal a.

EKST. GRAD, RAMNI CA, DEN

I kako { to BOJA pol eka ja osvojuva crno-bel ata sl i ka, v l eguvaat kopi ta na karavan { to odi kon vel i -estven grad { to bl eska na sonce.

ANXELA (V.O.)

Kade { to vekovi te ne sl edat
eden po drug — ami opstojuvaat
eden kraj drug.

Vi soki te kul i { tr-at nad gradski te yi di ni , a zmi ul est karavan od kowi , mazgi , vol ovski kol i i dve kami l i sonl i vo se vl e-e kon porti te.

Dete yi rka od ko{ ni ca na magare.

EKST. GRAD, VRV NA PLANI NA, DEN

Gradot vo POZADI NA, Luk gl eda od ri dot, gl avata i zbri -ena.

Crn kostum, bel a ko{ ul a, Stetson.

ANXELA (V.O.)

Jabanxi ja vo tu| i na, Luk si mi sl e{ e
i m i zbegal na spomeni te, i zbegal
od brat mu i snaa mu.

EKST. VRV NA PLANI NA, DEN

Negovi te pri dru' ni ci :

Duzi na grubi pl ateni ci si gi -i stat pu{ ki te:

L'skavi bri -eni gl avi , dol gi crni per~i ni , te{ ki mustaci ...

Pu{ ki berdanki , zasukani sabji , kami , kremenl i i pi { tol i ...

Ko' a i { i l ci , perduvi i se-ila.

Stravi trepet.

Eden platenik mu pomaga na drugarot da si ja izbri -i glavata, l izgaj}i so bri -ot po ednooki ot -erep. Koga }e zavr{ i , se trga nastrana, a eden od drugari te pal avo go udi ra }el avi ot po gl ava. Se smeat.

EKST. VRV NA PLANI NA, SONCE, DEN

Luk ja pru' a rakata: si lueta so pi { tol ; odzadi treperi xi novskoto sonce.

EKST. VRV NA PLANI NA, DEN

Ml ad pl ateni k i zvi duva od vrv na karpa.

EKST. TRLO, P.O.V. NA I ZVI DNI KOT NI Z DVOGLED, DEN

Daskal ot i dvajca komi ti - MI RKO i SLAVEJKO - doa|aat vo trl oto, se si mnuvaat od kowi te, somni -avo gl edaat naokol u.

EKST. VRV NA PLANI NA, DEN

I zvi dni kot mu mavta na POSTARI OT pl ateni k, kako da vel i „Na{ i se“.

Postari ot pl ateni k mu kl i mnuva na Luk.
I Luk mu kl i mnuva, gl eda vo xebni ot saat.

ANXELA (V.O.)

Se naf ati za ona { to si go
z nae{ e - ubi vawe za pari .
(pa)
Vi di vaka, Luk nema{ e ni petnaese'
god i ni , koga stana najbrz kauboec
i sto-no od Pekos. Sekavi ca.

Si gi stava o-i l ata so metal na ra~ka, vadi pi nceta i l upa, i po~nuva pedantno si go
raskl opuva Kol tot.

ANXELA (V.O.)

(prodol ' uva)

A sega tuka, Sul tanot si i ma{ e
revol uci ja na gl ava - rajata se
krena proti v zul umi te, toj
gube{ e kontrol a, anarhi ja se
{ i re{ e, arami ski bandi
grabaa po sel ata. Bezredi e be{ e.
Ama, ne i za Luk - nemu mu be{ e
kako doma. Pa f ati po staro - se
ujdi sa so banda ba{ i bozuk.

Del ovi te gi pol o' uva na { ami v~eto na zemja.
Tri zbor a na sedef nata ra~ka: „Evangel i e po Luka“.

ENT. STANOT NA ANXELA, NO]

Ex cedi krv od { ami v~eto vo nok{ i rot, se gr~i od bol ka. Anxel a mu dodava ~i sto { ami v~e -
ona na Luk.

ANXELA

Luk be{ e epten kopi l e.
(pa)
Ama, mene aren mi be{ e.

Lakomo pi e voda.

EX

A, mori , babu{ ...
Nej}ev da te udram...

ANXELA

(so prst na usta)
[{ { { !

EX

Majka mi sama ostana doma.

ANXELA

Da si ja gl eda{ . Samo ona }e
te pamti koga }e si dva metra
pod zemja. Ne kako mene.

EX

Pu{ ti me da si odam doma.

Taa go otko~uva pi { tol ot.
Toj prevrtuva so o~i te.

ANXELA

Luk i ma{ e zo{ to da bega
od brat mu i snaa mu.

EKST. GRAD, RAMNI CA, DEN

Otomanski ot Gotam Si ti na hori zontot.

ANXELA (V.O.)

A, begstvoto mu stana pol esno
{ tom nami ri sa zl ato.

EKST. TRLO, DEN

Dolu: stotici mali beli grpki bleat, ov~ari te gi teraat, ku~i walaat. DETE svi ri na
{ upel ka.

Koliba. Kolci i kal i starorimski stolbovi { tr~at od zemjata.

Ku~i wala 'r' at na karpi te, OV^AR poglednuva nagore, ni { to nema, gi pudi . Pi e ml eko.

Ptici te }e letnat, toj zastanuva, i - samo { to }e po~e pretpazlivo da se vrtil - odeknuva
i strel i kur{ um mu gi proni' uva gradi te, go vrtil, ml ekoto se istura naokolu, gi prska
crni te ov~i brbu{ ki na zemja.

U{ te eden ov~ar e pogodan vo nogata, pa|a, se gr~i , a deseti na plateni ci se spu{ taat kon
trloto.

Pukotnici .

More od ovci se istura pred ov~ar koj lazej}i bega od plateni kot na kow.] elavi ot
plateni k kreva gol em bozdogan, per~i not di vo mu se maf ta. Ovci te kako da bleat pogl asno
koga bozdoganot mu go kr{ i grbot na ov~arot.

Kur{ umi fr~at i gi pogoduvaat i spl a{ eni te ov~ari , ku~i walaat, lu|eto pl a~at. Eden
pa|a vrz ovca, a potoa i taa dobi va kur{ um.
So dol ga kama plateni k dotepuva ml ado mom~e.

Bandata kako roj navi ra vrz trloto.

ENT. TRLO, KOLI BA, DEN

Mi rko i SI avejko ~ekaat vo kol i bata, pu{ ki te vpereni kon raskl atenata vrata.

Zujat muvi .

Pot i m se sl eva po ~el oto, nadvor e~at pukotni ci .
^ekaat, prsti te na ~krapal ata, koga...

... gl asna ekspl ozi ja probi va ni z vratata, a do' d od raski i i verka i m se i stura v o~i ,
kur{ umi te dup~at krvavi dupki vo Mi rko i Sl avejko - u{ te pred tie da sfatat { to se
sl u~uva.

Luk ja kl oca vratata, ja ostava pu{ kata nastrana, vadi dva Kol ta.
Dodeka dvajcata komi ti se vi tkaat od bol ka na zemi , Luk ja prebaruva kol i bata. Ni kogo
nema... koga - odozdol a - sri puva Daskal ot - no' v raka, ama Luk e pobrz, go udi ra v l i ce.

Toj pa|a na zemi , i Luk }e mu vperi pi { tol v ~el o.

LUK
Mrdne{ l i , te ubi v.

Prodorni te o~i na ~ovekot bo' em dupka otvoraat vo Luk.

DASKALOT
(ti tl uvano)
Na kol da te vi dam!
Koren ot da ti se zapusti !

LUK
A, dobre tenaj dov.
EKST. TRLO, SUBJEKTI VNO NI Z DVOGLED, DEN

Bandata na Luk vo trl oto. Eden kol e ovca.

EKST. KARPI NAD TRLOTO, DEN

l l ajxa go spu{ ta dvogl edot.

EKST. TRLO, DEN

Luk go butka Daskal ot nadvor ni z vrata.

@i vi sre}ni , ba{ i bozuket kl e{ tat rasi pani zabi i kl i maat bri ~eni gl avi . Gol emi ot za
moment }e preki ne da ja dere ovcata, se kl e{ ti .

LUK
(kon Daskal ot)
Te preceni l e, bate.
(odmavnuva so gl avata)
[es' i l jadi dukati za tvojava gl ava...

Eden pl ateni k mu ja l epi pu{ kata na ~el o na Daskal ot, ama Luk go zapi ra.

LUK

(prodol' uva)
Mrtov ili`iv.

Lovecot na uceni ne gi razbi ra zborovi te na Luk, ama ja razbi ra rakata { to mu ja trga pu{ kata nastrana.

Dodeka Luk go vrzuva Daskal ot, odeknuva i strel i kur{ um go poga|a pl ateni kot. Racete mu zapavtuvaat kako skr{ eni kri l ja, i u{ te pred l i ceto da mu { l apne vo brbu{ ki te, Luk ve}e se skr i l zad eden oven.

Pekol na zemjata:
do' d od ol ovo.

PARALELNO MONTI RANO SO:

EKST. KARPI NAD TRLOTO, DEN

Druga banda gi opkol i l a pl ateni ci te i bezmi l osno gi ubi va. Ba{ i bozuket na l l ajxa.

Ovenot zad koj se kri e Luk e ubi en od novata banda: ti e i zvi raat od zad karpi te, toj se kri e od ni vni ot ogan, pa|a na l i ce.

Dodeka Luk se kri e zad ovenot, Daskal ot bega, i strgnuva pu{ ka od eden trup.

Trupot s# u{ te ne e mrtov, pa Daskal ot go udi ra, ja graba pu{ kata i puka vo Luk. Kur{ umot udi ra vo ovenot na Luk, krvava vol na.

Kl ani ca: l u|e i ovci se val kaat vo bol ka.

Eden pl ateni k l e' i na zemi smrtno ranet, mo-a v ga}i , pl a~e.

Luk skoka preku nego, puka, pogoduva eden napa|a~ vo stomakot, se obi duva da i zbega preku ri dot.

Nagi zdeni krstovi i sjajni si nxi ri ja ki tat novata banda.

Se prekrstuvaa i pukaat; eden gri ze mal srebren krst so zabi te, dodeka neumol i vo puka.
JORGO, bandi t so musta}i , vi ka.

JORGO

Dr' ' gi , pl emeto ni vno!

Ubi j gi me~ki te!

Dolu vo trloto, eden ranet debel ba{ i bozuket zema zal o' nik kako { ti t, puka od zad i spl a{ eni ot ov~ar. So { ti t i l i bez nego, dobi va kur{ um v ~el o. Potem, i { ti tot dobi va kur{ um v ~el o.

Dvajca pl ateni ci otskoknuvaat pogodeni od bl i sku.] el avi ot crnec pa|a vrz ovca, ona se obi duva da go i strese od sebe.

Ba{ i bozuket so bozdoganot e pogodeni edna{ , pa u{ te edna{ , i s f r l en vo vozduh pa|a na stra{ i l oto, go kr{ i i se nabi va na nego.

Krv na ' ol tata treva, krv i spl ukana vo ' ol tata pra{ i na, luto l aewe i i spl a{ eno bl eewe
vo vrel i ot vozduh.

Edno ku~e kvi ~i , go l i ' e mrtvi ot gospodar.

EKST. TRLO, STRMNI NA, DEN

Daskal ot stignuva do strmni nata, zastanuva, se vrtil , sre}ava pogled so Luk, pa - dodeka
fr-at kur{ umi te - go prefri l a ri dot i se trkal a udol u.

EKST. TRLO, P.O.V. NA I LAJXA PREKUN I [AN, DEN

Luk: VI DEN PREKUN I { anot, se kri e, go pol ni pi { tol ot.

EKST. KARPI NAD TRLOTO, DEN

Toa e l I ajxa! Go dr' i na ni { an.
Luk se sokri va zad karpata i l I ajxa ja spu{ ta pu{ kata.

PARALELNO MONTI RANO SO:
EKST. TRLO, DEN

Pi { tol ot pol n, Luk stanuva da potr~a, a l I ajxa pak go zema na ni { an brata si .
Go sl edi preku ni { anot.

Luk puka, potem —

I LAJXA
Gospodi pomi l uj.

— l I ajxa pravi gri masa i go pri ti ska ~krapal oto.

Kur{ umot go udi ra Luk vo gradi te, }e go zasuka i }e go i sfri l i vo vozduh.

VREMETO zamrznuva, ZVUKOT ZAMI RA.

Samo ovci BLEAT.

I LAJXA
(prodol ' uva, { epoti)
Mi l ost.

Luk pa|a vo pra{ i nata so tresok. ZABAVENO. Se vrtil , se yveri vo l I ajxa, o-i te { i rum
otvoreni , ne mu se veruva.

l I ajxa ja spu{ ta pu{ kata, gi zatvora o~i te, go bol i .
Puka{ e vo brata si .

Qubov, omraza i spomeni me|u bra}ata.

Luk pol zi , se obi duva da i zbega, kur{ umi fr-at i ekspl odi raat vo pra{ i nata okol u nego.

] e se odvl e-ka zad karpata. Po-nuva da se poti , bol kata go ' egnuva do srce. Razgl eduva:

Mrtva ovca.

^ovek umi ra, pl a~e, mo~a v ga}i .

Go pol ni pi { tol ot. Pol eka stanuva nad karpata.

I I ajxa gl eda nadol u dodeka kur{ umi te ekspl odi raat naokol u.

Zdrven, na meta, obzemen so vi na.

Luk sri puva, krcka so zabi , puka vo I I ajxa. ^ovekot do I I ajxa e pogoden, pa|a.

I I ajxa ne trepnuva. Samo zjapa kako zombi .

Jorgo, od l evata strana na I I ajxa, puka vo Luk i u{ te eden kur{ um mu ekspl odi ra vo ramoto.

I I ajxa kone-no se sozema, mu mava edna preku l i ce so pu{ kata.

I LAJXA

(prodol ' uva)

On mi e brat.

(nagl asuva)

Brat!

(vi ka)

Brat!

Jorgo zjapa vo nego, ustata krvava.

Luk l azi zad kol i bata, krvari od obete rani .

Krv na racete.

Li ce v l i ce so i spl a{ ena crna koza.

KAMERATA SE VRTI kon jasno nebo. Sonce.

Se onesvestuva.

EKST. DI VI OT ZAPAD, REKA, DEN, FLE[BEK, C/B

Sonceto se ogl eda vo sad pol n so voda. Krvavi race odvnatre vadat par~e xi ger.

Li l i t se~e meso kraj rekata.

Doa|a Luk.

Taa ne go kreva pogl edot, se smee.

LI LI T

Kaj e brat ti ?

LUK

Mi sl i { , ma' ti ?

Taa si go ~e{ a bedroto, otkri vaj}i bel a ko' a. Toj e vobuden.

LUK
(prodol' uva, i toj se smee)
Si u{ aj, Li li t... Si mi sl ev...

LI LI T
Vi sti na...?

Se~e.
Guvee, ama & i gra okoto.

LUK
[to ne go ostavi { nego,
mene da me zeme{ ?

Se kl e{ ti .

¥ pri o|a u{ te pobl i sku, se vedne nad nea kl eknata na bregot.

Taa si gi mi e racete vo vodata. Krv te~e po rekata. Se~ej}i go mesoto, }e si go prese~e prstot. Toj zabel e' uva, & go zema prstot, go li i' e.

I grava ja i gral e i porano. Si go i maat merakot. I , da ne be{ e brat mu, odamna }e svr{ ea rabota.

LI LI T
(pak se smee)
Ako go mrsam no' ot - da go mrsam
na krmni k, a ne na zajak.

Toj & ja zema rakata i & ja stava na svoi te jajca.

LUK
Vi ka{ ?

LI LI T
Znam.

LUK
Ni { to ti ne znae{ .

LI LI T
More, znam - so i gl a bunar ne se kopa.

Toj & frl a pari ~ka.
Pa|a vo vodata.

LUK
Ova dosta e?

LI LI T
Pro{ tevaj, Luk.
(pa)
Ma' ena sum sega.

LUK

Demek, ti ri pna cenata?

Taa se sme{ ka, mu go podava tel e{ koto srce.

LI LI T

Aj', i se-i go, ' i ti mene.

Toj zjapa vo krvavoto srce v race. Srceto mu e vo racete.
Taa mu mi nuva so rakata po l i ceto, ostava krvava traga.

I l ajxa se pojavuva zad ni v.

Li cata i m se menuvaat, kako f ateni na del o.

PREGORUVAWE:

EKST. TRLO, DEN

Pe~e sonce.

NAOPAKU: l i ce. Li l i t.

SE PRETVORA VO l i ce na vojni k: KEMAL.

Luk se osvestuva: s# go bol i .

EKST. TRLO, PODOCNA

Go sproveduvaat kaj Kapetanot. Go dr' at na ni { an. Kemal go dr' i negovi ot pi { tol .
Kapetanot spokojno jade pod ogromni ot bal dahi n. Barjak se vee na vetrot, top vo pozadi nata,
bel kow. Kol osan bel ~ar{ av, ~i sti ~a{ i , duri i ogl edal o.Koga Kemal , vojni kot, }e zausti ,
Kapetanot samo ostro go pogl ednuva, go krega prstot.

Luk se nasmevnuva pod musta}, Kemal go udi ra so pu{ kata v rebra. Bol ka vo gradi te i
zasi rena krv, zakoravena pl unka na bradata.

Mu turaat ~a{ a mi neral na voda, i Kapetanot so merak ja i spi va.

Luk si gi obl i ' uva i spukani te usni .

LUK

I mate voda?

(ti tl uvano)

Voda...

Kapetanot go i gnori ra, si tura u{ te edna ~a{ a.

Lep l i va krv na prsti te na Luk.

Kapetanot si ja bri { e ustata, pal i ci gara. Pri jaten, ma' estven ~ovek.

KAPETANOT

(ti tl uvano)

E, pa, pri jatel e... Zbori te nenski ?

Luk odmanuva so glavata.

KAPETANOT
(prodol' uva; ti tluvano)
Frenski zbori te?

Luk zjapa vo -a{ ata so voda.

KAPETANOT
(prodol' uva; ti tluvano)
Da re-eme, zbori te.
(se nasmevnuva)
Za' al, jas ne go zboram Va{ i ot
varvarski jazik.
(stanuva)
Vie i Va{ evo dru{ tvo...

Bez da se svrti poka' uva kon kupot trupovi na drugi ot rid — kade eksplodi ra magnezi umski
blici go zaslepuva Luk.

Suv ma' vo gradski al i { ta - SI MEON - gi fotografira trupovi te.

@rtvi te od obete bandi, telata i zme{ani, zaedno vo smrtta.

KAPETANOT
(prodol' uva)
... go goni te Daskal ot za pari.
Vreden ulov: { est i ljadi dukati.
Jas - od druga strana - mu slu' am
na mojot car. Ne mi e gajle za pari.
Patriotska dol'nost mi e da go
sotram xganot, buntovnici te.
Delatani vni se navreda za mojot
car - zna-i, i za mene.
(pa)
Arno ama — ni vni ot voda- i zbega.
(pauza)
Po zasluuga Va{ a — i na Va{ i ve
al -ni prijatel i. Dve bandi go gonat -
a toji zbega.

Toj povtorno poka' uva na pozadinata. Si meon sega gi slika vojni ci te.

KAPETANOT
(prodol' uva; ti tluvano)
Al -nosta ubiva, du{ o moja.

Vojnici te pogubuvaa eden platenik, stignuva glavnik na to-ak.

KAPETANOT
(prodol' uva; ti tluvano)
Stel etale so aeroplan?
(se kri vi i vika)
Vruum! Vruum! Aeroplan!
(se nasmevnuva)

Nov vek po-nuva. Novo vreme.
(se nasmevnuva)
Svr{ i ja takvi te k'o tebe. [tom }e
vi di { aeropl an, da znae{ , mrtov si .
(na vojni ci te)

Kemal ... mavni mi go od pred o-i .
Luk go grabaat i kako { to go vrtat da go vodat, se sudi ra so I I ajxa i Jorgo!

U{ te eden magnezi umski bl i c ekspl odi ra vo pozadi nata.

I , kako mol wa da udi ra:

Pred da s'fatat { to stanuva, Luk se i zm'knuva, si go graba Kol tot od Kemal i mu go I epi na
-el o na I I ajxa.

Ti { i na.

Na I I ajxa rakata mu e na pol pat kon pi { tol ot.

I LAJXA
Mi r nema za ne-esti vi te, Luk.

LUK
Triba da si so ' ena ti .

I LAJXA
Dve godi ni , Luk.

Jorgo po-nuva da se smee.

Gl asno [TRAKAWE.

Luk pol eka pogl ednuva zad sebe.

Opkol en od dvaeset vojni ci , go dr' at na ni { an so pu{ ki te. Prgavi prsti na mrsni te
-krapal a. Namurteni ve| i , i spoteni -el a.

Luk gl eda I evo - desno.

Jorgo se smee, a Kapetanot od mavnuva so gl avata.

Luk po-nuva da ka{ I a, pl uka krv. Se vrti . Askerot.
Anxel a e vo tol pata!

I taa po-nuva da ka{ I a.

ENT. STANOT NA ANXELA, NO]

Anxel a se gr~i na du{ emeto, a Ex se yveri i zvaden od pamet.
Taa ka{ I a i se vi tka od bol ka.
Srcev udar.

Toj go f r l a krvavoto { ami v~e, go graba nejzi ni ot Kol t. Taa gi ru{ i { i { i wata, se dr' i za srce so ednata raka, so drugata ja zgrap~uva vrvkata na pol aroi d aparatot.

ANXELA
ZI atoto...

EX
Da... Kaj e?

ANXELA
... e studeno.

Gl avata & pa|a nanazad.

Toj se vrtil , zbrkan, pa ni z vrata i nadvor.

Taa se prpel ka na du{ emeto.
Sama.

Pa prestanuva.
Ti vko e.
Samo stari nski ~asovni k jasno ot~ukuva.
Ramnomerno.

Mrtva e.
Potem, pol eka, so ~kri pewe se otvora vratata, Kol tot lazi po yi dot, i kone~no, yi rka gl avata na Ex.

EX
Ne mrdaj!

Taa e mrtva.

Toj & pri o|a, ja bucka so stapal oto.

EX
(prodol' uva)
A, mori , babu{ !
(sf a}a)
Pi zdu mater, da t'i bam!

Se f a}a za tel efonot; i skl u~en, vrz nego nal epeni smetki .
Si l no tropawe.

ENT. ZGRADATA NA ANXELA, NO]

Ex udi ra po kom{ i skata vrata.

EX
Al o, otvori !
Vi kaj brza pomo{ !

KOM[I JATA (O.S.)
More, }e vi kam pol i ci ja.

Ex otskoknuva kako poparen.

EX
Ne!

KOM[I JATA (O.S.)
Ebi se! Se'a gi vi kam!
Ex vresnuva i ja kl oca vratata. Taa se kr{ i kako od karton, go otkri va sl abi ~koto gol o
tel o na prastari ot kom{ i ja.

EKST. WUJORK SI TI , NO]

Brza pomo{ zavi va po ul i cata, svetl ata se ogl eduvaat vo i zl ozi te. U{ te edna ja sl edi .

Ni z betonski te kawoni .

Tamu dal eku, zgradata na Krajsl er.

Pomi nuvaat na crveno.

ENT. BRZA POMO[, NO]

Taa e i spru' ena na nosi l ka, maska za ki sl orod na l i ceto, kosata bel a i bu{ ava, otvoreni
rani na ~el oto, dvajca BOLNI ^ARI & go masi raat srceto.

Ex ja zema za pegavata, suva raka { to s# u{ te ja sti ska vrvkata od pol aroi d aparatot.

EX
Nemoj.

Ne{ to }e se i strkal a.
Go kreva.

Prekrasen zl atni k, so arapsko pi smo.

EKST. BOLNI CA, NO]

Brzaat so nosi l kata.

EX
] e se spasi ?

BOLNI ^AROT
Gospod pra{ aj go.

Ex gi sl edi kon zgradata, ama zabel e' uva dvajca pol i cajci kaj ~uvarot. Zapi ra, se vr ti ,
zami nuva.

EKST. TAJMS SKVER, NO]

Neonska reka, elektri -en hram.

Golemi bogovi, seksi tel a, trepkavi svetl a, mazni l okvi .

Ex pi e xambo { ejk so cevka, odmi nuva ul i ~en propovedni k, na val kana tabl a kraj nozete pi { uva: "LUKA 4:24". Obajcata gi obvi tkuva parea. Od pekol ot gi del at samo nekol ku santi mi .

Sl u' beni k na pu{ -pauza pu{ i pred vl ezot vo zgrada - i zgonet na trotoar.

Ex go l epi nosot na i zl ogot na BMV.

Pol i caec na kow kaska kraj Ex - bri ~ena gl ava, bel kow. Go merka od gl ava do peti ci .

Ex - kako Xejms Di n vo parka.

Skri { no go tri e zl atni ot dukat.

EKST. VOZ NA MOST, NO]

Metal nata zmi ja pol zi kon stani cata, zad nea bl eska Gotam Si ti .

EKST. PLATFORMA NA METRO, NO]

Vozot zapi ra, Ex i zl eguva.

EKST. TROTOAR, NO]

Pod pl atf ormata: deca na skejtbordi skokaat preku ognovi vo kanti . Tro{ na xami ja zad ni v.

Ex sleguva po kl i mavi te skal i , so mi si rka od Mekdonal ds v raka, koga od zad }o{ ot i zri puva bel ec - ARAMI JA, mavta so ogromen kujnski no' .

ARAMI JA

Davaj!

Ex posega vo xebot i go vadi Kol tot na Anxel a.

EX

Ja' ne ubi vam za badi jal a.

Arami jata, i zvaden od pamet, f a}a magl a. Ex „duva ~ad“ od pi { tol ot.

Skejtborderi te apl audi raat.

EKST. WUJORK SI TI , I ZGREJSONCE, TAJM-LEPS

Crvenata topka otskoknuva zad obl akoderi te, obl aci se brkaat po neboto: TAJM - LEPS.

Sonceto se dvi ' i si nhroni zi rano so 'r-eweto na Ex. (V.O.)

EKST. VOZ NA MOST, DEN

Povtorno metal nata zmi ja, ovojpat graci ozno pomi nuva, Gotam Si ti treperi vo pozadi na.
EKST. WUJORK SI TI , KEJ, UTRO

Lu|e ve' baat tai --i , { etaat ku-i wa kraj reka. Gradot se budi .

EKST. WUJORK SI TI , UTRO

Taksi , kuri r, grade' en rabotni k, u~eni ~ka...

EKST. STANOT NA EX, UTRO

Negovi ot prozorec, na nekol ku santi mi od vozot na most.

ENT. STANOT NA EX, UTRO

So bejzbol rakavica vrz l i ceto, Ex 'r-i na kau-ot, reklamna tv-programa, na masi ~eto ostatoci od mi si rkata i Kol tot - raskl open na del ovi , zaka~eni na vrvki vi sat nekol ku avi on-i wa-maketi , a Xejms Braun povtoruva „BA[MI E UBAVO“, pl o~ata preskoknuva bez prestan.

Kuti i so ukradena stoka: tel evi zori , tosteri , { ampon, vi tami ni ...

Nekoj ti vko ja mrda kvakata.

Dve si l ueti }e se mu{ nat.

Se sl u{ a grebewe, i g. Braun se smi ruva. Ti { i na. 'R-eweto na Ex.

Rakavica za bejzbol e trgnata od l i ceto na Ex. Tenka l i ga od med po~nuva da mu kape vrz obrazot. Mi sl i deka e muva, ja brka i se vl epuva.

KOP^E, tepa~i { te kako bure, i stura med od pl asti ~no me~e.

So race i l i ce ve}e sosem l epl i vi , Ex se budi , go gl eda, posegnuva po pi { tol ot, ama pal ka za bejzbol go udi ra po raka. Vreska.

KOP^E

Kap maco.

EX

Koj kur..?!

KOP^E

Si pu{ ti l ra~e u med, maco,
ete koj kur. Daj da ti pomognam
da go i zvadi { .

Go graba pal ecot na Ex, go suka i odeknuva gl asno KRC, da gi razbudi kom{ i i te.

Vresokot na Ex sekako }e gi razbudi .

Toj se gr-i na du{ emeto, rakata pod mi { ka.

KOP^E

(prodol' uva)

Si ukral roba od na' uti ot.

Proba da mu ja ski ne{ gl a'ata, a?

Robata e na{ a. On e na{ ~o'ek.

(pa)

Kaj e robata?

EX

Ja { i tnav.

Kop-e go zabel e' uva gi zdavi ot kostum na Ex.

KOP^E

Za ova si puknal pari ?

(ta' no odmanuva so gl avata)

Moron!

I go prska kostumot so med.

Brzo mu go graba drugi ot pal ec. Ex vreska.

KOP^E

(prodol' uva)

Ne crkaj. Ovoj u{ te ne sum ti go skr{ i l .

(pa)

Daj pari te.

EX

(i spl a{ en)

I spl ati v. Du' ev ...

(pauza)

Pra{ aj.

Kop-e ostanuva bez tekst, zbunet, se vrtil . Li ce v l i ce so avi on-eto-maketa, go ki ne i go drobi v raka.

EX

(prodol' uva)

A be, nemoj...

Kop-e go mava v rebra.

KOP^E

La' e{ l i , te ubi v.

(se vrtil kon si l uetata vo }o{ ot)

[to sega?

Si l uetata i stapuva. Kov-esta crnki wa, pri l i ~no seksi - KOSKA.

KOSKA
Napl ati .
(kon Ex)
Si stopi l - kol ku...?
(kon Ex)
[es' banki ?
Ex kl i mnuva.

KOSKA
(prodol ' uva)
Vra}a{ osum... i l i i drugi ot pal ec.
Ti { i na.

KOSKA
(prodol ' uva)
Utre.
^eka.

KOSKA
(prodol ' uva)
Va' i ?
Ex kl i mnuva.

KOSKA
(prodol ' uva)
Va' i ?
EX
Va' i .
(pa)
Utre.

Taa ne' no mu go dodava avi on~eto. Potem si odi .
Kop~e ja sl edi , mi nuva kraj Ex, se nasmevnuva, mu go sti ska skr{ eni ot pal ec.

Vresokot na Ex gi budi kom{ i i te.

EKST. WUJORK SI TI , ZALEZ, TAJM-LEPS

Sonceto zao|a so PI SOKOT na Ex (O.S.) preku nego.
EKST. WUJORK SI TI , ULI CA, NO]

Yi d od prozorci na obl akoderi .

Dol u vrvul i ca.

EKST. ZGRADATA NA ANXELA, NO]

Vnatre: majka mi e sadovi na prvi ot kat, dvojka pu{ i v krevet na vtori ot, Ex & go pretresuva stanot na tretii ot.

ENT. STANOT NA ANXELA, NO]

[kafovi te ispretureni, stari te fotografii rasfrlani, posterite iski nati, tepi hot nabran, konzervi se trkal aat, la' i ci i vi lu{ ki, dol na obl eka, rasfrl ano...

I sprevrteno.
KAMERATA ZATVORA krug.

Ex, s# go bol i - nosot prekr{ en, pal ecot skr{ en - go kl oca yi dot, pravi dupka vo mal terot.

EX
Ku~kaku~kaku~ka!

Poglednuva vo stari ot zlatni k na Anxela v raka. Pal ecot go bol i .

Poglednuva vo svi tkanata fotografija na du{ emeto: I Iajxa dr' i bebe.

Ro{ ka ni z kupot sl i ki na podot: Luk, I Iajxa i Li l i t.
I Iajxa, Li l i t i ni vnoto mrtvo bebe.

Potoa: fotografii na Anxela so: Xo Di maxio, Frenk Si natra, Endi Vorhol, Mi k Xeger,
Xon i Joko, Si d i Nensi, ^arl s Li ndberg, Sa~mo...
Odmavnuva so gl avata.

] e se skl up~i vo }o{ ot.
Kako gol emo bebe.

Zaspi va.
'R~i .

EKST. KVI NS, GROBI [TA, DEN

Siluetata na Menhetn daleku vo POZADI NATA, kako preuveli ~ana replika na nadgrobni te pl o~i napred.

Ex se vrtka okol u nov grob. Gi i spi tuva kam~i wata na grobni cata, razgl eduva eden buket, pa drug, ne mo' e da se re{ i .

ENT. BOLNI CA, DEN

So obata buketi v raka, Ex odi ni z hodni kot kako prepl a{ en gol em zajak.

Yi rka vo sobi te.

Ja i zbegnuva gu' vata: sestri, nosi la, kol i ~ki, doktori ...
Vi den na crno~bel moni tor za nadgl eduvawe.

Strah - i Ex poglednuva na drugata strana.
Ja menuva nasokata, brzo vrti zad }o{ ot.

Se nao|a l i ce v l i ce so dva krupni pi ngvi na: kal u|erki vo manti i . Se nasmevnuva gl upavo.

ENT. BOLNI ^KA SOBA, DEN

Si roma{ no.
Dva kreveti : starec i :

Svet na cevki : i nFuzi ja, { i { i wa, ki sl orod...
@i ci , tabel i , ma{ i ni ...

Monotoni bi povi na moni tori te.

Skel etot na Anxela e nekade vo srceto na seto toa. Grev-e, za ' al ewe.

Ex & pri o|a, go ostava buketot na masi -kata, trgnuva da si odi , ja zabel e' uva pogrebnata karti -ka „Po-i vaj vo mi r“ zaka-ena na cve}i wata, ja ki ne.

EX
Mi treba tvoeto zl ato. Epten.
(dukat vo rakata)
I ma{ l i u{ te vakvi ?

Moni torot mu odgovara so i ndi f erenten bi p.

EX
(prodol ' uva)
Bel ki m poarno ti e.
(pa)
Sum ti spasi l ' i vot. Mi du' i { .

STARECOT od sosedni ot krevet otvoreno go gl eda.

EX
(prodol ' uva)
Zna-i , nema{ .

Studeni ot moni tor prodol ' uva da mu se potsmeva.
Toj se vrti da si zami ne.

EX
(prodol ' uva; l uto)
Da crkne{ da bog da!
I zl eguva.

ANXELA (O.S)
({ epoti)
Ti da crkne{ !

Toj se vra}a tr-aj}i .

O-i te & se otvoreni .

EX
(voshi teno)
Ebate beqa, ' i va si , ma, babu{ ?

ANXELA
({ epoti so bol ka)
Ne, mrtva sum, a ti si Gospod.

Taa e s# u{ te za greota. Cevki vo nosot.

EX
Kaj ti e zlatoto?

ANXELA
({ mrka, ta' no se nasmevnuva)
Bol ni ca l i e ova?

EX
Te udri srce.
(mazno)
@i vot sum ti spasi !

ANXELA
E, pa, f al a ti mnogu, srcka.
Cel ' i vot e pred mene.

Toj & go poka' uva dukatot.

EX
Mi treba i drugoto. Epten.
Taa zjapa vo nego.

EX
(prodol ' uva)
Kaje?

Ti { i na.

EX
(prodol ' uva)
Mi treba!

Ni { to.

EX
(prodol ' uva)
I ma{ deca?

Sol zi & navi raat.

ANXELA
So tebe li }e pra'ev muabet da i mav?

@al mu e.
Taa zjapa vo nego.

EX
['o gl e'a{ ?

Taa te{ ko podgol tnuva.

ANXELA
Sakam suratot da ti go zapametam,
srcka. Ti }e me zakopa{ .

Toj se vrti sosem porazen, ja kl oca bocata za ki sl orod, si ja udi ra nogata.

EX
U pi -ku mater!
STARECOT
[{ { { !

Ex & pri o|a na Anxel a, se nadnesuva nad nea.

EX
(s'ska)
Mi i de da te zadavam.

ANXELA
Arno. Posl e odi kaj mene i zemi si go zl atoto.

Besen e.

ANXELA
(prodol ' uva; ci ni ~no)
Ne! Ni { to ne mi zbori ... Si bi I ,
pa dojde da mi ka' e{ kaj si go na{ ol ...
oti zl atoto e studeno.

O-i te mu i graat, vri e.

ANXELA
(prodol ' uva)
Peki . Sedi .

Toj vozdi vnuva: taa smeknuva, }e mu go dade zl atoto.

Sednuva, o~ekuva.

Taa mu se nasmevnuva.

ANXELA
(prodol ' uva)
Kako i da e... da se vrat i me kaj Luk...

Ex si ja sti ska gl avata me|u kol ena za da ne vresne, potem pol eka ja pogl ednuva, o~aen.

BI i c: taa go sl i ka, onaka o~aen, pa mu nami gnuva.

ANXELA

(prodol ' uva)

Dve godi ni mi sl i i zbegal , a sega eve go,
mu dr' i pi { tol na ~el o na brata si ,
sardi san so dvesta du{ i asker, edvaj
~ekaat da mu gi i zvadat yrcki te,
da go pratat kaj Sveti Petar.

EKST. TRLO, DEN

I , navi sti na: Luk be{ e sardi san.

Dveste pu{ ki go ni { anat; ~el ata zbr~kani , prsti te prgavi ...

Dveste.

Pot i m kape po vratot.
Mi ri sa na pra{ i na.

Gol em, stari nski mi trol ez.

Pi { tol ot na Luk pri ti snat na ~el oto na I I ajxa, vojni ci te gi ni { anat obajcata.

[trakawe.

Luk go gl eda I I ajxa v o~i .

LUK

Me sl ede{ e?

I LAJXA

Dve godi ni , Luk.

LUK

Ti i bam stopankata.

I LAJXA

Toga{ Petar pri stapi kon
Nego i mu re~e: Gospodi , kol kupati
da mu prostam na brata si ,
koga }e zgre{ i proti v mene?

LUK

(razdragnet)

More, zatni toa muckata pogana!

Vojni ci te pogl ednuvaat vo Kapetanot.
Prgavi prsti .

EX (V.O.)

Al o, ~ekaj mal ku! Porano re~e dvaese'.

ENT. BOLNI ^KA SOBA, DEN

Taa go gl eda za~udeno.

EX

Porano... ti re~e dvaese'
Arapi go sardi sal e batkata.

ANXELA

Ja majkata! Pri kaskava e moja,
}e re~am i dve i l jadi ako sakam.
I Turci se, a ne Arapi .

EX

Za koj kur pa ja' te sl u{ am?

ANXELA

Za da znae{ kaj da me zakopa{ .

Toj & go tutnuva skr{ eni ot pal ec pod nos.

EX

Prvo oni mene }e me zakopaat!

ANXELA

Vi kni xandari ...
(se ki koti)
Pal ~i ca!

EX

(sega stvarno l ut)
Ne me zaebavaj!

Taa nemo zjapa vo nego.

ANXELA

Peki . Aj' da ne
ti kr{ am ater. Dvaeset.

EKST. TRLO, DEN

I , navi sti na, povtorno:
oni e dveste vojni ci koi gi ni { anea Luk i l l ajxa... po~nuvaat da i s~eznuvaat.

ANXELA (V.O)

Dvaeset neka bi dat.

Tuku taka!

Gi snemuva.

Eden vojni ki z-eznuva, kowot mu ostanuva.

Drug vojni k zjapa vo matarkata — taa i s-eznuva — potem i nego go snemuva.

Vojni k - pi { tol ot s# u{ te vperen vo Luk - yi rka pret pazl i vo, strav mu e da sf ati deka - zad nego - dvajca vojni ci i s-eznuvaat. Potem, i toj i s-eznuva.

Dvajca ovde, petmi na onde, duzi na onamu...
I s-eznuvaat okol u sto i osumdeset.

Ostanuvaat samo dvaeset.

ANXELA (V.O.)
(prodol' uva)
Bi va vaka?

EX (V.O.)
Aj, va' i .

JORGO
(ti tl uvano)
Dvesta bea. @i mi Gospod,
dvesta bea.

I dvaeset ne se mal ku. I , opasni se.

Gl edaat vo Kapetanot.

Yveckawe i { trakawe...
... potem nepri rodna ti { i na.

Luk gl eda l evo-desno, krupna kapka pot mu se trkal a po sl epoo-ni cata.

Muva zui vo ' e{ ti nata.

I LAJXA
Zar sum jas -uvar na bratot moj?

LUK
] uti , be!

Jorgo po-nuva da se smee kako brl i v.

ZI obna, di va, ' i voti nska smea.

Smea.

LUK
(prodol' uva; kon Jorgo)
Dosta be, }el e{ !

Jorgo se smee.

LUK
(prodol' uva)
Dosta!

Jorgo ne prestanuva.

Pak udi ra mol wa: brzo, pred da vi dat { to stanuva, Luk reagi ra. Posi l no e od nego: se vrtil i na Jorgo mu otvora dupka meju o-i .
Krvta go prska vojni kot do nego, a bez' i votni ot Jorgo otskoknuva i se ni ~kosuva vo pra{ i nata.

Ti { i na.

Kapetanot e { oki ran.
I l l ajxa i sto taka.
Vojni ci te gl edaat l evo-desno. Zbuneti .
Luk pogl ednuva l evo-desno, go vperuva pi { tol ot vo Kapetanot, pa vo vojni ci te. Li ce v l i ce.

ENVER, ml adi ot vojni k i sprskan od krvta, po~nuva da se bri { e. Pravi gri masi , zgaden.

Dvajca vojni ci koi mu stojat od obete strani po~nuvaat da se smeet. Spontano. Poka' uvaat kon nego i se smeet.
Kako deca.

Luk zjapa vo ni v, pa vo Kapetanot.
Kapetanot e l ut, ama omeknuva.
Se nasmevnuva.

Potem - i toj po~nuva da se smee.
I drugi te vojni ci po~nuvaat da se smeet.

I Luk po~nuva da se smee.

Duri i Enver po~nuva da se smee.

Si te se smeet, dodeka nogata na trupot se mrda vo smrten gr~. Ref l eks.
Luda zabava.

Si l na rap MUZI KA ja prepl avuva scenata (v.o.)

EX (V.O.)
Al o! Gasi tamu!

ENT. BOLNI ^KA SOBA, DEN

Zanesen od pri kaskata, Ex vi ka ni z penxere po MUZI KATA [TO TRE [TI .

EX
(vreska)
Da se ~ueme!

I NSERT - ULI CA - OD VI SOKO - P.O.V. NA EX OD BOLNI ^KI OT PROZOREC

Tamu dol u kol i . Od edna tre{ ti muzi ka: basot ja trese { of er{ ajbnata.

NAZAD VO PRETHODNATA SCENA

Ex go zatvora prozorecot, se sme{ ka srame' I i vo.

Se naka{ I uva, demek se i zvi nuva.

EX

Na ' i vci mi i de taa pesna.

ANXELA

I mene.

(pauza)

Luk i I I ajxa. ^i sta vi sti na,
' i mi s#.

Se prekrstuva, ama toga{ so bol ka se f a}a za srce. Gradi te & se podi gaat, treperat.

U{ te eden srcev udar.

Ex sri puva prepl a{ en.

EX

^ekaj! Kaj e zl atoto?

Taa prestanuva, nami gnuva, { i roko se nasmevnuva.

ANXELA

Se zal eta k'o ml ad majmun.

EX

(namurteno)

Ne sum majmun, ku-ko!

ANXELA

Pa, ne si ni ml ad, majmun eden.

EX

A, { 'o i ma{ ti so ovaa gl upa pri kaska?

ANXELA

] e vi di { na krajot.

PI ukaj masti kata!

EX

A?

Taa ja pru' a rakata.

Toj ja pl uka masti kata.

ANXELA

Kako i da e, i askerot e merakl i ja

na dobro krvewe.

EKST. TRLO, DEN

Si te se smeat. Osven I I ajxa. Nogata na trupot u{ te se mrda.

Kapetanot se smee do sol zi . Luk se smee, ama sak' l di san.

Kapetanot mu mavnuva da si odi .

KAPETANOT

(ti tI uvano)

Odi ! Odi !

(na vojni ci te)

Pu{ tete go!

Ti e gi spu{ taat pu{ ki te. Na Luk ne mu se veruva, potem ostra bol ka go para vo gradi te, pogl ednuva kon brata si i mu udi ra edna odnaopaku so pi { tol ot.

I I ajxa pa|a, onesvesten.

KAPETANOT

(prodol ' uva; ti tI uvano)

^e{ i t si !

Kapetanot se ki ne od smeewe, mu mavta na Luk da si odi . Luk si go pri bi ra pi { tol ot, i zdi { uva, skapan e. Go bol at rani te.

EKST. STRMNI NA, DEN

Luk gal opi ra.

EKST. VRV NA PLANI NA, DEN

Luk go bodi na kowot do zapenuvawe, zad nego ostanuvaat Otomanski ot Gotam Si ti , trl oto i askerot.

Prudol u se pri bl i ' uva brojna kowi ca.

EKST. VRV NA PLANI NA, DEN

Rani te l uto go bol at.

LUK

Ti i bam stopankata!

Dal eku odeknuvaat pukotni ci .

EKST. PLANI NA, URNATI NI , DEN

Sti gnuva preku ri dot i gl eda xi novski ostatoci od srednovekovni gradski yi di ni i kul i .

Gl eda -

EKST. SELO, P.O.V. NA LUK, DEN

- mi rno sel ce vo dal e-i nata. Po~nuva da se PREVRTUVA.

EKST. PLANI NA, URNATI NA, DEN

Se ni { a na kowot, po~nuva da se gubi .

Ka{ l a krv.

Si ja gl eda krvjosanata raka.

Sam sebesi si se smee.

Po~nuva da se onesvestuva.

Pa|a od kowot.

Kowot se vra}a.

NAOPAKU na sonceto { to zami ra: si lueta se pojavuva od zad rasfrl ani te starorimski stol bovi i ostatoci od yidini .

LUK

Li l i t... Trudna si ?

Toa e Li l i t, bremena, stomakot do zabi , vodi magare tovareno so drva.

Se nasmevnuva.

Potem, kako { to GLETKATA se isprava: se PRETVORA VO NEDA, gorda sel anka. Bremena. Tetovi ran krst na ~el oto.

NEDA

(ti t l uvano)

] e ti pomi ne. Ne beri gajl e.

LUK

Ti l i si Angel ot na Smrtta?

NEDA

(ti t l uvano)

Koj si ti ?

Taa mu pri o|a, mu ja zema gl avata v skut, a toj kone~no se onesvestuva.

ENT. TUNEL

Srcebi ewe, dodeka svetl i nata od drugi ot kraj se pri bl i ' uva.

Svetl i nata se l ZBELUVA.

EKST. DI VI OT ZAPAD, REKA, DEN, PRI VI DENI E

Li l i t pere al i { ta na rekata, fustanot podi gnat.

Luk aterira na pl a' ata so tresok, se kreva pra{ i na.

LI LI T
[u}ur. Mi sl ev ni koga{ nema da stasa{ .

I zl eguva od vodata, si gi t rese racete, a Luk zjapa vo nea.

LUK
Li li t? Trudna si ?

Taa mu podava raka.

LI LI T
Vi di se, set si pra{ i na. Ajde. Odi me.

LUK
Kade?

LI LI T
Zatvori gi o-i te.

Toj gi zatvora.

Crno:

LUK (O.S.)
Kade odi me?

LI LI T (O.S.)
Doma.

LUK (O.S.)
[to?

LI LI T (O.S.)
Nekoj saka da te vi di .
EKST. WUJORK SI TI , OD VOZDUH, DEN, 1945

1945:

Najvi soki te zgradi se probi vaat ni z gusti ot smog, -ad i obl aci , kako nadgrobni pl o-i vo meko, si vo more. Empaer Stejt, Krajsl er...

LUK (O.S.)
[to |a'ol e ova?

LI LI T (O.S.)
Zatvori gi o-i te.

Povtorno crno.

LUK (O.S.)
[to be{ e toa?

LI LI T (O.S.)

Obl akoderi .

LUK (O.S)
Obl ako... { to?

LI LI T (O.S)
Ni { to. Otvori gi o-i te.

EKST. WUJORK SI TI , CRKVA, DEN, 1945

S# u{ te e 1945. Vo boja.

KAMERATA ODI NADOLU od obl aci te, preku monol i tni te obl akoderi i znami wa, kon:

Stara crkva vgnezdena dol u.

Luk i Li i t.

Tamu dol u: KOLPORTER prodava vesni ci me|u pe{ aci i kol i .

NASLOV „HI RO[I MA“.

KOLPORTER
Atomska bomba f r l ena
na Hi ro{ i ma!

LUK
(na Li i t)
[to e Hi ro{ i ma?

LI LI T
] e ti ka' am poposl e.

Starec odi ni z grobi { tata. I LAJXA. Star e, podgrbaven, so pobel eni kosi . Bi bl i jata v raka, obl ekata - sve{ teni k e.

LUK
\a'ol da go zeme, pa ova e Lajx!
Ama ostarel !
Epten ostarel - { to stanal o?
(vi ka)
Lajx! Lajx! Navamu!
(na Li i t)
Obl e~en e kako pop.

LI LI T
Toj e pop.

LUK
Lajx!!

I I ajxa go sl u{ a Luk, se vrtil . Potem — kako da ne go gl eda, vl eguva odzadi vo crkvata.

LUK

(prodol' uva)
I I ajxa! Da mu se snevi di!
CRKOVNA PAROHI JA, DEN, 1945

Sop-e. Gi bojadi suvaat yi dovi te, mebel ot pokri en so -ar{ avi .

I I ajxa, so -etka v raka.

I ANXELA: taa e 40-godi { na i ubava.

Se pojavuvaat Luk i Li I i t. Tuku taka. Kako seni { ta.

LUK
Toj gi bojadi suva yi dovi te.
(kon Li I i t)
Koja e ' enava?

LI LI T
Anxel a.] erka na I I ajxa.

LUK
] erka??

LI LI T
Dobro — posvoena }erka.

LUK
Posvoena??
(kon I I ajxa)
Lajx, brate! Zo{ to puka{ e vo mene?

I LAJXA
(se vr ti , no ne mo' e
da go vi di Luk)
Luk?? Luk e!

ANXELA
Tato, Luk e mrtov.

LUK
Lajx, brate!
I LAJXA
(vi ka)
Luk!

ANXELA
Mrtov e i ma -eti ri eset godi ni .

I LAJXA
Ne, go -uv!

Anxel a pogl ednuva naokol u, ni { to ne gl eda, i ako Luk i m mavta.

Odi kon I I ajxa.

LUK

Vamu!

I I ajxa odi kon Luk, ama ne mo' e da go vi di .

I LAJXA

Luk! Kaj si ? Luk!

Anxel a odi po nego.

ANXELA

Tato, smi ri se, te mol am.

LUK

Navamu!

LI LI T

Ne mo' e da te vi di , Luk.

I LAJXA

(vreska)

Pro{ tevaj Luk!

(na set gl as)

Pro{ tevaj!

I I ajxa odi kon Luk. Na nekol ku ~ekori e od nego i prodol ' uva da odi - ne mo' e da go vi di .

Ja i spu{ ta Bi bl i jata. [i ri race za da go gu{ ne brata si . Koga se ~i ni deka }e udri vo nego,
I I ajxa ednostavno mi nuva ni z Luk.

Prodol ' uva na drugata strana.

Tuku taka, kako Luk da ne postoi .

Mi nuva ni z nego!

LUK

({ oki ran)

Lajx...

LI LI T

Pro{ tevaj Luk.

(go baknuva, si I no go gri ze,

mu pu{ ta krv)

Ti si mrtov.

I , nebare mu ja predal pal kata na Luk mi nuvaj}i ni z nego, I I ajxa se zgrap~uva za gradi .
Anxel a tr~a kon nego.

Toj pa|a na du{ emeto.

ANXELA

Tato! ... O~e! O~e!

ENT. BOLNI ^KA SOBA, DEN

Anxel a se budi od ko{ marot.

ANXELA

O~e! O~e!
Se poti i se tresse. Ustata suva.

KATOLI ^KI SVE[TENI K se navednal nad nea, & se dobl i ' uva.

] e ja upl a{ i .

KATOLI ^KI SVE[TENI K

Saka{ I i da se i spoveda{ ?

Prestra{ ena e.

ANXELA

@i va I i sum?

KATOLI ^KI SVE[TENI K

Da, u{ te si ' i va.

(pa)

Me vi kna. Spremna I i si za i spoved?

ANXELA

Kako da ne sum! Mar{ ottuka,
pi -ka ti maj-i na!

KATOLI ^KI SVE[TENI K

Ama...

ANXELA

(vreska)

Ostaj me na mi ra!

Toj se povl ekuva.

ANXELA

(prodol ' uva; vreska)

Sestro! Seeestroo!!

Dodeka toj si zami nuva, pravej}i znak na krst so rakata, dotr~uva SESTRATA.

SESTRA

Dobro, dobro.

ANXELA

Kaj e si n mi ?

SESTRA

Si n ti ?

ANXELA

Ex... gol em crnec.

SESTRA
(pokrovi tel ski)
Gol em crnec??
(se nasmevnuva)
] e ti stavam i nekci ja.

ANXELA
Daj mal ku voda.

Sestrata i zl eguva.

Anxel a.
Povtorno sama.

ANXELA
(prodol ' uva, { epoti)
Kaj l i ti odi gl asot koga ve}e te nema?

Sol za & se trkal a po obrazot.

EKST. TROTOAR, NO]

Pod platformata na metroto: neumorni te deca s# u{ te so skejtbordi skokaat preku zapal enoto |ubre.

Ex se pojavuva od zad }o{ ot, i gl edaj}i vo decata, se sudi ra so Kop-e. Kop-e nosi pol i ci ska uni forma!

Ex saka da bega, ama Kop-e pri jatel ski se nasmevnuva i mu podava raka da se rakuvaat.

Ex se trese od strav.

KOP^E
Aman be...! Kaj si ti v-era?
(pa)
Ne sta'i u gajl e.

EX
Bev... Go najdov zl atoto.

KOP^E
Super.

Kop-e mu pru' a raka i Ex ja pri f a}a.

Potem — Kop-e go povl ekuva na kol ena. Ex cvi l i .

Krc, i vreskaweto na Ex ja probi va no}ta.

Pa|a, sti skaj}i go drugi ot pal ec, a Kop-e se i zvi { uva nad nego.

KOP^E

(prodol' uva, sega l o{)
Kaj be{ e v-era?

Ex l i pa na zemi , decata gi merkaat.

KOP^E
(prodol' uva)
Davaj.

Radi o STANI CA i od nea GLASOVI .

Ex so bol ka ja f r l a z l atnata pari -ka.
Kop~e ja i spi tuva. Se navednuva i mu go sti ska { totuku skr{ eni ot prst na Ex.
Ex pak vreska.

KOP^E
(prodol' uva)
Osum banki .

EX
] e donesam... utre.

KOP^E
(odmavnuva so gl avata)
Utre be{ e v-era.

EX
@i ti s#...

KOP^E
Mi kur-i { .

Kop~e e mnogu l ut.

A Ex e epten i spl a{ en. Go bol i .

KOP^E
(prodol' uva; se vrtil kon Koska)
I '{ o se'a?

Koska, stoi kraj pol i ci ska kol a, se navednuva, go sti { uva pol i ci skoto radi o. Nosi ganc
nova pol i ci ska uni f orma.

KOSKA
Sega napl ati .
(pa)
Toa ni e rabota - vardi me i napl a}ame.

Mu pri o|a na Ex.

KOSKA
(prodol' uva)
Me razo~ara.
EX

(poka' uva kon
zl atni kot; mol ej}i)
Pravo zl ato e. I u{ 'e i 'am.
Samo daj mi po'i { e vreme.

KOSKA
Utre - I evoto kol eno. Ponedel ni k - desnoto
kol eno. Vtorni ki de{ u zatvor za di l awe
droga... tamu }e si f ati { de-ko.

Ti { i na.

Sfa}am. EX

E, arno. KOSKA

Si odi .
VI eguva vo kol ata.

KOSKA
(prodol ' uva)
Utre mo' e nema da sum
tuka da te vardam.

ENT. BOLNI ^KA SOBA, DEN

U' asni skejtbord nesre}i : NAJSME[NI TE VI DEO I NSERTI .

Anxel a se smee v krevet, gi gl eda na evti n tel evi zor.

EX
Kaj saka{ }e te zakopam, samo daj
go toa zl ato, da mu i bam sestrata.
(pa)
Stvarno i ma{ ?
ANXELA
I ma{ ci gara?

Toj & dava edna.
Taa go odgri zuva fi l terot, toj & ja pal i .

ANXELA
(prodol ' uva)
Mentol , bqak!

Taa si go vadi prstenot, mu go dof r l a.

Napraven e od stara zl atna para.
Prekrasen e.

ANXELA

(prodol' uva)
Ne ti treba zlato za sreča.
Zlato e studeno.

Toj stanuva opasno lut.
I stražen.
Starec ot vo drugi ot krevet se preprava deka -i ta vesni k, sluča vni matel no.

EX
Ne me tupi, 'i ti s#.
Kaj sakaš da skapeš?

ANXELA
Prvo mora da me kremiraš.

EX
Krem... A?

ANXELA
Teloto da mi go izgoriš. Pepel ta
rasfrli ja kajšto sum rodena.

Po-nuva da kaš la.
Toj ja trgaci garata od usta.

EX
Ti kodi.

ANXELA
I'ivotot, isto.

Dosta mu e.
Otkauva.
Govadi Kol tot, ja nišani.

EX
Kaj e zlato?

ANXELA
A, sega de!

Taa ja graba cevkata i — si ja klava v usta.

Toje šokiran.

Ja povlekuva.

ANXELA
(prodol' uva)
Epten si meki -ok, srcka.

EX
Slučaj, mori, drkul skapan, ja' se'aneš 'o
da ti ka'am! Slučaš? Palci te partal

mi gi napra'ija, gl a'ata }e mi ja ski nat.
[es' meseci ' ensko ne sum vi del . Stari ot
moj ne go ni znam. Crkna l u }umez, da mu
i bam sestrata gl upava. I za { 'o kur ja
te sl u{ am, a? A? I , da gi -ekam da me se-at
par-e po par-e. More, mater }e ti i bam!

S'ska od l uti na.
Ti { i na.

Anxel a go gl eda: od maka sol zi mu te-at po l i ceto.

ANXELA

Dobro de, ne si meki -ok. Ni Luk
ne be{ e. Be{ e kl eto kopi l e.
Ama, ne ubi va{ e za badi jal a.
(vozdi vnuva)
Arno ama, otkako ja vi de Smrtta,
omekna troa. Mu be{ e tropnal na porti
na Sveti Petar, ama kurtul i : i ma{ e
nesvr{ ena rabota na Zemjata. Se vrati
nov -ovek. Bo' em... od novo roden.

EKST. SELO, DEN

Luk mel anhol i -en - brada od eden mesec i kosa na gl avata - gi gl eda naval eni te kameni ku}i
zal apeni na ' ol ti te ri dovi . Kri vi drvja pu{ taat dol gi senki po pra{ i nata, al i { ta se veat
na vetrot.

Ku-i wa l aat, ov-ari gi teraat ovci te preku potok. Dete svi ri na { upel ka.

Crn bi vol vo kal ta. Bel i o-i . Magare se trkal a vo pra{ i nata.

EKST. SELO, MOST, DEN

Kr{ en bel kamen most i zvi tkan od karpa do karpa, pod nego pl ani nska reka. Bi stra voda.
Vol ovi vl e-at natovarena kol a preku mostot.

Deca si i graat kraj rekata, peat bezobrazni pesni , ' eni perat jambol i i . Decata gi pol nat
usti te so voda, se prskaat, vesel o se smeat, ZABAVENO; jasni son-evi zraci i voda.

Na Luk mu te-at sol zi .
EKST. CRKVA, DEN

POPOT - svekor & na Neda, dobrodu{ en, zbr-kan -ovek so bel a brada i crvena pol a preku
crnata manti ja - i zl eguva od crkvata.

EKST. KU] ATA NA NEDA, DEN

KAMERATA go sl edi stari ot Pop do doma.

Neda mu gi previ va rani te na Luk na -ardakot. Gl avno zazdraveni .
Mu dava voda.

ANXELA (V.O.)

¥ treba{ e cel mesec na Neda da
& go grabne Luk na Smrtta.

(pa)

Brat mu dobro ga|a{ e.
Od nego be{ e nau-i l , od Luk.

(pa)

Da zakrepne saka{ e mnogu
qubov i mukaet.
Ama, Neda ja bi va{ e za toa.

Luk obi l no se poti . Taa mu dava da xvaka mal ku opi um. Toj se gr~i koga taa prejako go stega zavojot.

Ne e ve}e ni mangup ni voobrazen. Vo pogl edot i ma nova taga.

Popot vl eguva na ~ardak, i spoten i zabref tan. Neda brzo mu gi vadi ~evl i te, tura voda vo l egen i mu pomaga na svekorot da gi stavi nozete vo l egenot.

Popot kl i ma so golemata bradosana gl ava, se smee, ZBORUVA so Luk nebare ovoj go razbi ra, go udi ra po ramoto.

Luk se gr~i od bol ka.

NEDA

(prekorno; ti tl uvano)

Tate!

Toj se smee.

NEDA

(prodol ' uva;
mu preveduva na Luk)

Vi ka nov si . Podobar sega od porano.

Luk mol ~i .

NEDA

(prodol ' uva)

Znam angl i ski od Mi s Rok. Mi s
Rok e mi si onerka, od Boston.
Gospod da ja bl agosl ovi .

Popot pi e voda, se smee so SLEPECOT na ~ardak, Luk go dopi ra tetovi rani ot krst na ~el oto na Neda.

NEDA

(prodol ' uva)

Krst. Tur~i n nema krst.
Jas ne odam harem.

Toj kl i mnuva.

NEDA

(prodol ' uva)

Tur-i n - kati q. Tur-i n ubi va, asker
ubi va. Asker - kati q. Ba{ i bozuk - kati q.
Asker ubi va, ba{ i bozuk Arnauti
bes-esti ' eni te, asker gori ' i vi bebi wa.

Toj po~nuva da si go rasklopuva pi { tol ot. Go dr' i kako da e ' i v. Pol eka, go stava na
{ ami v~e. Do nego - negova fotografija so l l ajxa i L i l i t. Ne' no gi pol o' uva del ovi te,
bo' em i m ja bara du{ ata.

NEDA

(prodol ' uva)

Ti si dobar pi { tol . Dosta ubi j
za zl ato. Ubi j sega za arno.
Ubi j za narod. Bori se za sl oboda.
El a kaj Daskal , komi ti negovi .
Ubi j za utre. Ubi j za decata
na utre. Oni }e te pametat.

Toj ne' no & go dopi ra stomakot.

LUK

(mnogu ne' no)

Trudna si .

EKST. POTOK, DEN

Dolgi son~evi zraci mu go gal at umornoto l i ce. Gi vpi va. Razgl eduva, se prepu{ ta na
pejza' ot. Ti vko. Pol eka.

Si go i spi tuva l i ceto vo mal o skr{ eno ogl edal o. Zbr~kano i ostareno.
Bel i vl akna.
Sol za l i mu e toa vo okoto?

Luk se bri ~i .Poto~eto ja nosi bel ata pena.

EKST. KARPI , DEN

Kozji ~erep na skr{ en starori mski stol b.

Pukot.

Luk ve' ba.
Puka vo rogati ot ~erep.
Proma{ uva.
Pak puka.
Pak proma{ uva.
Decata go gl edaat, se ki kotat.
Po~nuva da se l uti .
I pak proma{ uva.
Ti e se smeat.

Mar{ i ra do stol bot i go kl ava pi { tol ot so cevkata do bel i ot ~erep.

Puka. Go raznesuva na par~i wa.

Samozadovol no, gl upavo se sme{ ka.

Decata se smeat kako mrdnati .

Toj se nasmevnuva.

LUK

Ri demp{ n Vel i , OKI ahoma

Popot go gl eda od zad pl otot, vesel o se smee.

Luk posegnuva vo xebot. Vadi banknota od eden dol ar, i m ja poka' uva na decata koi go gl edaat so zi nati usti .

Ja tutka, pa ja f r l a vo vozduh.

Go prazni pi { tol ot na nea.

Za ~udo, sl edi ZVUK na kur{ umi { to udi raat vo pari ~ki .

I - { est pari ~ki pa|aat vo pra{ i nata.

I m nami gnuva na decata, a ti e apl audi raat.

EX (V.O.)

E, e, ~ekaj mal ku, ebate beqqa!

Ova epten nema vrska!

Decata nari puvaat vrz Luk, po~nuvaat da se ka~uvaat vrz nego, pal avo go gu{ kaat okolu vratot. Se smeat, a i toj se nasmevnuva.

EX (V.O.)

(prodol' uva)

E, ne mo' e taka. Me muva{ .

FRI Z-FREJM: decata i graat so Luk.

ANXELA

Sl u{ aj, moja si e pri kaskata i ako mi e }ejf i dol ar }e si rasi tnam.

EX

Srawe! Ne e tvoja pri kaska.

['o vrska i ma so tebe?

ANXELA

] e vi di { na krajot.

EX

More, kr{ i gl ava. Ti dojde krajot!

FEJD AUT:

Crno.

ANXELA (V.O.)

Dobro. Neka bi de po tvoje: umetni ~ki
di rektor. Neka ti bi dat pari ~ki .

FEJDI N:

I POVTORNO: Kako pred toa: Luk posegnuva vo xebot, ama ovojpak vadi grst pari ~ki .

I m gi poka' uva na decata.
Gi protresuva, pa gi f r l a vo vozduh.
Go prazni pi { tol ot na ni v.
Kur { umi te se odbi vaat od pari ~ki te.

[est pari ~ki pa|aat vo pra{ i nata.

ANXELA (V.O.)

Bi va vaka?

Decata apl audi raat.
MI adi momi ~i wa se ki kotat.

ENT. BOLNI ^KA SOBA, DEN

Ex e l ut.

EX

Ne.

Ex & gi butka svoi te skr { eni pal ci v l i ce.

ANXELA

Koj e „za“ neka krene dva prsta!

Mu gi sl i ka pal ci te.

EX

Te ubi v.

ANXELA

(pogl ednuva kon nebeto, o~ajna)

Zo { to? Zo { to nego?

Pogl ednuva vo Ex, gl eda gneven, i spl a { en ~ovek.

ANXELA

(prodol ' uva)

Nasmej se.] e se ~udat { to ti e.

Ne mu # do { ega. ^udna atmosfera. Raspol o' eni eto se menuva. ¥ i s~eznuva nasmevkata.

ANXELA

(prodol ' uva)

Mnogu se seki ra{ .

Ama, ona e taa { to e zagri ' ena.

Se zagli eduva vo trepkavi te svetl a na srcevi ot moni tor, { to se ogl edaat vo hromi ranata oprema. Vo sobata se prodl abo-uvaat senki te.

 ANXELA
 (prodol ' uva)
Kaj l i ti odi gl asot koga
te nema ve}e? Znae{ l i ?

EKST. CRKOVEN DVOR, NO]

Svetl a trepkaaat na ri dot nad ezeroto.

Cel o sel o e na grobi { ta, mese-i nata se ogl eda vo vodata.

Pal at dol gi portokal ovi sve}i na stari kameni grobovi , pobo' no se krstat, gi dopi raat drveni te krstovi , gi bacuvaat.

@eni te, si te vo crni na, so crni { ami i na gl ava, razdavaat jadewe i bl aga p~eni ca. Za du{ a na mrtvi te.

Ma' i te pi jat raki ja od -a{ ki .

Duovden. @e{ ko, zadu{ l i vo.

Na grobi { tata gol em semeen sobi r. Si te se tuka.

Op{ ta sre}a.

I m se pri bl i ' uva jabanxi ja na kow. Go gl edaat. I l ajxa, l i ceto mu e vo senka. Prodol ' uva.

PARALENO MONTI RANO SO:
EKST. KU] ATA NA NEDA, NO]

Na -ardak: Luk i zl eguva od ku}ata, pogl ednuva kon crkvata i grobi { tata.
Popot i zl eguva od ku}ata, odi kon grobi { tata.

 POPOT
 (kon Luk, ti tl uvano)
Duovden, ma{ ko.

Luk go sl edi . Potem — ne{ to mu go pri vl ekuva vni mani eto. Pogl ednuva nadol u, kon rekata.

EKST. SELO, REKA, NO]

Li l i t.

Sednata vo voda, so ra{ i reni noze, f ustanot nabran nad ni v, ~eka da se pojavi Luk.

Zaf a}a voda so dl anki te, se pol eva po gl ava.

PARALENO MONTI RANO SO:

EKST. KUJ ATA NA NEDA, NO]

Luk e v-udonevi den.

LUK

Li li t... ne sum mrtov.

Taa se vrtil. Zlobna, ama' i va nasmevka.

LI LI T

Si guren si?

KRCKAWE go tera Luk da se svrti.

Popot mu mavta da dojde.

Mu se nasmevnuva na Luk.

Luk poglednuva kon Li li t.

Ja nema.

Tojgi zatvora o-i te, si l no gi tri e, pak gi otvora.

Sepak ja nema.

Popot go gl eda Luk, zbunet od negovi te gestovi , go kani .

EKST. KUJ ATA NA NEDA, SOKA ^E, NO]

Kako { to vrtil zad }o{ ot, Luk se sudi ra so Neda. Taa e zadi { ana, go turka nazad. I znenaden, toj se odbi va od yi dot, Neda poglednuva nazad - pani -no - nema vreme, pa go turka nadol u. Toj gubi ramnote' a i se strupol uva.

Taa go op-ekoruva. Nejzi ni ot fustan go obvi tkuva kako gol emo meko yvono, kako crno l al e { to se zatvora vrz negovoto bi ti e.

Se pojavuva l l ajxa.

Na kow, svetli na mu se odrazuva na li ceto, o-i te di vja-ki zaxareni .

Se pri bli ' uva.

Neda mu se nasmevnuva nevi no, no sepak cvrsto.

I LAJXA

(ti tluvano)

Dobrave-er. Baram eden

Ameri kanec. Brat mi .

Neda sl egnuva ramena.

I LAJXA
(prodol' uva; na angl i ski)
Go baram brat mi . Ubi ec.
Ubi va za pari .

Luk li e toa { to mrda pod sukwata na Neda?

Taa se gr-i , kako bebeto besno da ja kl oca odnatre.

I LAJXA
(prodol' uva)
Arna si ?

Taa sl egnuva ramena, kako da ne go razbi ra.

I LAJXA
(prodol' uva)
Mi s Rok mi ka' a za tebe.
Mi si onerkata od Ameri ka.
VI asti te pl ati le otkup.
Daskal ot ja pu{ ti l .
Se vra}a vo Boston.

Dal e-ni PUKOTNI CI .

Taa go gl eda so ra{ i reni o-i , s# u{ te prepravaj}i se deka ne go razbi ra.

I LAJXA
(prodol' uva)
S# najubavo zbore{ e za tebe.
Re-e, go nosi { Gospod v srce.
A re-e i deka si neguval a
ranet Ameri kanec, pl ateni k.
(se pri bli i' uva)
Toa e brat mi . Taka ni bi l o pi { ano,
bra}a da sme.

NEDA
Oti ?

I LAJXA
Neka bi de pravda pa makar
propadnal svetot.

NEDA
Ti brat ubi e{ ?

Povtorno dal e-ni PUKOTNI CI .
I u{ te.

Toj samo se nasmevnuva, ne vel i ni { to.
Sl eguva od kowot.

Kako da saka da go sopra, Neda reagi ra.

NEDA
(prodol' uva; brzo)

Toj odi Monasti r.

I I ajxa ' i vnuva.

I LAJXA
Brat mi I i?

NEDA
Ubi ec, od Ameri ka.
(pa)
Luk.

I LAJXA
Koga?

NEDA
Sabota.

I I ajxa go javnuva kowot, trgnuva da si odi , Neda vozdi vnuva so ol esnuvawe, mrdnuva da go osl obodi Luk, ama I I ajxa se vrti . Qubezno go dopi ra obodot na svojot Stetson, potem bodi na i zami nuva.

Samo { to }e zami ne, Neda se trga nastrana, i Luk i zl eguva od pod nejzi nata sukwa.

@edno vdi { uva.

Sol zi mu se trkal aat po obrazi te.

LUK
] e rodi { si I en si n.

Sosi I a se nasmevnuva.
Taa ne mu vozvra}a.

NEDA
Rodam si I na }erka.

EKST. SELSKO SOKA^E, DEN

Ku~e tr~a po ti vkoto soka~e, vo ustata ne{ to { to I i ~i na raka.

EKST. MOST, KUJ ATA NA NEDA, DEN

Bi bl i ski pejza' .

Vo preden pl an: u' asna sl i ka na mostot:

@eni I el ekaat vo podno' jeto. Asker gi ~uva, dvajca osakateni komi ti prevrteni naopaku na karpi te. SPASE I KRSTE. Zasi rena krv. Na Krste mu se i zvadeni o~i te; kama zabi ena vo gradi te na Spase. U{ i te na vrvka i okol u vrat.

Muvi zujat okol u ni v.

Decata gl edaat od zad karpi te.

Luk e na ~ardak kaj Neda.

NEDA (O.S.)

Turski asker ova napravi .
Luk se vrtil .

LUK

(ci ni ~no)
Vi e ako pobedi te |oa poarni
}e ste so Turci te.

NEDA

Asker i ma zl ato. Ti ubi va{ za asker?

Ja gl eda v o~i .
I taa go gl eda.
Ostro.
Strogo.
Ne kako ml ada nevesta.

I strel i .

Luk i Neda gl edaat:

Stra' arot otskoknuva, stutkan za mi g, se vi tka od bol ka vo pra{ i nata. Vtori ot vojni k se vrtil , pogoden vo vratot, pa|a v reka.

Treti ot bega preku mostot.

Bradosani komi ti se pojavuvaat od grmu{ ki te.

I spl a{ eni ot vojni k tr~a preku kr{ ni ot most - dodeka kur{ umi fr~at okol u nego - pa nagore po karpi te, poglednuva preku ramo. Komi ti te pukaat po nego, proma{ uvaat. Kur{ umi fr~at.

Toj tr~a ci k-cak, pogl ednuva nanazad. S# u{ te gl edaj}i nanazad, ne ja zabel e' uva fi gurata { to se i spre~uva pred nego, udi ra vo nea.
Daskal ot.

Vojni kot okokoruva o~i od strav. Go fa}a pani ka, ja frl a pu{ kata,bega.
Daskal ot go sprepuva. Zamavtan so racete kako kl ovn, vojni kot l etnuva, pa se trkal a udol u kako topka.

Samo { to }e go krene i zdraskanoto l i ce, Daskal ot go fa}a, go vle~e za kosi , mu ja trga glavata nanazad i mu go se~e grkl anot. Krv go prska l i ceto na Daskal ot, xvrka krv od arteri jata.

Daskal ot trga da si odi , ama gl eda krv na ko{ ul ata, se vra}a, go kl oca ~ovekot { to umi ra na zemi .

Komi ti te go mi nuvaat mostot, se sobi raat okol u osakateni te drugari .

Daskal ot si go zema bel i ot kow, i m pri o|a na komi ti te. Se navednuva kon Spase.

U{ te e' i v, Spase gi otvora o~i te i edvaj di { e, go sepnuva Daskal ot.

Svrten so gl avata nadol u, Spase trepka so maka, pot mu te-e po -el oto.

SPASE

(ti tl uvano)

Gotov sum, Daskal e.

DASKALOT

(ti tl uvano)

Ne beri gajl e.] e kurtul i { .

SPASE

(ti tl uvano)

Dupnat...

(krv mu i zvi ra od ustata)

... kako svi r~e.

Po-nuva da l i pa.

Daskal ot se si mnuva od kowot i go baknuva Spaseta v -el o.

SPASE

(prodol ' uva; ti tl uvano)

Dovr{ i me.

(pa)

@i ti s#...

(podgol tnuva)

Bol i ... epten...

Daskal ot se prekrstuva, potem mu puka v gl ava.

Spi skuvaat ' eni te vo crni na, po-nuvaat da ta' at.

Daskal ot l uto si ja bri { e sol zata.

Luk nabqduva.

SESTRA (V.O.)

[to pravi { ti tuka?

ENT. BOLNI ^KA SOBA, DEN

Razl utena medi ci nska sestra vreska po EX. Ja trga ci garata od ustata na Anxel a.

SESTRATA

[to e ova?

(ja gasi)

] e ja umre{ !

(otse~no)

Nadvor!

ANXELA

Si n mi e!

SESTRATA

Kako da ne!

(na Ex)
Pošetata zavr{ i .
ANXELA
@i ti s#.

SESTRATA
Utre.

ANXELA
Utre }e sum mrtva.

SESTRATA
Ako prodol ' i { da zbori { .
(na Ex)
Nadvor!
(na Anxel a)
Daj mi ja rakata.

Po-nuva da sprema i nekci ja za Anxel a.

ANXELA
Nej}am i nekci ja.
Sakam da zboram so si n mi .

Sestrata & ja zema rakata, dr' i i nekci ja.
Anxel a zamavnuva.

ANXELA
(prodol ' uva)
Ne! Nej}am da spi jam.

Ex ja grabnuva sestrata za raka.

EX
Ostaj ja na mi ra!

SESTRATA
(vi ka)
Stra' a! Stra' a!!

Ex sri puva, i spl a{ en.

SESTRATA
(prodol ' uva; vreska)
Stra' a!

Ex tr~a kon vratata, se sudi ra so dvajca debel i stra' ari koi se vturnuvaat vnatre. Gi butka,
bega, ti e se zadavaat po nego.

ENT. BOLNI CA, DEN

Ex bega gaz preku gl ava, preripuva nosi la, kal u|erki i kol i ~ki .

ENT. BOLNI ^KA SOBA, DEN

Anxela e skr{ ena.

ANXELA

Ex, nel @i ti mene...

Sestrata & ja zema rakata, s# u{ te i nejze samata & se tresat racete. Zabi va igla pod zbr-kanata ko' a na Anxela.

EKST. STANOT NA ANXELA, NO]

Televizorot f r l a sinkava svetli na vrz semejstvoto na prvi ot kat, dodeka dvojkata na vtori ot kat povtorno vodi qubov pred televi zorot, a Ex & go prebaruva stanot na treci ot kat.

ENT. STANOT NA ANXELA, NO]

Neredot e u{ te pogolem: tapeti te izlupeni, { kafovite rascepeni na par-i wa, fotografii te i ski nati, konzervi te i sprazneti, parketot raskr{ en...
Televi zorot e s# u{ te vkl u-en.

Toj go prebaruva raspartal eni ot du{ ek.

Poglednuva kon fotografijata na podot: Kapetanot, ednata raka na -el o, so drugata dr' i ne{ to vi soko nad gl ava, tol ku vi soko { to e von kadar.

U{ te edna: Anxela so Xejms Di n.
I so Marti n Luter Ki ng.

I u{ te edna: Luk, I l ajxa i Li l i t.

Ex po-nuva da go raskl opuva televi zorot.

] e se strese.
Odi da go zatvori penxereto.

ANXELA (V.O.)

Zl atoto e studeno.

Do' i vuva prosvetl eni e.

Tr-a do f ri ' i derot, ja prazni komorata.
Spakuvano meso i rol ni fi l m.

Gi otvora: cvrsto smrznato meso i kaseti fi l m.
Razl uteno go f r l a mesoto ni z soba; toa aknuva i otvora dupka vo yi dot.

Go odmotuva fi l mot.

EX

Krv t' i bam!

Se pl esnuva nazemi, zavi tkan so fi l m.
I sto{ ten.
Se strupol uva.

Po-nuva da l i pa.

EX

(prodol' uva; pl a-ej}i)

O, krv t'i bam, da t'i bam...

Po-nuva da go mava kr{ ot okol u sebe.

U{ te edna rol na f i l m se otvora, i se i stura rol na zl atni pari ~ki .

Toj ne gi zabel e' uva.

Duzi na zl atni pari ~ki l 'skaat vo |ubri { teto.

Toj s# u{ te ne gi zabel e' uva. l natamu go mava kupot |ubre pod gazot.

] e si go udi ri skr{ eni ot pal ec, i bol no of nuva.

Stanuva da si odi .

EX

(prodol' uva)

^ao i pri jatno.

Ja otvora vratata.

Zastanuva.

Se vra}a do fri' i derot, go otvora i grabnuva par~e mi si rka. Ja treska vratata od fri' i derot.

Ne mo' e ba{ da ja dr' i mi si rkata v race, nesmasen e so skr{ eni te pal ci . Ja i spu{ ta na du{ emeto.

EX

(prodol' uva)

T'i bam sortata!

Se navednuva da ja zeme.

l zdi { uva.

Se smrznuva.

Ustata mu zjapnuva.

Li ce v l i ce e so zl atoto.

Ne si veruva na okokoreni te o-i .

Zema zl atni k.

Go i spi tuva kako redok i nsekt, go vrti popol eka.

Vi ka od radost.

So sol zi na l i ceto.

Si i gra so zl atni te pari ~ki .

Se posi puva so ni v, po-nuva da tancuva.

Na zemi , sl i ka na Luk i l l ajxa.

EKST. STANOT NA ANXELA, NO]

Ex - me-ka { to tancuva na edi nstveni ot osvetl en prozorec.

EKST. KI NESKI KVART, DEN

Znamenca, i zlozi , ki neski natpi si ...
Gol em zarzavat, ri bi na suvo, pe~eni { atki ...

Koska i Kop~e odat ni z zovri enata turkani ca.
VI eguvaat vo skapano restoran~e.

ENT. KI NESKI RESTORAN, DEN

Koska i Kop~e si go zemaat jadeweto.

KAMBANA (O.S.)

I zvi nete, g. pol i caec...

Kako { to dvajcava se vrtat, dve tupani ci gi ras~ukuvaat
sredlice.

Gazdata i prodava~kata begaat vo kujnata, pi skaat, se kri jat na du{ emeto zad fri ' i deri te.

KAMBANA, dva metra i deset, 180 ki l a. Najsi ten od bandata { to se nadvi snal a nad Koska i
Kop~e koi se previ tkuvaat od bol ka na du{ emeto.

KAMBANA

Bum!

(pa)

Sfa}a{ ?

Po~nuva da cedi med od pl asti ~no { i { ence vrz Kop~e.

KAMBANA

(prodol ' uva)

Kap maco?

(pa)

Sfa}a{ ?

Si poi gruva so zlatni k.

KAMBANA

(prodol ' uva; za zlatni kot)

Ti teknuva?

Koska treskavi ~no odmavnuva so gl avata.

KAMBANA

(prodol ' uva)

More, ti teknuva. Bra~ed mi

Ex ti dade edna v~era. Seg

' i vee k'o grof. K'o maharaxa.

K'o Majkl Xekson.
(pa)
Go znae{ na Ex, nal i?

KOP^E
Ne, be, de-ki ...
KAMBANA
^ekaj da te potsetam. Vi
pra}a osum i qadi poqupci .

I mu go grabnuva pal ecot na Kop-e, pa go vi tka so gl asno
krckawe.

Vreskaweto na Kop-e mo' e mrtvi te da gi krene.

ENT. BOLNI CA, DEN

Anxel a spi e.
Kako da e mrtva.
Paki o mentol -ci gari & pa|a vo skutot.

Taa ne mrda.

EX
Samo mentol i ma{ e.

Taa e zdrvena.
Go fa}a strav.

EX
(prodol ' uva)
Al o, babu{ !
(i spl a{ eno)
Babu{ , ma ???

I spl a{ en e.
Taa gi otvora o-i te, nami gnuva, se nasmevnuva.

ANXELA
Se navl e-e k'o ml ad majmun.

EX
Se ponavqa{ , ku-ko!
ANXELA
A, gl edam, zatoa i ~ ne se f ati ?

Toj stanuva. Kl e-el kraj krevetot.
Hi rur{ ka maska preku I i ceto, spi kan vo doktorski manti l .
Troa mu e tesen, pa i zgl eda kako prestegnat kol bas.

ANXELA
(prodol ' uva)
Bel o ti pri l ega.

Toj ja spu{ ta maskata.

EX

(vedna{ pol askan)

Vi ka{ ?

(se merka suetno)

Ne e mal ce tesno?

ANXELA

Neeeeee....

EX

Majka mi be{ e sestra medi ci nska.

ANXELA

(vrti so o-i te)

Aaa, xanam, krvta ne e voda.

Toj ja navl ekuva hi rur{ kata maska, yi rka vo hodni kot, i spl a{ eno.

Se vra}a, ja spu{ ta maskata.

Toga{ zabel e' uva deka starecot go nema.

Negovi ot krevet e prazen.

EX

(somni ~avo)

Dedoto...

ANXELA

(poka' uva kon bebeto)

Me ~eka.

EX

E, srawe.

Taa go otvora pakl oto, vadi ci gara. Se navednuva kon nego da zapal i .

ANXELA

I , da ti ka' uvam I i

{ to bi dna so Luk?

EX

Da, da.

ANXELA

ZI atoto, gal i ba, ne mo' e{

da go najde{ .

EX

(enegri ~no

odmavnuva so gl avata)

Neeeeee...I ~.

ANXELA

(ci ni ~no)

Bel ja.

EX

E, da.

Si se sme{ ka gordo. Taa i spi va -a{ a voda, go nudi . Toj ja zema.
^i sti , jasni son-evi zraci se i sturaat ni z penxereto, pravat ostri senki na yi dot.

Ex vadi sl i ka { to ja zel od nezi ni ot stan, sednuva do nea na krevetot.

EX

(prodol' uva)

Koj e Luk?

Taa sre}no se smee.

ANXELA

(poka' uva)

Ovoj. K'ne l uto.

Proba da se uspokoi .

(pa)

Oti brat proti v brat pol o{
e i od najgol em vrag.

Ex sl u{ a.

ENT. KU] ATA NA NEDA, SOBATA NA LUK, NO]

Luk se prevrtuva vo krevetot na tavanot.

STENKAWE se sl u{ a ozdol a.

Go budi .

Stanuva od rogozi nata, l egnuva na du{ emeto, l i ceto v pra{ i na, yi rka ni z podot.

Ne mo' e ba{ jasno da vi di , ama ne{ to se sl u-uva:

PARALENO MONTI RANO SO:

ENT. KU] ATA NA NEDA, SOBATA NA NEDA, NO]

Neda na grb, vo napl i v na strast, gradi te vesel o & potskoknuvaat, nozete ras-epateni ,
zavi tkani vo dol goto zdol ni { te kako xi novska crna pti ca, dodeka nekoj ja masturbi ra.

NEDA

(ti tl uvano)

Te sakam... Mnogu te sakam.

Stenka ti vko.

Ma' ot ja pol eva so voda.

Luk ne mo' e da gi i stavi o-i te od gl etkata.

Stenkawata & stanuvaat pogl asni i posi l ni . Toj i natamu zjapa.

Taa go gl eda!

Pogl edi te i m se sre}avaat edna dol ga sekunda. Taa prodol ' uva da stenka, gl edaj}i vo nego.
Toj se povl ekuva kako poparen. Sri puva.

ENT. KU] ATA NA NEDA, SOBATA NA LUK, NO]

Ranata go ' egnuva, se graba za gradi .
Po-nuva da odi vamu-tamu.

LUK
(razdraznet,
i mi ti raj}i ja Neda)
Oh, oh, oh, ooooohh!

Vozbuden, ja i mi ti ra, se pravi deka svr{ uva.

I , vi sti na, kako da gi sl edi negovi te nevi dl i vi komandi , taa svr{ uva so yversko zavi vawe.
Potem, ti { i na.

NEDA (O.S)
(ti tl uvano; ti vko)
Mi nema ' i vot bez tebe.

Taa i qubovni kot ne' no se ki kotat, pi jat voda.

Sre}a.

Luk po-nuva da se bri -i . Nema druga rabota. Ranata mu prknuva.

Vratata dol u se otvora so -kri pewe.

Toj skoka do pokri vot, ja trga sl amata, yi rka nadvor.

PARALENO MONTI RANO SO:

EKST. KU] ATA NA NEDA, ZADNOTO SOKA^E, NO]

I zl eguva ma{ ka f i gura.
Neda go baknuva.

Toj trga da si odi .
Potem zapi ra.
Se vrti .
Pogl ednuva nanazad.
Daskal ot e.

Mo' e I i da go vi di Luk?

Gl edaat eden vo drug eden dol g moment .
Potem, Daskal ot se nasmevnuva.
I potoa, se -i ni kako I ef terno da mu kl i mnuva na Luk.

Luk, vxa{ en.

Daskal ot se zavi tkuva vo guwata i si odi , potskoknuvaj}i .

Javnuva bel kow nekade vo senkata i bodi na vo no}ta, a temni cata }e go progol ta tatne' ot na kopi tata, dodeka ku-e l ae po nego.

Li ceto na Luk.

Dal e~ni PUKOTNI CI (O.S.)

EKST. DI VI OT ZAPAD, REKA, FLE[BEK, C/B

Rakata na Luk ne' no ja dopi ra Li l i t. Samo vrvot na prsti te na nejzi nata kosa.
Kako pi sana: i sprepl eteni tel a.

Nejzi nata gl ava mu e na gradi te, srceto mu bi e.

Negovi te usni na nejzi noto uvo.

LUK

Tvoj sum, zasekoga{ .

Taa go sti ska za raka. Ne e ve}e ni di va, ni okl e{ tena.

Ne' nost.

Le' at na bregot.

Potem: ne' noto gal ewe stanuva postrasno, bakne' i te kasawe.

Toj saka da & se ka~i , taa go turka, ama mu ja vodi rakata pod zdol ni { te.

Mu poka' uva, i toj po~nuva da ja masturbi ra.

Taa se ras-epatuvaa, karl i cata krenata vi soko, zdol ni { teto & gi obvi tkuva bel i te bedra.

Gal eb na zemja.

Ti vko of ka.

Stenka posi l no, pokuso i pobrzo.

Pi ska.

LI LI T

] e umram...

Svr{ uva.

Gl avata & pa|a nanazad.

Mu ja sti ska rakata.

Toj si ja i zvl ekuva.

EKST. DI VI OT ZAPAD, REKA, FLE[BEK, PODOCNA, C/B

Voda mazna kako ogl edal o.

Ti { i na.

Ekspl ozi ja.

Li l i t i zbi va od vodata, go rasprsnuva maznoto. Ja protresuva kosata, i soyvezdi e od kapki vrne vrz rekata.

I z l e g u v a .
G o l a .
B e l a .
V e l i - e s t v e n a .
S r e } n a .
V o d a & s e s l e v a p o b e d r a t a .

M u p r i o | a , t o j e b e z k o { u l a .
T a a g o z e m a p i { t o l o t , p a l a v o s i g o v p e r u v a v o s l e p o o - n i c a , p a k o n n e g o .

LI LI T
K o g a } e m u k a ' e { ?

T i { i n a .
S t r a v & g o i z o b l i - u v a l i c e t o .
G o s p u { t a p i { t o l o t .

LI LI T
(p r o d o l ' u v a , z a g r i ' e n a)
L u k ... ?

LUK
P r o { t e v a j L i l i t .
(s e s m e { k a)
M a ' e n a s i s e g a .

V x a { e n a e , a t o j s e s m e e .

¥ f r l a p a r i - k a . K a k o d a & p l a } a .

T a a e s o t r e n a .

ENT. KU] ATA NA NEDA, NO]

L i c e t o n a L u k , s # u { t e z a m i s l e n o .

YVECKA p a r i - k a (O . S .)

D a l e - n i P U K O T N I C I (O . S .)

EKST. POLI WA, DEN

@ e { t i n a n a l e g n a l a v r z n i v i t e . R a b o t a t a n e z a v r { e n a , n e m a l u | e . ^ a d s e k r e v a v o
ZADNI NATA.

S u v v r e l v o z d u h t r e p e r i k a k o f a t a m o r g a n a .

EKST. SELO, P.O.V. NA KAPETANOT NI Z DVOGLED, DEN

T i v k o s e l c e .
EKST. SELO, SOKACI , DEN

@e{ ti na nal egnal a i vrz sel oto.

Dal e~no YVECKAWE na oru' je.

Pti ci prvnuvaat, so kri k.

Prazni sokaci , kusi senki ... Samo ku~ka so gol emi rozevi ci cki tal ka bescel no, si gi bara mrtvi te ku~enca.

^udna, u' asna ti { i na.

EKST. SELO, MOST, DEN

KAMERATA SE KREVA od nezavr{ enata rabota kraj rekata, dodeka asker se pojavuva na ri dot.

Truba.

EKST. SELO, SOKACI , DEN

MI NUVAAT kopi ta vo kas.

Tri godi { no musavo dete gl eda od kapi xi k, s# duri prepl a{ enata majka ne go grabne za raka, da go dom'kne doma. Go PLESNUVA zad zatvoreni vrati .

Vod asker gi mi nuva sokaci te vo suva ti { i na.

Si l ueta sl i znuva zad }o{ ot, se pretopuva so senka.

I spr~en na bel kow, Kapetanot ja predvodi mal ata armi ja.

Zl atna pra{ i na se l epi za potta, i m te~e po vratovi te, stanuva ki r.
Mal te{ ki MORNAR java so ni v.

DEBEL POP bref ta po ni v.

Podol u, sl abi ~ok ~ovek vo gradski al i { ta - Si meon - kaska zad mazgata tovarena so drvena kuti ja zavi tkana vo crno.

Morni ~avo yvecka oru' jeto, duri i { turci te zamol ~al e.

EKST. SELO, CRKVA, DVOR, DEN

Kapetanot zapi ra na ~i sti nka pred crkvata. Se vrtil , i m mavta na vojni ci te da dojdal pred porti .

Se turkaat i ko{ kaat kako deca, se mestat okol u nego.

Pozi raat.

Sel ani te nemo gl edaat od penxere.
U' as.

Srede asker, Kapetanot ka~en na kow, vi ka.

KAPETANOT
(vi ka; ti t l uvano)
Sl u{ aj vam u!

Gl asot mu odeknuva nad sl ameni te pokri vi .

KAPETANOT
(prodol ' uva; ti t l uvano)
Sel ovo e jatak na komi ti .
Znam deka kri ete pu{ ki .
Va{ i ot Daskal ubi
trojca moi . Moi .

Zagri ' eni l i ca na penxeri wata.

Debel i ot Pop se nasmevnuva.

KAPETANOT
(prodol ' uva; ti t l uvano)
Sega }e vi go zapal am sel ovo.

ENT. KU] ATA NA NEDA, DEN

Neda i svekor & gl edaat ni z penxere.

Strav.
Ma-no o-ekuvawe.

EKST. SELO, CRKVA, DVOR, DEN

Kapetanot e mi ren, ama go i zdava venata { to pul si ra na vratot.

KAPETANOT
(ti t l uvano)
Kaj vi e sega toj { to ve vardi ?

Vojni ci te se ki kotat. Debel i ot Pop si ja mazni bradata.

Gusta te-nost se cedi od bi sagi te na Kapetanot, kape na zemi . Zujat muvi . Kapetanot mu dava znak na Si meon.

Spremen zad razni { anata kamera, toj kl i mnuva, i se pokri va so crni ot -ar{ av.

KAPETANOT
(prodol ' uva; ti t l uvano)
Kaj vi e Daskal ot koga
najmnogu vi treba?

I posegnuva vo bi sagi te. Ja vadi - otse-enata gl ava na Daskal ot, potopena vo med.

Na seto sel o GLASNO mu zapi ra zdi vot.
Nekoj po-nuva da l i pa.

Kapetanot ja f ati l gl avata za kosa. Vi soko ja krega. Krvta po-nuva da kape vrz vojni ci te, zujat muvi .

EKST. KUJ EN PRAG, DEN

Majkata ja vrti gl avata na deteto kon sebe, ja pri ti ska na nejzi ni ot stomak.

EKST. SELO, RI D, DEN

Devoj-e I i pa, I i ceto na zemja, -i ni { ja baknuva.

EKST. SELO, CRKVA, DVOR, DEN

Kapetanot mu dava znak na Si meon, taman koga muva mu zastanuva na -el oto.

Magnezi umski ot blic na fotografot eksplodi ra, dodeka nekoj po-nuva da pi { ti , a Kapetanot ja pl esnuva movata na -el oto.

I NSERT - FOTO

Crno/bel o: raskle { teni vojni ci okol u Kapetanot. Ednata raka na -el oto ja pl esnuva movata, drugata ja dr' i gl avata na Daskal ot krenata vi soko, tol ku vi soko { to e von kadar.

ENT. KUJ ATA NA NEDA, DEN

Neda.

Luk pogl ednuva vo Neda.
Li ceto & e pri brano i si l no, ama sol zi & te-at po obrazi te.

Luk pru' a raka da ja dopre, taa se trga.

Svekor & , Popot, saka da ja gu { ne, da ja ute { i . Taa go ottornuva, se vrti i po-nuva da povra } a.

KAPETANOT

(ti t l uvano)

Gi sakam pu { ki te { to gi kri ete.

(nagl asuva)

I , go sakam deteto negovo. Segal

(pa)

Posl e mo' e i da po { tedam nekoj od vas.

Popot pogl ednuva vo Luk.

Luk ne gi razbra zborovi te, ama ja razbi ra si tuaci jata.

KAPETANOT

(prodol ' uva; ti t l uvano)

Krvta negova... Sakate odma predajte

ja - sakate koga } e go zapal am sel oto.

Popot go trga si toto od yi dot, otkri va dupka vo nego. Vadi stari ~ergi, potem — vadi zavi tkana pu{ ka i grne.

Mu gi dava na Luk.
Luk e zbunet.
Popot mu go otvora grneto.

Zavi tkani vo crveno zname: stoti ci dukati bl eskaat odnatre.

Na Luk o~i te mu se { i rat od l akomost.

Popot mu go tutnuva grneto.

Luk si gi stava o~i l ata so metal na ramka, go i spi tuva.

POPOT
(ti tl uvano)
Na Daskal ot e. Za pu{ ki, sl oboda.
Ti si junak.
(pa)
Sega e tvoe.

Zbunet, Luk pogl ednuva vo Neda.

POPOT
(prodol' uva; ti tl uvano; za Neda)
Zemi ja so sebe. Snaa mi.
l vnu~eto. Spasi gi.

Luk pak pogl ednuva vo Neda.
[a{ ardi sana e, za{ emetena, o~i te vxareni.
Svekor & ja zema za raka, mu ja dava na Luk.

POPOT
(prodol' uva; ti tl uvano)
Spasi & go bebeto.

¥ go dopi ra stomakot.
Ja kl ava i rakata na Luk vrz stomakot na Neda.

Luk se trga kako poparen.

Odmavnuva so gl avata.
Se vrti da si odi.
Popot mu go popre~uva patot.

Se gl edaat nemo.
Nekoj TROPA.
Ti { i na.
VI eguvaat kom{ i ki te: DOSTA i MASLI NA, dve stari ci vo crni na. Se krstat.

Luk si ja zema { apkata, go opa{ uva pi { tol ot, ja otvora vratata da si odi.
Pogl ednuva vo Neda.

NEDA
Ti umre{ sam.
(pa)
Kako pes.

Luk zovri va. Fr-i , zema vozduh.
Ranata se otvora - bol ka go ' egnuva vo gradi te.

LUK
(l ut, pol eka)
Vi sti na?

Go graba zl atoto od Popot, zavi tkano vo znameto.

LUK
(prodol ' uva)
Pa { to ako?] e umram sam.
Ni koj ne puknal ni kur{ um
za mene. Sam za sebe se boram.

Si odi .

EKST. SELO, CRKVA, DVOR, DEN

Gl avata na Daskal ot na vi sok stap.

Kapetanot sl eguva od kowot. Mornarot i Debel i ot Pop.

Dal eku VO POZADI NATA, na drugi ot ri d, Luk go bodi na kowot, bega od sel oto.
Kemal go zabel e' uva.

KEMAL
(ti tl uvano)
Kapetane...

Kapetanot samo odmavnuva so prezi r.

KAPETANOT
(ti tl uvano)
Ne e negova vojna.

Luk bega.

EKST. RAMNI CA, DEN

Luk java, odmi nuva u{ te eden karavan maski { to mrzel i vo pol zi od gradski te yi di ni .

Na hori zontot, si lueta na vel i ~estveni ot grad, vi soki kul i se i zvi { uvaat nad gradski te
yi di ni .

EKST. VRV NA PLANI NA, DEN

Luk java, pogl ednuva zad sebe, go gl eda sel oto.

EKST. SELOTO, P.O.V. NA LUK, DEN

Se kreva ~ad.

EKST. VRV NA PLANI NA, DEN

Luk se vrti , pa se previ tkuva - go proni ' uva bol ka vo gradi te. Rani te se otvoreni .

Go otvora grneto.

Stoti ci dukati mu se sme{ kaat. L'skaat, duri sonceto { to umi ra vesel o se ogl eduva vo ni vni te zlatni I i ca.

Gi brca prsti te vo grneto, si i gra so ni v.

Se sme{ ka, po~nuva da se smee.

Se smee.

Vreska od radost.

Eho nad ri dovi te { to se kapat vo zajdi sonce.

Vreeeeeskaaaa!

EKST. VRV NA PLANI NA, I ZVOR, DEN

Kowot na Luk pi e voda, toj se pl i ska, vesel o potpevnuva.

Zastanuva. Stapi san. Senka.

Pol eka se vrti , pa posegnuva po pi { tol ot.

I I ajxa }e mu go ri tne pi { tol ot od race. I go kl oca Luk v gradi .

Ranata mu se otvora i krv mu go topi zavojot.

Mu f r l a grst pra{ i na v l i ce na Luk, pi { tol ot s# u{ te vperen vo nego.

I LAJXA

Pepel vrz pepel ...

LUK

Ne treb{ e da me sl edi { .

I LAJXA

(prodol ' uva)

Ne treba{ e da zami ne{ .

(pa)

Dve godi ni , Luk.

Luk s# go bol i ama stanuva, go i gnori ra pi { tol ot, go pregrnuva I I ajxa.

Se smee mangupski .

LUK

Sl u{ aj ne{ to da ti ka' am.

(mu { epka na uvo)

Edna{ kurva, sekoga{ kurva.

I I ajxa mu vrzuva edna odnaopaku so pi { tol ot.

Na zemi , Luk ja bri { e krvta od skr{ eni ot nos.

I LAJXA

Brakot na si te treba da e -esen,
i bra-ното leglo - -i sto;
a bludnici te i prequbnici te
}e gi sudi Bog.

LUK

A, ti Bog da ne si ?

I LAJXA

Dojdi da ti ja poka' am presudata
na gol emata bludnica.

LUK

Ne popuj. Pukaj.

I LAJXA

Za{ to vi sti nata se sopna
na plo{ tadot.

(pa)

Vi sti nata!

Go gl eda Luka, napnat.

Rakata mu se trese.

Ni { ani .

Gi zatvora o-i te.

EKST. DI VI OT ZAPAD, REKA, FLE[BEK, C/B

Li i t gola vleguva vo rekata.

Re{ i tel nost na li ceto.

EKST. VRV NA PLANI NA, DEN

I I ajxa ne mo' e da puka.

Go krevapi { tol ot kon neboto, puka, o-i te zatvoreni .

Go vra}a pi { tol ot vo futrol ata.

Si odi .

Luk go zapi ra, zema grst zlatnici , go nudi so zl ato.

LUK

Za tebe i Li i t.

I I ajxa pl uka na zl atoto.

I LAJXA

(meko)

Mrtva e, Luk.

EKST. DI VI OT ZAPAD, REKA, DEN, FLE[BEK, C/B

Gol o tel o pl i va vo rekata.

Li l i t. Kako Of el i ja.

EKST. VRV NA PLANI NA, DEN

Luk i l l ajxa.

I LAJXA

Se udavi .

(mu se vnesuva v l i ce)

Pak -eka{ e bebe.

(pauza)

Pak, Luk.

(pa)

Tvoe i l i moe.

(ti vko)

Vo bebeto e rabotata, Luk. Vo bebeto.

LUK

(stapi san)

Li l i t...

I LAJXA

(kone~no }e spoul avi)

Leka & zemja i ostavi ja!

(pa)

Ova e me|u tebe i mene!

(ta' no)

Ti be{ e mojot -uvar.

(porazeno)

Mrtov si .

(pa)

I ni koga{ te nemal o.

Ni koga{ te nemal o, Luk.

Si zami nuva.

Luk f r l a z l atni k po nego. Se odbi va od grbot na l l ajxa. Toj ne se vr ti . Luk f r l a u { te eden, pa u { te eden, pa u { te eden, go pol eva so z l ato.

l l ajxa i s-eznuva.

Luk.

Sam.

Sam.

Go bol i .

Vreeesssskaaa.

Potem - ti { i na.

Sam.

I potem —

— ~uden zvuk.
Gl eda gore.

Aeropl an!
Crven dvokri l ec. Dva ~i f ta kri l ja.

Pi ki ra nad zl atni te ri dovi .

Luk zjapa vo nego, ni koga{ ne vi del l ete~ki zmej.
Zvukot stanuva posi l en, crveni ot komarec mu se spu{ ta nad gl ava.

So pogl ed go sl edi kon pl ani ni te.

Odedna{ , po~nuva da ka{ l a, si l no se trese.

Pl uka krv.
[l ajmot pa|a na raspukanata zemja, se kreva obl a~e pra{ i na.

Pa|a.

Mrtvi o~i gl edaat vo dvokri l ecot.

Luk, ~i ni { mrtov e.

ENT. BOLNI ^KA SOBA, DEN

Anxel a ka{ l a ' estoko, Ex ja gl eda.

Sri puva da & pomogne, pa zapi ra na mesto, se vra}a.

EX

Kako ne, be! Ti na mene.

Sepak, ka{ l i cata ne prestanuva.
Vi sti nska e.

I mnogu si l na.

EX

(prodol ' uva)

Ova e krajot? Gl up e.

I kaj si ti tuka?

Taa du{ ata si ja i ska{ l uva.
Ne se { eguva.

EX

(prodol ' uva;
vni matel no)

Babu{ ... Al o, babu{ .

(sri puva)

Ne! ^ekaj! T'i bam!!!

Ja zema v race: krevok bel kostur vo negovi te race.

EX

(prodol' uva)
Babu{ , ne i di . Babu{ !

Taa go pogl ednuva.

ANXELA
Zl atoto...

EX
Znam.
(pa)
Go najdov.

Taa se nasmevnuva ozarena, kako i zgrejsonce da & zasveti l o na l i ceto.

] e se strese.

I gotova e.

Go fa}a pani ka.

EX
(prodol' uva)
Ne!
(vreska)
Sestro! Sestro! Vi kaj doktor!
(vreska na set gl as)
Pomooooo{ !

Sestra dotr-uva.

SESTRA
Koronarno?

EX
Koro... A????

SESTRA
[to & e?

EX
Umi ra.

Doa|a druga sestra, mu tutnuva def i bri l ator.

Ex e epten i zvaden od pamet, potem pogl ednuva vo doktorski ot manti l { to go nosi i mu stanuva jasno. Go ki ne od sebe kako pa~avra, go vra}a def i bri l atorot.

EX
(prodol' uva)
Spasete ja, da mu se snevi di .

Doktor vtr-uva, ja ki nat no}ni cata na Anxel a, & stavaat el elektrodi na ramni te gradi .

Struja & mi nuva ni z tel oto, ja i sf r l a vo vazduh, grbot & se i zvi va.

Pa|a so tresok.

Ni { to.

Ex zjapa od }o{ ot, skl up~en kako i spl a{ eno dete.

Probuvaat pak.

O-i te & trepkaat. Ja vrti gl avata, go gl eda v o~i . Premren e.

Taa se nasmevnuva.

ANXELA

({ epoti)

Tvoja sega.

O-i te pak & se zatvoraat.

Vetre go pogal uva, nevi dl i v { epot mu mi nuva ni z tel oto.

Si go pokri va l i ceto.

Udar, s'skawe, taa se i zvi va nanazad...

Ni { to. Ramna l i ni ja na moni torot.

I pak.

Ni { to.

Doktorot odmavnuva so gl avata.

I zl eguvaat.

SESTRA

(kon Ex)

Tol ku & be{ e.

(pa)

[to si & ti ?

Ex ti vko l i pa.

Go ostavaat.

Dvajca paci enti nemo nabqduvaat.

Toj ja udi ra masi ~kata, ja kr{ i , |ubre pa|a, yve~ka, se trkal a po du{ emeto.

EX

(l i paj}i)

Ni { to ne sum & ...

Ni { to ne sum & ..

Pogl ednuva dol u: rol ni l enta, ~ar{ afi , i skl u~eni ' i ci , cevki , skr{ eni { i { i wa...

Se previ tkuva na du{ emeto, po~nuva da go { uti ra i da go mava smetot pod sebe kako bebe.

Lut, o~aen, ta' en, gneven...

] e si ja bocne rakata na i gl a.

EX

(prodol ' uva)

Da t'i bam!

Li pa.

Dvajcata paci enti nemo zjapaat vo nego.

EX
(prodol' uva)
Ni { to ne sum & .

Ja i znesuvaat.

Sestrata mu pri o|a na Ex, go gu{ ka. Toj ja grabnal , ~i ni { od toa mu zavi si ' i votot.

ENT. BOLNI CA, KANCELARI JA, NO]

Ex stoi pred BI ROKRAT koj mu se pu{ ti l na edno epten mrsno par~e pi ca. Bi rokratot vadi formul ar, go zamastuva, go podava.

Ex go potpi { uva.

EX
Vnuk sum & .

Bi rokratot surf a po kanal i te nad gl avata na Ex.

ENT. KREMATORI UM, DEN

Kov~eg se l i zga kon pe~kata.

Ex sedi na stol ~e, gl eda.

V skut nejzi ni te skr{ eni o~i l a, pol aroi d aparatot. Zl atni k v raka.

Bu~ewe na ogan (O.S.)

EKST. WUJORK SI TI , LI NI JA NA HORI ZONTOT, DEN

^ad se i zvi va od vi sok oxak.

Obl akoderi te go probi vaat neboto.

EKST. AERODROM X.F.K., DEN

BU^EWETO na ognot stanuva bu~ewe na xambo xet { to pol etuva. Gi vovl ekuva trkal ata.

ENT. XAMBO XET, DEN

Mras se trese vo proyirna ~a{ a.

Ex do penxereto.

Ja grabnal potpi rkata od sedi { teto so seta si l a, i sposran

od strav. Gl'eda ni z penxere.

EKST. WUJORK SI TI , OD AVI ON, P.O.V. NA EX, DEN

Leta nad Menhetn.

Obl akoderi te -i ni { }e n# doprat.

ENT. XAMBO XET, DEN

Ti nejxerka do nego mu se sme{ ka na upl avot. EJMI .

Urna po-i va na sedi { teto me|u Ex i Ejmi : na perni -e, zavi tkana vo crveno zname.

Toj mora da zboruva za da go zaboravi stravot.

Kako { to zvukot na trkal ata koi se vovl ekuvaat dopi ra do Ex, taka krupni kapki pot mu se pojavuvaat na -el oto.

EX

(podgol tnuva te{ ko)

Ne se pl a{ i , be, devoj-e..

EJMI

(prevrtuva o-i)

Kako ne, be.

EX

(za di skmenot)

['o sl u{ a{ ?

EJMI

Evergri ni - Ni rvana.

(za urnata)

['o i ma{ tuka?

EX

Ni { 'o.

EJMI

La' go.

EX

(gol ta te{ ko)

Drugar mi e vnatre.

EJMI

(ci ni -no)

Od crtani f i l movi ?

EX

Mojot prav drugar.

(vadi sl i ka)

Eve.

I NSERT - FOTO

Anxel a i Xi mi Hendri ks.

EJMI (O.S.)

Mu se pogodi fri zurata.
Kaj go nosi { ?

NAZAD VO PRETHODNATA SCENA

Toj e kako dete.

EX

Nejze. Ne nego, toa e Xi mi Hendri ks.
Doma ja nosam. Da ja zakopam.

EJMI

Ja pogrebuva{ ? Kuul . Si nema
semejstvo da ja pogrebe?

EX

Ja' sum & semejstvo.

Avi onot propa|a ni z vozdu{ en xeb za mi g, i Ex se
i zdi { uva od zort.

EJMI

Nemaj gajl e. Patuvawe so
avi on e posi gurno od s# drugo.

EX

(se trese od strav)

E, arno k'o taka.

Ti { i na.

EJMI

['o ne ja zakopa u Wujork?

Toj odmavnuva so gl avata.

Ti { i na.

Taa si gi stava sl u{ al ki te od di skmenot.

EX

Al o, devoj~e...

Taa gi si mnuva.

EJMI

['o e?

EX

] e ti ka' am za{ 'o ne ja

zakopu'am u Wujork...
(podgol tnuva)
Luk be{ e epten kuul . Ni kad ne
ubi l za badi jal a.

EKST. VRV NA PLANI NA, DEN

Mrtvi te o-i na Luk zjapaat vo dvokri l ecot. Krv mu te~e od usta.

Potem - se zaka{ l uva. l pak ka{ l a.
O-i te mu trepkaat. Stanuva, s# go bol i . Ja zema matarkata, saka da se napi e, ama od nea te~e
samo pesok. Sednuva, podgrbaven, zjapa vo xebni ot saat.

EX (V.O.)

l eve go se'a sam, i ama ba{
ni koj u cel svet vi { e i ~ kur
ne go bol i za nego.

EJMI (V.O.)

Al ooo!!! Kakva vrska i ma{
ti so toa?

ENT. XAMBO XET, DEN

Ex po-nuva da se nervi ra.

EX

Sl u{ aj se'a i }uti , okej?

Taa kl i mnuva, vrti so o-i te.

EKST. NEBO, DEN

Xambo-xetot se l i zga po neboto.

EKST. VRV NA PLANI NA, DEN

Onoj ~uden zvuk, i Luk pak pogl ednuva nagore.
Crveni ot dvokri l ec, dupl i kri l a.
Brm-i nad pl ani ni te.
Luk se yveri .

[tom zvukot stanuva posi l en, toj sri puva.

Avi onot mu l eta nad gl avata.
Ri pnuva na kowot i go bodi wa vo di v gal op.
Java kako l ud, i kowot i kowani kot ' i va voda.

EKST. PLANI NA, URNATI NI , DEN

Luk pri sti gnuva do mestoto od kade se gl eda sel oto.

EKST. SELO, P.O.V. NA LUK, DEN

Morni ~ava ti { i na.
Dol ga kol ona vojni ci se i zvl ekuva od sel oto.

EKST. SELO, MOST, DEN

Luk }e protatni po kl i mavi ot most.

EKST. SELO, DEN

Na kow, pol eka vl eguva vo sel oto.
@i va voda, krvava ko{ ul a.

Prazni sokaci .

Mrtva ti { i na.

Lu|e nema.

Obl ak muvi zui nad kowska mr{ a.
So kreskawe l etnal e crni pti ci .

Kambanata po~nuva da bi e VO POZADI NA.

EKST. SELO, CRKVA, DEN

Doa|a od zad }o{ e.
Gl avata na Popot nadenata na krstot nad portata.

Na Luk mu se gadi , saka da povrati .

Kambanata gori . Crkovni barjaci .

Sl eguva od kowot.

Zad crkvata, pod strea, kamena trpeza, drugi te vojni ci se go{ tevaat.
Kapetanot na ~el o, Mornarot, Debel i ot Pop, Kemal , pet-{ est vojni ci . Jadewe, pi ewe.

Sel ani te ja sl u' at ordata: krvavi , pretepani . Dosta, Masl i na, drugi ' eni , starec, ranet...

Neda.

Go zdogl eda Luk.

O-i te i m se sre}avaat.

Obl e-ena e vo te{ ki nevesti nski al i { ta, zlatni l i ri na gradi te i na ~el oto.

Se sepnuva, se previ tkuva.

I ma trudovi .

KAPETANOT

(ti t l uvano)

I povtorno: pak Vi e.

Luk se yveri vo nego, pri o|a.

KAPETANOT

(prodol ' uva; ti t l uvano)

Saka{ voda?

Neda i ma trudovi . Dosta se krsti . Neda mu nosi hrana na Kapetanot.

KAPETANOT

(prodol ' uva; ti t l uvano)

Bujrum.

(poka' uva na sofrata)

I ti si vojni k.

(pa)

I l i - si bi l .

Vojni ci te se ki kotat.

KAPETANOT

(prodol ' uva; ti t l uvano)

Da nau-e{ e tro' frenski ...

i l i nemski .

Luk go merka Mornarot.

Ovoj mu kl i mnuva.

DEBELI OT POP

Jas zboram angl i ski . Go pozdravi v

angl i ski ot kral . Na OI i mpi ski te

i gri . Vo Ati na.

I toga{ , Luk odi i ja zema Neda za raka.

I Kapetanot sri puva.

Vojni ci te gi grabaat pu{ ki te, yvekot.

Luk zapi ra.

Cvrsto & ja stega rakata.

Taa si go dr' i stomakot.

Duzi na pu{ ki vpereni vo nego i Neda.

Temni cevki .

Prgavi prsti .

Mornarot se nasmevnuva.

MORNAROT

[to ti stana?
Na Luk o-i te mu vri jat od bes.

KAPETANOT

(ti tluvano; so
pantomima)
^ekame bebeto da i zleze. Da
& go poka' eme na majkata.

DEBELI OT POP

Vi di, toa e na Daskal ot bebeto.
(si ja „se-e“ { ijata)
Nema Daskal, nema bebe.
] e mu se sotre pl emeto.
(pa)
Nema vostani e.
(pa)
Ni koga{ .

Masi na se krsti .
Luk go merka Kapetanot.
Poglednuva vo pu{ ki te na vojni ci te.
Nervozni -krapala.
Potem vo Kapetanot.
Se obi duva da se nasme.
Pak kon pu{ ki te.

Potem - f r l a zlatnik na masata. Vojnici te gl edaat vo zlatnikot, vo Luk, vo Kapetanot.

Luk f r l a grst zlatnici . Yveckaat. Vojnici te se razdvi - ' uvaat.

I potem go f r l a cel i ot vrzop.
Znameto se ot pl etuva.
Vojnici te se yverat vo dukati te i stureni na sof rata
srede hranata.
Zl ato se i stura.
Pa mu se pu{ taat.
Sri puvaat i po~nuvaat da se grabaat za zlatoto.

Ja rasf r l aat hranata, se tepaat za bl agoto, se butkaat i se ko{ kaat, pcujat i vi kaat kako deca.

Luk go kori sti momentot i ja povl ekuva Neda kon portata.

Kapetanot }e gi zdogl eda, go vadi pi { tol ot i puka. Kemal se ni ~kosuva so glavata vo znameto, I i ceto zari nkano vo zlatnici te.

Potem — Kapetanot se vrti .
Duri Luk i Neda begaat, Kapetanot puka.
Kur{ umot ja udi ra Neda vo grbot.
Taa pi snuva, pogodena, i pa|a.

Po-nuva da se pora|a.

Luk kl eknuva do nea.

Taa e vo gr~.
Go gl eda.
Mu se nasmevnuva.

NEDA

Ti dobar pi { tol .

Dosta, Masl i na i drugi te ' eni }e dotr~aat da & pomognat. Taa se pora|a. Po-nuvaat da go vadat bebeto.

Kako mol wa povtorno da udi ra: Luk vresnuva, se vrtil i go vadi pi { tol ot.
Puka vo Kapetanot. Dva pati .
Kapetanot l eta, udi ra vo yi dot, i se l i zga nadol u po f reskata.

Luk se vrtil .
Vojni ci te gl edaat od kaj bl agoto, racete stapi sani na pol pat me|u zl atoto i pu{ ki te.
Zamrznati .

Luk pogl ednuva vo Mornarot. Pa vo Debel i ot Pop.
Mornarot se nasmevnuva. Debel i ot Pop e prepl a{ en.
Luk partal gi pravi obajcata.

Ova gi trezni vojni ci te, nebare i m dava znak da se borat za svoi te ' i voti , da zaboravat na zl atoto.
Koga }e se f atat za pu{ ki te, Luk puka pak, i pak, poga|a u{ te dvajca.

Ti e se sopnuvaat od kl upi te, a Luk }e { mugne zad stol bot, i puka od drugata strana.

Ni vni te kur{ umi gi dup~at svetci te, pa stol bot na Luk.

Toj brzo se premestuva.
Ranet vojni k puka, pa ka{ l a krv, i pak puka.
Sel ani te se vednat zad grobovi te, se kri jat me|u krstovi te.

Vojni k se sprepnal na grob, Luk go kl oca vo gl avata.

Luk se proti wa zad }o{ ot, go pol ni pi { tol ot, dodeka kur{ umi zujat okol u nego.

Neda pi ska.

U{ te eden vojni k saka da i zbega, Luk go ubi va.

Kur{ um udi ra vo f reskata nad Dosta i Masl i na, koi & pomagaat na Neda da se porodi .

Luk go ubi va vojni kot koj puka po ni v.

Ranet vojni k se vl e~e po zemja, mo~a v ga}i , o~i te se yverat vo Luk.
Luk ne vni mava za eden mi g, i dobi va kur{ um vo nogata.
Vresnuva i pcue, pa|a, se trkal a, puka, ama proma{ uva.

Se kri e zad grob.
Te{ ko di { e.

Pl a~. Pl a~ na bebe!

Sre}en, Luk se vrtil kon zvukot.

Dosta dr' i krvavo bebe. Mu go vrzuva papo~eto so vrvka, go pl uka bebeto v l i ce, pa vo svoi te prsti - da ne go uro~i .

Nasmevka se { i ri po l i ceto na Luk, koga kur{ um mu se zari va v gradi . Go udi ra v yi d. Se obi duva da stane, ama }e se sprepne na krst i }e padne na eden grob.

Pogl ednuva gore.

Posl edni ot vojni k i str~uva.

Luk nekako se kreva na kol ena.

Pa|a.
Vojni kot bega .
Luk puka.

Kur{ umot go poga|a ~ovekot me|u pl e{ ki te. Se potsekuva, mavta so racete i pa|a vrz krst,
go kr{ i na dve.

Si se nasmevnuva, pl uka krv vo pra{ i nata, i potem l i ceto mu ja baknuva zemjata.

Luk gl eda kon Dosta i Masl i na koi go gu{ kaat bebeto vo }o{ ot.

Pa|a.

Nasmevka l i e toa na negovi te usni ?

KAMERATA] E SE POVLE^E i }e l etne. Kako pti ca koja go napu{ ta negovoto tel o.
Dosta i Masl i na yi rkaat od zad krstot. Bebeto pl a~e.

Senka pa|a vrz Luk.

Vojni kot se vrtil .
Krv mu te~e od ustata, zastanuva nad Luk, se teteravi kon:

Dosta i Masl i na i starecot koi go kr{ tevaat bebeto so voda. Se pla{ at za negovata sl abi ~ka du{ a i i taat pred da umre.

S# u{ te krvavo, toa pl a~e na set gl as. [TRAK. Se vrtat.

Vojni kot se potpi ra na yi dot, pi { tol v raka.

Go zema bebeto na ni { an.

Dosta se krsti , go gu{ ka bebeto, go gu{ ka cvrsto, se
vrti so grb.

Vojni kot go kreva pi { tol ot.

Potem, si l en TRESOK.

Drven krst }e go tresne po grbot, a pi { tol ot }e pukne i }e napravi dupka vo yi dot. Vojni kot
l eta, go zaf a}a i l egenot, i pa|a na kup-e. Se vrti .
Toa e Ex.

Ex!

EX

Samo ka' i koga, gomnar eden.
Ja' ne ubi vam badi jal a.

Na vojni kot pogl edot mu se vko~anuva, pi { tol ot l i zga po zemja.

EJMI (V.O.)

Al ooo!! ^ekaj mal ku! Kako da
ne! Ne mo' e ti da si tamu.
Ni kako!

ENT. XAMBO XET, DEN

Ejmi e seta vozbudena.

EJMI

Nema { ansi ! Ma, ni pod
razno!! Ne mo' e{ ti da
patuva{ ni z vreme.

EX

A, be, kopi cq, moja si e
pri kaskata, }e pravam { 'o
sakam so nea.

EJMI

Aj', nemoj da sere{ .

EX

@i mi s#!

Taa vrti so o~i te, kako da vel i „Kakva budal a“.

EX

(prodol' uva)
Tamu mi gi skr{ i ja pal ci te.

Ejmi si gi stava sl u{ al ki te.

EX

(prodol' uva)

I gi spasi v od Arapi { tata.

Ejmi ve}e dr' i ri tam so pesnata od di skmenot.

EX

(prodol' uva)

Dobro, aj', va' i . Ej! Al ooo!

Ejmi gi si mnuva sl u{ al ki te.

EX

(prodol' uva)

Okej, samo k'o za tebe.

(pa)

Ama, u{ te e moja pri kaskata.

EKST. CRKVA, DEN

Pak: Dosta i Masl i na i starecot go kr{ tevaat bebeto so voda.

[TRAK. Se vrtat kon vojni kot koj se potprel na yi dot so pi { tol v raka.

Pak: go zema bebeto na ni { an.

Dosta se krsti , go gu{ ka bebeto, go gu{ ka cvrsto, se vrtil so grb.

Vojni kot go kreva pi { tol ot.

Potem, si l en TRESOK.

Pak drven krst }e go tresne po grbot, a pi { tol ot }e pukne i }e napravi dupka vo yi dot.
Vojni kot l eta, go za}a}a l egenot i pa}a na kup~e. Se vrtil .

I l ajxa!

Go vadi pi { tol ot, mu pri o}a na vojni kot.

Na vojni kot pogl edot mu se vko~anuva, pi { tol ot l i zga po zemja.

I l ajxa se vrtil kon Dosta i Masl i na.

Mu se nasmevnuva na bebeto.

Pl a~e kako l udo.

Dosta go potkreva.

DOSTA

(ti tl uvano; kon bebeto)

^ovekov te spasi .

Mu go dava bebeto na I l ajxa.

Toj go gu{ ka. Qubov na negovoto l i ce. Bebeto }e prestane da pl a~e. A, toj e sre}en, duri samo i za mi g.

Go nosi bebeto zad crkva.

Selani te gi stavaat vojnicite na edna strana, selani te na druga. Go krevaat Luk, go pol o' uvaat sonivnite. Najposle na{ ol semejstvo.

I I ajxa gl eda vo Luk, so bebeto v race.

DOSTA

(ti tluvano; za Luk)

Saka cel saat da pominel posle
umira-ka da ti se ka' e
pravoto lice.

Na usnite na Luk zadovolna nasmevka.

Bla' ene.

I I ajxa poglednuva vo Neda, mrtva, na zemja, nejzidata raka vo kosata na Luk. Luk sklup-en.

Jasnoto sonce ne' noimgilicata.

Maslina se krsti, ki nezlatnik od Jerdanot na Neda, niz dupkata protnuva vrvka. Mu go stava na bebeto okolu vratot.

MASLI NA

(ti tluvano)

Za spomen od majkati.

I I ajxa gl eda u{ te eden zlatnik vo pra{inata.

Go zema.

I LAJXA

(kon bebeto)

Petka - ostanuva{ tuka;
glava - te zemam so mene.

(pa)

Vo Amerika.

Ja fripa parikata. Taa leta ugore. Odi ugore. I ugore.

I ugore.

I ugore, do kraj ugore.

I }eja snema.

Toga{ xambo xetot na Ex izleguva od oblakot kade {toparikata is-ezna.

EJMI (V.O.)

I posle?

ENT. XAMBO XET, DEN

Ejmi se prestori la vo uvo.

EX

Posle — I I ajxa go zema
bebeto i si go usvoi. Se

presel i ja u Wujork, i tamu ja
odgl eda k'o rodena }erka. Ona
stana prava Wujor~anka.

(& dava sl i ka)

Se dru' e{ e so sl avni f aci ,
so Marti n Luter Ki ng, Mi k Xeger,
so Xi mi Hendri ks, so Xejms Di n...

(ja pot~uknuva urnata)

Ova tuka e bebeto.

EJMI

[to vrska i ma{ ti so ova?

Toj ' edno pi e voda, i spi va cel a ~a{ a.

EX

Ona mi go skr{ i nosot.

I mi go dade zl atoto.

¥ poka' uva nekol ku zl atni ci . Zl atni kot od |erdanot - dupka srede.

EJMI

(gi razgl eduva, voshi tena)

Ne e l o{ o!

(pa)

Zo{ to?

EX

Deka ja odnesov u bol ni ca.

(pa)

I & pomognav da umre.

(pa)

¥ pomognav da umre sre}na.

(poka' uva na urnata)

Ona e vnatre.

Vadi kup sl i ki .

EX

(prodol ' uva; se smee)

Ni... Vi di ja!

Stara Anxel a vo Wujork, Luk i l l ajxa, svadbenata sli ka na Li l it, l l ajxa so bebeto
Anxel a, star l l ajxa so ml ada Anxel a, Ex i Anxel a vo bol ni cata, potem — Ex so Luk, Ex so
Luk i l l ajxa...

Stjuardesata gi krev a rol etni te, i —

— vl eguva jasno sonce. Li zga pol eka po urnata, potem ni z cel ata kabi na.

Lesnoti ja, sre}a vo vozduhot.

EJMI

Srcka si .

Toj }e se vcrvuva.

EJMI
(prodol' uva)
Super pri kaska.

EX
Tvoja sega.

Po~nuvaat da se smeat.

Ni vnoto vesel o ki kotewe.

Toj pogl ednuva ni z penxereto.

EKST. CRKVA, DEN

Pra{ I i vi ot dvor vi den ozgora.
Sel ani te si gi zakopuvaat mrtvi te.

I I ajxa stoi tamu so bebeto Anxel a v race.

Pari ~ka se pojavuva OD ZAD NAS, i pa|a nadol u,se vrtil dodeka pa|a kon zemjata, kako da e
f r l ena od avi onot.
Leta kon I I ajxa i bebeto Anxel a.

Pa|a vo pra{ i nata.

I I ajxa se navednuva, ja zema.
Ja zagl eduva.

Se nasmevnuva.
Sre}en.

Pogl ednuva nagore, od kaj { to dojde pari ~kata.

EKST. NEBO, DEN

Crveni ot xambo xet na Ex se pojavuva od zad obl ak, potem i s~eznuva zad drug.

Sre}nata smeana Ex i Ejmi odeknuva na si noto nebo.

PREGORUVAWE.

KRAJ