

RUBEN BRANDT, COLLECTOR

Screenplay By
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OPEN ON: TITLE

"In my dream, I was two cats and I was playing with each other."
(Frigyes Karinthy)

0010. INT. - NIGHTMARE - RAILCAR - EVENING/NIGHT

RUBEN BRANDT (45) is alone in the railcar, sitting by the window, reading a book. The monotonous clatter of the train is lulling him to sleep. He gets up and heads to the toilet through the empty hallway. The train goes into a tunnel. The hallway is dark. He goes in to the bathroom. He washes his hands while whistling.

Suddenly, a little boy appears in the background. The boy wears breeches and a shirt, stands in the bathtub and stares Ruben in the face.

Ruben wakes up in the railcar. Another boy (FRANK DUVENECK'S WHISTLING BOY, 8), holding a snail, is sitting in front of him, stares straight into his eyes while whistling.

A window abruptly falls open and a strong gust of wind slaps Ruben in the face. Ruben is horrified; a little girl (VELÁZQUEZ'S INFANTA MARGARITA, 7), is hanging outside the railcar.

RUBEN BRANDT

Hey!

Her fingers can barely grasp the metal frame of the open window. She screams for help.

INFANTA MARGARITA

(shouts)

Help me! Help me!

The moment Ruben leaps over and catches the girl by her thin wrist she bites hard on Ruben's bare hand.

Ruben screams with pain, trying to pull his hand out of the girl's mouth, but the girl is much stronger and she slowly pulls him out of the train.

Ruben is struggling to no avail. He desperately turns his head towards the boy, seeking help. The boy watches indifferently and keeps whistling his tune.

Only Ruben's feet remain in the railcar; but to his horror, he notices the approaching lights of a locomotive on the opposite track. Ruben screams.

0020. INT./EXT. - RUBEN BRANDT'S ROOM. POLYART CLINIC.
DORNBERK. SLOVENIA - NIGHT

Ruben is breathing heavily as he wakes up on the couch upside down, one foot stuck in the headboard. The wall above the bed holds framed honorary diplomas from renowned psychiatric conferences. He picks up a voice recorder.

RUBEN BRANDT

My nightmares are getting stronger and stronger. Characters from famous paintings continue to attack me. This time, it was Velázquez's Infanta Margarita and Frank Duveneck's Whistling Boy. I haven't had a good night's sleep in three weeks now.

(takes a deep breath)

Meanwhile, in the hall of the Polyart Clinic, the NIGHT GUARD (38) watches the news.

WEATHER FORECAST

... 20 degrees and highs near 27. Mostly sunny and dry for the weekend. Lowest relative humidity, 25 percent.

BREAKING NEWS I.

Breaking News! Approximately 30 minutes ago Paris Police announced that the priceless fan owned by Egyptian pharaoh Cleopatra was stolen from the Louvre Museum. Witnesses reported that a young woman in black broke the glass case containing the fan and then escaped by doing a back flip out of the window and speeding off in a red Mercedes in the direction of the Place de la Concorde.

0030. EXT./INT. - STREETS AND HOUSES OF PARIS. FRANCE - EVENING

Two cars are chasing each other through the streets of Paris. Behind the wheel of the first car is MIMI (28), the second is driven by MIKE KOWALSKI (40). Their cars drive in parallel, close to each other. After taking a sharp turn, their cars slightly bump into each other.

MIKE KOWALSKI

Bonjour, Madame!

MIMI

Mademoiselle!

MIKE KOWALSKI

Well, Mademoiselle... you didn't come to Paris to steal that fan, did you?

MIMI

Non, détective Kowalski. I just wanted to give you something to do.

Mimi puts the car into gear and rushes away. Kowalski drives after her. The car chase continues. Their way is littered with damaged cars, busted up shop windows, scattered tables, frightened tourists.

The cars almost hit a CONSIERGE(65), who is feeding a cat.

CONSIERGE

Cicicicicici!

At a restaurant, a couple, GEORGE (60) AND MARGARET (55) are having a romantic dinner.

GEORGE

Oh, Margaret, this city is just so romantic!

MARGARET

Oh, George!

GEORGE

I wish we could stay in Paris forever.

MARGARET

How about another bottle of wine?

GEORGE

(In French)

Garçon, s'il vous plait!

(Waiter, please!)

Mimi and Kowalski crash into the restaurant, but the couple doesn't pay attention. The cars continue to chase each other. They enter a narrow street, where Mimi pushes Kowalski's car on the wall. Kowalski is struggling to keep the car in the right direction.

MIMI

(in a sarcastic tone)

Impressive!

A YOUNG MOTHER (25) is crossing the road with a crying baby.

YOUNG MOTHER

(to the baby in the carriage)

Bidibidibidi!

They almost hit the mother with the baby in the carriage.

A YOUNG MAN (19) stands beside a small truck with his phone in hand.

YOUNG MAN
Mom, I'm old enough, I can take
care of myself...

Mimi's car almost hits him but in the last moment he is pushed away.

0035. EXT./INT. - STREETS AND HOUSES OF PARIS. FRANCE -
EVENING - CONTINUOUS

After a wild crash, they fall into a dance bar and continue their race on foot through the streets and rooftops of Paris. Mimi nearly makes her escape with an elaborate somersault from one rooftop to another, but the chase continues until they end up on a boat over the Seine, where Kowalski entraps Mimi with an anchor rope.

Mimi hangs upside down while Kowalski takes out a pair of handcuffs.

MIKE KOWALSKI
Mademoiselle... you were sent to
steal the Regent Diamond!

MIMI
Not bad for a Frenchman.

MIKE KOWALSKI
I'm not French.

MIMI
(in French)
Visiblement.
(Obviously.)

MIKE KOWALSKI
Why the fan?

MIMI
Because beauty shouldn't be locked
away.

Mimi whips out Cleopatra's fan.

MIKE KOWALSKI
Some beauties must be locked away.

MIMI
Well, then choose wisely, mon
chéri!

She spreads the fan open and all of a sudden tosses it into the river.

MIKE KOWALSKI
 No, no, no, no, no....!
 (beat)
 Don't!

MIKE KOWALSKI (CONT'D)
 Damn!

Kowalski jumps over the railing straight into the river to save the fan.

0040. EXT. - HOT AIR BALLOON. HIGH UP IN THE AIR. SLOVENIA - DAY

Mimi is sitting in a hot air balloon. The idyllic landscape of the Slovenian countryside can be seen under her. She dials a number.

CUT TO:

INT. - THE POLYART CLINIC. DORNBERK. SLOVENIA - DAY - SAME TIME

A SECRETARY (35) at the Polyart Clinic answers the phone.

SECRETARY
 Polyart Clinic. May I help you?

INTERCUT MIMI/SECRETARY

MIMI
 Good afternoon, this is Mimi. Could I speak to Dr. Brandt?

SECRETARY
 Mimi who?

MIMI
 Just Mimi.

CUT TO:

EXT. - THE POLYART CLINIC. DORNBERK. SLOVENIA - DAY - CONTINUOUS

Ruben Brandt answers the call.

RUBEN BRANDT
 Hello?
 (beat)
 Yes?

INTERCUT MIMI/RUBEN BRANDT

MIMI

I'll be straightforward, doctor. I have a problem that's getting in the way of my work.

RUBEN BRANDT

Narcolepsy? Tourette's? ADHD?

MIMI

Kleptomania.

RUBEN BRANDT

Aha. So you're stealing from your employer.

MIMI

Not quite.

FLASHBACK TO:

0050. EXT. - STREETS OF PARIS. FRANCE - EVENING

Mimi stands in front of an advertisement poster for the Louvre museum - "*THE FRENCH ROYAL TREASURY - THE REGENT DIAMOND*" - it says.

She smiles at the poster, like a cat would at the mouse it's about to devour.

CUT TO:

EXT. - THE LOUVRE MUSEUM. PARIS. FRANCE - EVENING

Mimi's shadow follows her as she is climbing up the walls.

She enters the museum through a ventilation window.

INT. - THE LOUVRE MUSEUM. PARIS. FRANCE - EVENING - CONTINUOUS

Mimi runs through the Department of Egyptian Antiquities, when something catches her eye - the Cleopatra fan.

Mimi hesitates. She looks at the "ROYAL DIAMOND EXHIBITION" sign and the Cleopatra fan one more time. She breaks the glass vitrine, takes the fan and jumps out of the window just a moment before the last security bar falls down.

She jumps into a parked convertible car and drives away. Kowalski follows her.

FLASHBACK ENDS

EXT. - HIGH UP IN THE AIR. VIPAVA VALLEY. SLOVENIA - DAY

Mimi is in the air balloon, on the phone with Ruben.

MIMI

So, hanging around wasn't an option.

RUBEN BRANDT (V.O.)

Are you sure?

MIMI

(In French)

Absolument.

(Absolutely.)

FLASHBACK TO:

0055. INT. - THE RITZ HOTEL. PARIS. FRANCE - DAWN

Mimi packs her stuff in a hurry. Her phone rings. She finds it under the Psychology Journal with Ruben Brandt on the cover.

She looks at her phone.

MIMI

(annoyed)

Oh, great.

She answers the call, her voice turns sweet.

MIMI (CONT'D)

(to the phone)

Hi, sweetie!

CUT TO:

INT. - VINCENZO'S BOX CLUB. NEW YORK. THE UNITED STATES - NIGHT

VINCENZO DELANGELLO

(angry)

Cut the crap, huh! Where is my diamond?

INTERCUT MIMI/VINCENZO DELANGELLO

MIMI

Last time I checked, it was in the Louvre.

VINCENZO DELANGELLO

Well, the last time I checked I was paying you cash for it, huh?

MIMI
Something came up.

VINCENZO DELANGELLO
A fan?
(laughs)
Mimi, I would not want to be in
your shoes right now.

VINCENZO DELANGELLO (49) cuts the conversation.

FLASHBACK ENDS

0060. EXT. - HOT AIR BALLOON. HIGH UP IN THE AIR. SLOVENIA -
DAY

MIMI
So, you see, I have to get better,
and quick. I read in a magazine
that you're the best shrink to
treat artistic souls.

CUT TO:

EXT. - THE POLYART CLINIC. DORNBERK. SLOVENIA - DAY - SAME
TIME

INTERCUT MIMI/RUBEN BRANDT

RUBEN BRANDT
I don't know about the best.

MIMI
Well, it wasn't a very good
magazine.

RUBEN BRANDT
Thanks for the vote of confidence.

Mimi receives a text message from "Vincenzo:" *I will find
you!*

Mimi sighs.

RUBEN BRANDT (CONT'D)
Hello? You there?

MIMI
Yeah, Doc. I'll see you soon.

She throws the phone out of the balloon.

0070. EXT. - THE POLYART CLINIC. DORNBERK. SLOVENIA - LATE AFTERNOON

Idyllic landscape with a lake and tall mountains in the background. Mimi is seen in a car, driving towards the Polyart Clinic.

0075. EXT. - THE POLYART CLINIC. DORNBERK. SLOVENIA -NIGHT - CONTINUOUS

A couple of people stand around a fire. Behind them, there is a folding screen with a romantic painted forest on it. Ruben stands in front BYE-BYE JOE (30), MEMBRANO BRUNO (33) and FERNANDO (24). He begins an art therapy session.

BYE-BYE JOE

... I don't wanna be Little Red Riding Hood!

FERNANDO

Come on! It's only a therapy. Yesterday I was Little Red Riding Hood.

RUBEN BRANDT

Thank you Fernando!

(turns to Bye-Bye Joe)

Bye-Bye Joe, you are here because you can't keep quiet in delicate situations. Playing this role is exactly what you need.

BYE-BYE JOE

(sighs)

Okay Doc. I'll do it.

RUBEN BRANDT

So, Bye-Bye Joe, you will be Little Red Riding Hood. Membrano Bruno, you will be the thunder, the wind and the wolf. Fernando, you will be the bells, Granny and Luke, the hunter.

Okay, now you know your roles, so let's start! We can hear Little Red Riding Hood walking through the forest: squish - squish - squish!

BYE-BYE JOE

Aha... Squish - squish - squish!

RUBEN BRANDT

Excellent. Places everyone - and let's start! A dark and stormy night. A terrible wind roars.

Ruben points at Membrano Bruno.

MEMBRANO BRUNO
Hooooooooo... hooooooooo...

RUBEN BRANDT
The bells of the nearby church
ring...

He points at Fernando.

FERNANDO
Ding - dong!

RUBEN BRANDT
Little Red Riding Hood is walking
through the forest...

It's Bye-Bye Joe's turn.

BYE-BYE JOE
Squish - squish - squish - squish!

RUBEN BRANDT
Somewhere in the distance, a wolf
howls...

MEMBRANO BRUNO
Ooooooooooooooooooooooww!

RUBEN BRANDT
While in a cottage at the edge of
the forest, Granny is asleep...

FERNANDO
Hrrrrrrrrr.....haaaaa.....

RUBEN BRANDT
The same forest is also home to
Luke, the hunter...

FERNANDO
(yodels)

RUBEN BRANDT
Thunder rumbles powerfully
nearby...

MEMBRANO BRUNO
(he vibrates noisily using
his two-dimensional body
as a membrane)
Khhhhhhhhoooooooooooo!

Ruben increases the tempo and brings the show to an auditory
climax.

0080. INT./EXT. - COLD WAR BAR. WASHINGTON D.C. THE UNITED STATES - EVENING

A taxi arrives at the Cold War Bar. KRIS BARUTANSKI (45) leaves the cab and walks towards the entrance. The door man MORTIMER(58) greets him.

MORTIMER

Good evening, Mr. Barutanski!

KRIS BARUTANSKI

Hi, Mortimer!

The door opens and Kris Barutanski walks in, heading straight for the bar counter.

He sits down next to his old acquaintance, JOHN COOPER (75), a retired CIA agent, who is watching the news. Right next to him, a WAITER (30) is collecting glasses, standing next to the busy bar.

WAITER

(to the bartender)

Four Kalashnikovs!

BREAKING NEWS II.

... But Mike Kowalski, a private detective from Washington DC, managed to save the priceless fan by leaping into the River Seine, where the thief had thrown it. At the news conference, the Managing Director of the Louvre Museum, admitted that the incident revealed lapses in the security system.

JOHN COOPER

I know that guy! Kowalski... Huh...

KRIS BARUTANSKI

Is he one of yours?

JOHN COOPER

Nah, his father, Gerhard, used to work for the Company. We worked on Subliminal Programming together, which focused on experiments with 16 mm film. That was one hell of a project. Good old fashioned rivalry with the Russians...

0090. INT. - MIKE KOWALSKI'S APARTMENT. WASHINGTON DC. THE UNITED STATES - AFTERNOON

HOCKEY (a hamster) merrily jogs around his wheel. The wheel is linked by cogs and belts to a zoetrope, so that Hockey can enjoy the screening of a film.

Kowalski watches the TV, muted. The TV shows scenes from the action TV-series *Larissa*. At one point, Larissa performs an acrobatic leap from a bridge onto a moving truck. He takes a sip from his whiskey.

MIKE KOWALSKI

Hey, wait a second!

(Kowalski rewinds the
footage)

I knew it!

That's exactly the same forward
jump with a backward somersault.

(turns to Hockey)

Hockey, I ran across an interesting
girl. I have to get to know her.

He grabs his laptop from the desk and looks up movie information on the internet.

MIKE KOWALSKI (CONT'D)

No way, can't be her...

But there's got to be... Bingo!

Stunt double, Mimi. So, your name
is Mimi. Are you a member of the
Stuntmen's Association?

(he types on the keyboard,
then turns to Hockey)

It's no good, Hockey. Mimi isn't a
joiner.

The telephone rings. Kowalski gets up to answer it. He fixes an oblique photo on the wall on his way.

Next to the photo, a collection of knives from famous movies can be seen: *First Blood*, *Knife in the Water* etc.

He answers the call. It's his mother, EVA KOWALSKI (70).

MIKE KOWALSKI (CONT'D)

Yes?

EVA KOWALSKI (V.O.)

The same shirt again!

MIKE KOWALSKI

Mom!

EVA KOWALSKI (V.O)

Is it my fault? Did I raise you
this way? International broadcast,
same shirt as in November!

MIKE KOWALSKI

You have the memory of an elephant.

EVA KOWALSKI (V.O)

Don't humor me, young man!

MIKE KOWALSKI

Hey mom, you want humor? Father's day is coming up. Care to tell me something?

A mosquito starts buzzing around his head.

EVA KOWALSKI (V.O.)

No. What are you getting at?

MIKE KOWALSKI

My father's identity?

EVA KOWALSKI (V.O.)

Not again! We have already discussed this, I don't want to go...

MIKE KOWALSKI

We haven't discussed anything, you just keep silent! Who was he, Rasputin?

EVA KOWALSKI (V.O.)

No. It's not funny!

MIKE KOWALSKI

One suspect is out. 4 billion remain.

EVA KOWALSKI (V.O.)

Mike, this issue is closed as far as I'm concerned. Sorry for pestering you, but...

Kowalski stares at the data on the laptop screen. The mosquito is still buzzing around his head.

MIKE KOWALSKI

That's okay, Mom.

EVA KOWALSKI (V.O.)

Alright son. I will talk to you tomorrow. Take care!

MIKE KOWALSKI

Will do, mom.

MIKE KOWALSKI (CONT'D)

Eva Kowalski hangs up. Kowalski brushes aside the mosquito. It lands on a glass pane above a collection of famous straight razors from movies.

Kowalski swiftly, but delicately hits the mosquito. Only the ice cube in his whiskey (shaped like Hitchcock's body) shakes a little bit.

MIKE KOWALSKI (CONT'D)
 It was his fault, Hockey. He drew
 first blood.

0100. EXT. - THE POLYART CLINIC. DORNBERK. SLOVENIA - MORNING

Ruben Brandt shows Mimi around the Polyart Clinic. They are walking outside in the garden, when they stop by Bye-Bye Joe, who is in the position of Rodin's "The Thinker." He doesn't move, he looks like a statue.

MIMI
 Not a very good forgery.

Bye-Bye Joe doesn't stay in his position.

BYE-BYE JOE
 Hey - I'm not a forgery!

MIMI
 (flirting)
 What are you then, darling?

FLASHBACK TO:

FLASHBACK - GRAPHICAL COLLAGE - DAY/NIGHT

Different covers of magazines appear on the screen. All articles deal with Bye-Bye Joe, who, as a security guard, cannot keep his mouth shut.

"Celebrity bodyguard Bye-Bye Joe apologizes over speech scandal!"

"Celebrity bodyguard Bye-Bye Joe scandal monologue at Chicago Fashion Couture Week"

"BBJ: I need to shut up now!"

FLASHBACK ENDS

BYE-BYE JOE
 (flirting)
 I'm the real thing, baby.

Ruben Brandt steps in the middle of the situation.

RUBEN BRANDT
 (scolding)
 Bye-Bye Joe!

BYE-BYE JOE
 I know, I know... Statues don't
 speak.

Bye-Bye Joe is back to the original position of The Thinker.

MIMI
(sarcastic)
Impressive, doctor.

Ruben doesn't get the sarcastic tone. Membrano Bruno carves a sculpture, Fernando plays a strange Indian instrument.

RUBEN BRANDT
Art is the key to the troubles of
the mind.

RUBEN BRANDT (CONT'D)
Membrano Bruno is two-dimensional,
but he eats too much, which is
getting in the way of his banking
business.

FLASHBACK TO:

INT. - BANK - NIGHT

Membrano Bruno tries to slip under a door, but he is too wide to fit.

MEMBRANO BRUNO
Too many sausages!

FLASHBACK ENDS

EXT. - THE POLYART CLINIC. DORNBERK. SLOVENIA - MORNING

RUBEN BRANDT
Too many sausages...

RUBEN BRANDT (CONT'D)
He's trying to carve his craving
for food into stone to contain it.

MIMI
"Possess your problems to conquer
them."

RUBEN BRANDT
(surprised)
Hm, exactly!

MIMI
I read it in a magazine.

Fernando walks towards Mimi and Ruben. He obsessively plays a three-note melody.

RUBEN BRANDT

Fernando is dealing with his particular obsession by creating variations on a three-note melody.

MIMI

What's his obsession?

RUBEN BRANDT

The signature he leaves after each successful security breach.

FLASHBACK TO:

EXT. - PARK - NIGHT

Fernando sits on a bench with a girl while he is typing on a laptop. The electricity suddenly shuts down in a neighborhood, and three eyes appear on the facade of a bank. The siren of an approaching police car gets stronger and stronger. Fernando shuts his laptop down in panic.

FLASHBACK ENDS

EXT. THE POLYART CLINIC. DORNBERK. SLOVENIA - MORNING

MIMI

So, what about me, Doc?
(imitates with her hand)
Ventriloquism?

Ruben shows Mimi to an easel with a blank canvas.

RUBEN BRANDT

Your compulsion to steal comes from a deeper need. You are missing something in your life.

(beat)

I want you to paint it.

MIMI

How can I paint it if I don't know what it is?

RUBEN BRANDT

Trust in the brush. It will reveal all.

MIMI

If you say so...

0110. INT. - RUBEN BRANDT'S CABINET. THE POLYART CLINIC.
DORNBERK. SLOVENIA - DAY

Ruben enters his cabinet with the mail and an Art Magazine in his hands. He puts the magazine on the desk next to his voice recorder, while he reads a letter. Suddenly, he hears a female voice from his desk. It's *EDOUARD MANET'S OLYMPIA* (30).

OLYMPIA
Come closer, Ruben!

OLYMPIA (CONT'D)
Come closer!

Ruben slowly approaches the magazine. Olympia's face suddenly jumps out from the cover of the Art Magazine.

OLYMPIA (CONT'D)
If I frightened you forgive me! And
come to Paris to see me sometime.

Ruben Brandt tries to pick up the voice recorder but he is too shocked. He throws the recorder to the floor and leaves the cabinet.

Meanwhile, Mimi stands behind the wall of the terrace and watches the whole scene.

0120. EXT. AIRPORT. PARIS. FRANCE - DAY

The wheels of an airplane land on a runway.

CUT TO:

INT. - MUSÉE D'ORSAY. PARIS. FRANCE - DAY

Ruben Brandt enters the hall where the paintings of Édouard Manet are exhibited. Ruben slowly approaches Olympia. She looks him straight in the eye.

OLYMPIA
I've been waiting for you, Ruben!

Olympia screams and suddenly swings her left leg, and her high-heeled slipper flies off. The heel of the shoe sticks into Ruben's chest like a knife. The cat leaps at his face, sinking its claws into it. Ruben screams as he tries to remove the cat from his face. He falls on the floor and loses consciousness.

0130. INT. - PRACTICE OF PROFESSOR WALDEN. WALDEN SOUL SPA.
VIPAVA VALLEY. SLOVENIA - DAY

Ruben is on a therapy session at PROFESSOR WALDEN's (60) room. He watches the lake from the inside, lying on a recliner. His face is full of scratches, his arm is covered with purple and blue marks and bruises.

PROFESSOR WALDEN
Ruben, you said that everything
started after your father's
funeral, a month ago.

Ruben closes his eyes.

FLASHBACK TO:

0140. EXT. - CEMETERY - DAY

Ruben stands next to his father's coffin with a PRIEST (50) and his father's close relatives and friends. John Cooper is among them too.

PRIEST
... Body to the ground... Earth to
earth... Ashes to ashes and dust to
dust...

0145. EXT./INT, - GERHARD BRANDT'S HOUSE. WASHINGTON DC. -
DAY - CONTINUOUS

Ruben leaves his car in front of his father's house and walks inside.

RUBEN BRANDT (V.O.)
I went back to his house. I hadn't
been to his lab in years. All my
childhood memories suddenly hit me.

When Ruben enters the film lab, he sees himself as a child, sitting by a film projector. YOUNG RUBEN (5) is with his father, GERHARD BRANDT (40).

YOUNG RUBEN
Daddy, can I go outside and play
with the snails?

GERHARD BRANDT
No, Ruben. Maybe later. This time
is our cartoon time.

YOUNG RUBEN
(sobbing)
But Daddy, please!

GERHARD BRANDT
 Ruben, men don't cry!

The past disappears. Ruben Brandt approaches the projector and hits play.

FLASHBACK ENDS

0150. INT. - PRACTICE OF PROFESSOR WALDEN. WALDEN SOUL SPA. VIPAVA VALLEY. SLOVENIA - DAY

RUBEN BRANDT
 It was Rusalocka. My favorite cartoon.

PROFESSOR WALDEN
 Ah, the Little Mermaid.

RUBEN BRANDT
 But for some reason I couldn't watch it. I felt anxious and I had to escape.

PROFESSOR WALDEN
 Remember the Sea Witch? Do you think she has any connection to your next visit, to Botticelli's Venus?

RUBEN BRANDT
 I don't want to talk about that.

PROFESSOR WALDEN
 (angry)
 Ruben, look at me! If you don't let me help you, you're going to kill yourself! Or someone else...

FLASHBACK TO:

0160. INT. - THE UFFIZI GALLERY. FLORENCE. ITALY - DAY

RUBEN BRANDT (V.O.)
 When I entered the room, she was already waiting for me...

At first, the scene is almost idyllic. The painting comes to life, Venus caresses Ruben with her hair, but suddenly, the scene turns into a nightmare as the hair turns into tentacles of an octopus, dragging Ruben underwater, trying to drown and devour him. He stabs the Octopus' eyes with his finger. Ruben barely makes his escape.

FLASHBACK ENDS

0170. EXT. - RESTAURANT. THE POLYART CLINIC. DORNBERK.
SLOVENIA - EVENING

Mimi, Bye-Bye Joe, Fernando and Membrano Bruno enjoy dinner at a restaurant by the lake. Ruben's recorder is on the table.

FERNANDO

... and I bet Doc's voice recorder belonged to Sigmund Freud!

The guys laugh, Mimi just smiles.

MIMI

Get serious, guys! Don't you want to help him?

BYE-BYE JOE

But what can we do about it?

MEMBRANO BRUNO

I feel like you already have a plan.

MIMI

Yes. As a matter of fact, I do. And it involves all of you.

BYE-BYE JOE

But there's only one thing that we're any good at.

MIMI

Exactly!

FERNANDO

Doc is a tipo simpatico. But what's in it for us?

MIMI

Don't you want to know if your therapy is working?

MEMBRANO BRUNO

Let's check it out!

They clink their glasses.

0180. EXT. - RIVER SEINE. PARIS. FRANCE - AFTERNOON

Mimi, Fernando, Bye-Bye Joe and Membrano Bruno are on a boat on the river Seine in Paris.

FERNANDO

Guys... Cameras and alarm system are prepped.

BYE-BYE JOE
 (high fiving each other)
 Great stuff, Fernando, I'm
 impressed!

Bye-Bye Joe shakes a bronze spray bottle.

MIMI
 Don't forget, Joe! Statues don't
 speak.

BYE-BYE JOE
 (murmuring)
 Yeah, yeah... I got it. Statues
 don't speak, thanks...

CUT TO:

EXT. - MUSEE D'ORSAY. PARIS. FRANCE - LATE AFTERNOON

Bye-Bye Joe and Membrano Bruno stand in front of Musée
 d'Orsay. They move towards entrance "A."

BYE-BYE JOE
 And your mother is... normal?

MEMBRANO BRUNO
 What do you mean normal?

BYE-BYE JOE
 Well, I-I mean, is she three-
 dimensional?

Bye-Bye Joe and Membrano Bruno approach the counter.

MEMBRANO BRUNO
 Yeah, she is three-dimensional.
 (to the cashier, forming a
 "V" with his fingers)
 Deux billets, s'il vous plaît.
 (Two tickets, please.)

The CASHIER (45) lifts her hand and forms a "V" with her
 fingers as well.

CASHIER
 Deux?
 (Two?)

MEMBRANO BRUNO
 (again making a "V")
 Deux.
 (Two.)

CASHIER
 Oui, Monsieur.
 (Okay, Sir.)

BYE-BYE JOE
Your French is really good. Is your
mother French?

Membrano Bruno looks at him.

0185. INT. - MUSÉE D'ORSAY. PARIS. FRANCE. - EARLY EVENING

Bye-Bye Joe enters the toilet, takes off his clothes and covers himself with bronze paint.

A minute later Bye-Bye Joe freezes himself at the exhibition hall in the pose of Rodin's "The Thinker".

CUT TO:

Visitors are walking in the hall. George and Margaret are among them. They look at Bye-Bye Joe.

MARGARET
Oh George, he doesn't really look
like he's thinking that hard.

GEORGE
Nah...

MARGARET
I reckon you look smarter than
that.

GEORGE
I look smarter than that when I
look in the mirror in the morning!

GEORGE (CONT'D)
I mean he's all muscle, no
brains... So overrated, this
statue.! Come on, let's get the
hell out of here!

Bye-Bye Joe doesn't move, but whispers.

BYE-BYE JOE
(murmuring)
Mmmm... All fat, no brains.

Margaret turns back. For a second, she think she has heard something.

CUT TO:

Membrano Bruno hides behind a painting. The SPEAKER (38) warns the visitors to leave the building, because the museum closes soon.

SPEAKER

Dear Visitors, in 10 minutes Musée d'Orsay will be closed. We hope you enjoyed your visit. Please be so kind as to go to the nearest exit.

SPEAKER (CONT'D)

(In French)

Maintenant!
(Right now!)

The museum closes, the lights go off. Membrano comes out from behind a painting and walks to Bye-Bye Joe. Bye-Bye Joe gets off the pedestal as Membrano hands him the clothes. They walk towards Manet's Olympia.

BYE-BYE JOE

Listen man... I've been thinking.
If your mother is three-dimensional, then what is your father like?

MEMBRANO BRUNO

He is a one-dimensional guy.

BYE-BYE JOE

What? He's... a dot?

They cut the painting out of the frame.

MEMBRANO BRUNO

What are you talking about, Bye-Bye Joe? He isn't a dot, he is a line!
He is a tall guy.

Bye-Bye Joe rolls up the canvas.

BYE-BYE JOE

Whoa... I wouldn't mind her in my dreams!

CUT TO:

EXT. - MUSÉE D'ORSAY. PARIS. FRANCE - EVENING

Fernando and Mimi are in front of Musée d'Orsay. Fernando watches Membrano Bruno and Bye-Bye Joe through the security cameras, while a painter paints a portrait of Mimi.

Bye-Bye Joe and Membrano walk out of the museum with the canvas. Fernando leaves his light signature of 3 eyes on the wall of the museum.

0190. INT. - COLD WAR BAR. WASHINGTON DC. THE UNITED STATES - NIGHT

John Cooper and Kris Barutanski watch the news in the Cold War Bar.

BREAKING NEWS III.

Breaking News! Paris, Musée d'Orsay: the famous masterpiece Olympia by Edouard Manet has been stolen. French authorities are still unsure how the burglars entered the museum or how they disabled the security cameras. The museum has offered a 100 thousand euro reward for information leading to the apprehension of the robbers.

Kris Barutanski takes his special trident-knife out from his pocket and cuts a new cigar.

KRIS BARUTANSKI

Huh...

JOHN COOPER

A long time ago Gerhard told me that Napoleon III the moment he saw the painting, personally cut up Olympia with his sabre.

KRIS BARUTANSKI

But I'm sure he took care not to harm the cat..

They both laugh.

0200. INT. - MIKE KOWALSKI'S APARTMENT. WASHINGTON DC. THE UNITED STATES - MORNING

Kowalski arrives home when his phone rings.

MARINA

(into the phone)

Ciao Mike!

CUT TO:

INT. - VIAREGGIO CIRCUS. ROME. ITALY - LATE AFTERNOON

Marina passes by practicing performers in Viareggio Circus.

INTERCUT MARINA/MIKE KOWALSKI

MIKE KOWALSKI

Ciao Marina! What do you have for me?

MARINA

Your mystery woman, Mimi...

Kowalski is all ears.

MARINA (CONT'D)

She worked for three years at the Viareggio Circus in Roma. Acrobat, the best around. They kept her on even though she was a kleptomaniac.

MIKE KOWALSKI

(thinking)

Kleptomaniac? That's why she took the fan!

MARINA

And she left a year ago.

MIKE KOWALSKI

To put her illness to better use.

MARINA

I'm sending you a copy of her poster.

MIKE KOWALSKI

Thank you, Marina. Great job.

MARINA

I know. You owe me some serious dinner.

MIKE KOWALSKI

And dessert.

MARINA

Such a ladies' man.

She hangs up.

MIKE KOWALSKI

So that's Mimi!

Kowalski looks at the photo Marina sent him on the phone. He zooms in the picture and recognizes Mimi's face. He takes a long look at it, then strikes the screen of the phone, like he is caressing Mimi.

He suddenly receives a text message from Christophe Bouleve: *"We need your help to find the Olympia. Come to Paris ASAP."*

0210.INT. - MUSEE D'ORSAY. PARIS. FRANCE - DAY

Mike Kowalski talks to FRANCOIS (40), the museum's head of security.

MIKE KOWALSKI
And you went over last night's
security tapes, I presume?

FRANCOIS
Oui, the cameras were frozen.

MIKE KOWALSKI
Merci, Francois! I'd like to see
the archive tapes one month back!

CUT TO:

INT. - MUSEE D'ORSAY. PARIS. FRANCE - DAY

Kowalski fast-forwards through the tapes; visitors come and go. Suddenly, the recording shows a person jumping back and forth, waving his arms. Kowalski rewinds the video and runs it at normal speed.

MIKE KOWALSKI
Whoa, what's he doing?

Now we can clearly see a group of tourists. One of them scratches his own face.

MIKE KOWALSKI (CONT'D)
Oh, he is bleeding.
Hm... performance art?

0220. INT. - THE POLYART CLINIC. DORNBERK. SLOVENIA - MORNING

SEEN ON THE SCREEN: *I fear that my auditory, visual and tactile hallucinations may be the early signs of acute schizophrenia.*

Ruben Brandt lays on a chair, typing on his laptop. His face is full of scratches, his arm is covered with purple and blue marks and bruises.

Mimi, Membrano, Bye-Bye Joe and Fernando knock on Ruben's door.

RUBEN BRANDT
Not now! I'm busy!

Mimi enters the room, the others stay at the door.

RUBEN BRANDT (CONT'D)
Not now!

MIMI
Close your eyes, Doc! We've got a
surprise for you.

Ruben just stares at her.

RUBEN BRANDT

Mimi...

MIMI

Please!

Ruben takes a deep breath and closes his eyes.

MIMI (CONT'D)

Bye-Bye Joe, give me a hand!

OFF CAMERA:

Mimi and Bye-Bye Joe roll out the painting from the canvas.

ON CAMERA:

Ruben opens his eyes. A drop of sweat begins to pour down his face.

RUBEN BRANDT

Wow, nice painting.

He slowly gets up and walks toward the painting. The whole gang is inside.

Everyone laughs with relief.

MIMI

Ha-ha! See, Doc? Possess your problems to conquer them.

0230. NIGHTMARE - INT. - RUBEN BRANDT'S CABINET - EARLY MORNING

Ruben is reading a book when the doorbell rings. Ruben gets up and opens the door. A POSTMAN (40) is standing outside.

POSTMAN

(In German)

Guten Morgen! Ein moment, bitte!

(Good Morning! One moment, please!)

The postman opens his mouth, and a huge sheet of identical postage stamps starts to emerge from his mouth. Ruben's face is on the stamps.

RUBEN BRANDT

I...

Using these moist stamps, the postman wraps up Ruben's body. He uses a marker to write the address on his face.

POSTMAN

Sh!

The postman lifts Ruben up and throws him over his shoulder.

POSTMAN (CONT'D)
 (In German)
 Hoppla! Wir leben!
 (Hoppla, we're alive!)

He skillfully throws Ruben into the mail van, shutting the doors behind him.

The ride is wild, and Ruben's body flung left and right. The van finally stops, and reverses into place.

The doors open, and two men in jumpsuits drag Ruben out, throwing him onto a treadmill and taking the suitcases on the plane.

CUT TO:

NIGHTMARE - INT. PLANE - EARLY MORNING

A suitcase is thrown next to Ruben. Its label swings steadily, slowly hypnotizing him.

0240. NIGHTMARE - INT./EXT. - STADIUM - NOON

The next minute he dreams of climbing the steps of a huge temple. At the entrance, two stone Atlases hold an even bigger stone globe with the constellations drawn on them. Ruben is smaller than their smallest toe, and needs time to pass by their huge feet and enter a marble hall. The stands are full, and Ruben is surprised that several hundred thousand people sit there in complete silence, all watching him.

Suddenly, far away, he notices a raven-haired young man in a red shirt. The young man stands with his feet apart with hands down, looking straight at Ruben as he approaches. Ruben is confused, he doesn't understand what's going on. He can make out a cowboy belt on the young man (*Andy Warhol's Elvis I and II (25)*), with a holstered gun. Ruben stops.

DOUBLE ELVIS
 Oh, you are just in time, Ruben!

Like thunder striking through the opening in the marble roof, the chanting of a hundred thousand people echoes.

SPECTATORS
 Gun fight! Gun fight! Gun fight!

Ruben is confused, his eyesight goes blurry, and it seems to him as if the young man has just doubled.

DOUBLE ELVIS
 What are you waiting for? Draw!

RUBEN BRANDT
Draw what? I don't have a gun.

DOUBLE ELVIS
(smiling)
Oh, but you do... And not only one.

Ruben Brandt looks down and sees that he's carrying a belt with two holsters, gun handles sticking out of them.

RUBEN BRANDT
But...

Again, a sound like thunder strikes through the marble roof.

SPECTATORS
(shouting)
Draw!
Gun fight! Gun fight! Gun fight!

The entire hall spins around Ruben's head. Now he sees the double figured man as three figures in a red shirt. A moment later, eight identical young men stand in front of Ruben, then eleven. He draws the right-hand gun, but can feel bullets from eleven guns slamming into his flash.

RUBEN BRANDT
(shouting)
Nooooo...

0250. NIGHTMARE - INT./EXT. - PLANE - DAY

Suddenly, he realizes that someone is poking him. Ruben wakes up and opens his eyes. Above him stands a strange bearded POSTMAN (*Van Gogh's Portrait of the Postman Joseph Roulin*) (47) in an ancient uniform, as if he just stumbled there from the 19th century.

VAN GOGH'S POSTMAN
Wake up, wake up, Monsieur Brandt!
It seems like you have a nightmare!

RUBEN BRANDT
Where are we?

VAN GOGH'S POSTMAN
In an airplane, Monsieur Brandt.
(indicating the address on
Ruben's face)
We're flying to Arles. That's where
you've been sent.

He takes out a pocket watch and opens the lid. He's whistling the nursery rhyme *Sur le pont d'Avignon*. He closes the lid and puts the watch back to his pocket.

VAN GOGH'S POSTMAN (CONT'D)
It's time! We are over Arles now.

He gets up and opens the door of the airplane. The postman has to shout to overcome the horrible noise of the wind.

RUBEN BRANDT
(shouting)
Hey! What are you doing?

The postman smiles, lifts Ruben in the air, throws him over his own shoulder and moves towards the door.

VAN GOGH'S POSTMAN
Don't be afraid, Monsieur Brandt!
You've been sent to my address.

RUBEN BRANDT
(horrified)
Are you crazy? Put me down!

VAN GOGH'S POSTMAN
These are the rules: if the address
is legible, the parcel must be
delivered, Monsieur Brandt!

With Ruben on his shoulder, he leaps into the abyss.

RUBEN BRANDT
(shouts)
Noooooooooo!

0260. INT.- RUBEN BRANDT'S CABINET. THE POLYART CLINIC.
DORNBERK. SLOVENIA - MORNING

Ruben wakes up on the floor of his cabinet, his feet trapped in the arms of his jacket. His scratches and bruises are still visible. He untangles himself and goes out to the terrace. He sees Mimi. Mimi sits in a lotus position in the garden of the clinic. He starts walking towards her, while she is finishing her yoga session. She notices Ruben and already knows something is wrong.

MIMI
What happened, Doc?
You look like a man who wants
something.

RUBEN BRANDT
Van Gogh's Postman and Warhol's
Double Elvis.

MIMI
Both?

RUBEN BRANDT
No. I need all 13 paintings that
are tormenting me.
(MORE)

RUBEN BRANDT (CONT'D)

If you're willing to help, we should all move to my villa on the island of Biševo.

Mimi doesn't get it.

RUBEN BRANDT (CONT'D)

It's in the Adriatic. The airport in Rome isn't far away.

MIMI

Sure, Doc. Let's have a party.

0270. MONTAGE - EXT./INT. - VARIOUS - DAY/NIGHT

Membrano Bruno, Bye-Bye Joe, Fernando, Mimi and Ruben are on a mission to collect all the paintings that haunt Ruben.

They enter the Hermitage Museum in St. Petersburg. Fernando freezes the CCTV, while Bye-Bye Joe distracts the exhibition room guard. After a successful mission they put *Gauguin's* painting on the wall in Biševo, right next to *Manet's OLYMPIA*.

Afterwards they steal *Picasso's WOMAN WITH A BOOK* from Niterói Contemporary Art Museum in Rio de Janeiro.

The gang is on the board of a plane, travelling back to Biševo.

FLIGHT ATTENDANT

(with a strong French accent)

Peanut or le bonbon?

MEMBRANO BRUNO

Both, my dear!

They enter a private collection in New York.

CHAIN SMOKER

Sooner or later, everyone stops (coughs) smoking!

The gang steals *THE TREACHERY OF IMAGES* by René Magritte.

The next stop is Florence to get *VENUS OF URBINO* by Titian.

BYE-BYE JOE

(lights the painting with a pocket lamp)

Wow, nice body!

They cut it from its frame.

The gang and Ruben are in Zurich. While walking, they pass by Cabaret Voltaire and the house where once Lenin lived.

BYE-BYE JOE (CONT'D)

Hey, look! I didn't know Lenin was
the Führer! I thought it was the
other guy!

A worker stands in a printing house and holds an issue of The Sun. The cover says "Collector Strikes Again".

As last, they steal *Velázquez's INFANTA MARGARITA* from The Fine Arts Museum in Budapest. After hanging the painting in Biševo, they all sit around the table, having fun.

FERNANDO

... and he said: I don't wanna be
Little Red Riding Hood!

They all laugh.

0280. INT. - HOMESTEAD IN VOJVODINA. SERBIA - DAY

The housewife, ARANKA (68) spreads a dough with a rolling pin, while FRICI (70) the man of the house is sipping some wine. Their GRANDDAUGHTER (14) stands right next to them. The television is on.

BREAKING NEWS IV.

Our top story tonight: the so-called Collector strikes again. After Paris, Budapest, Rio, Florence, St. Petersburg and Sidney, the serial art robbers have hit New York's Guggenheim Museum... At present, the estimated value of stolen masterpieces has reached two billion dollars!

0290. INT. - VINCENZO'S OFFICE. NEW YORK. THE UNITED STATES - DAY

Vincenzo Delangelo watches the television with his three mafiosos: MALAPARTE (30), GIUSEPPE (28) and FORTUNATO (24).

BREAKING NEWS IV.

The Chicago-based Union Cartel Insurance Company has raised the reward for capturing the so-called Collector to 20 million dollars!

VINCENZO DELANGELLO

Porca miseria! 20 million! Huh! For that kind of money, we have to screw around with drugs and the police for two years. Ah well, it's my fault.

(MORE)

VINCENZO DELANGELLO (CONT'D)

I simply never thought you could live off art. My grandpa used to say: Vincenzo, stick to drugs and prostitution, you know, a man can make an honest living there. Huh! Ah-ah! No more! We should enter this fucking field of art!

AWARENESS AD IN THE TV
Domestic violence in Hollywood films made between 1930's and the mid-eighties was usually displayed as a show of masculinity, or even romanticized. Well known examples of such films are "My Baby Left Me," "Kiss Me Gently," "The Barber of Blitvia," "Hairdresser In My Bathroom" and the "Granadian Cat" from 1929.

VINCENZO DELANGELLO

Ah, we need more information. Giuseppe, call Boris!

0300. INT. - COLD WAR BAR. WASHINGTON DC. THE UNITED STATES - EVENING

BORIS (40) is on the phone at the Cold War Bar.

BORIS

(talking to the phone)

Yes, of course Giuseppe, I'll do my best. But you know my price...

0310. EXT. - RUBEN BRANDT'S VILLA. THE ISLAND OF BIŠEVO. CROATIA - DAY

Idyllic sea landscape. Mimi, Fernando, Bye-Bye Joe and Membrano attend a group therapy with Ruben next to the villa on the island of Biševo.

Mimi paints a bird.

MIMI

(turns to Ruben)

Ha-ha! Come on, Doc! You're exaggerating!

RUBEN BRANDT

No, Mimi! I'm serious. You're getting closer every day!

MIMI

(smiling)

I feel it too.

MIMI (CONT'D)
So, Doc. What's the next job?

RUBEN BRANDT
The Uffizi, Florence.

CUT TO:

0320. EXT. - STREETS OF FLORENCE. FLORENCE. ITALY - AFTERNOON
The gang looks over Florence from the top of a hill.

BREAKING NEWS. TV SCREEN - EVENING

BREAKING NEWS V.
(IN ENGLISH)
Breaking News! A few minutes after
midnight, thousands of tourists on
the streets of Florence, Italy,
noticed strange strobe lights
coming from the Uffizi Gallery.

CUT TO:

BREAKING NEWS VI.
(IN BLITVANSKI)
... da police intrate di galeta da
Ufici etrovate njente di famote
Botticelli Venusa solo di fremate.
(...made the police enter the
building immediately, just to
discover the empty frame of
Botticelli's Venus.)

CUT TO:

EXT. - PIAZZA DELLA SIGNORIA. FLORENCE. ITALY - DAY

Marina and Mike Kowalski, followed by two dalmatians, walk
through Piazza Della Signoria. Mike shows a CCTV footage to
Marina.

MIKE KOWALSKI
Someone erased last night's
security footage from the Uffizi.
However, I checked through the
archives... and look!
(he plays the footage)
Remember the guy who went crazy in
front of Olympia?

Marina recognizes the guy on the surveillance footage.

MARINA

The performance artist?

MIKE KOWALSKI

One and the same!

EXT. - LA PIOVRA TRATTORIA. FLORENCE. ITALY - CONTINUOUS

They arrive at La Piovra Trattoria.

MARINA

Angelo, Diavolo! Sit!

MARINA (CONT'D)

So, if you slow down the strobe light from the Uffizi, it repeats a message in Morse code.

MIKE KOWALSKI

Hm.

MARINA

(points at her eyes)

Eye, eye, eye.

MIKE KOWALSKI

Uhuh! Like the 3 eyes on the Musée d'Orsay!

0330. EXT./INT. - STREETS OF CHICAGO. THE UNITED STATES - DAY

Ruben is walking down the streets of Chicago. He suddenly stops in front of a bar because he sees a snail on the shoulder of a man sitting inside. His eyes are fixed on the man in the hat, who turns his back on him.

The man suddenly turns around and Ruben realizes that his face is covered with white cotton gauze. THE FACELESS MAN (35) starts firing at Ruben. The window of the bar shatters. The man leaps out through the broken glass and starts to chase Ruben. Ruben is running towards an empty tram that seems to be waiting for him.

With his last ounce of strength, Ruben manages to jump through the rear tram doors.

The Faceless Man runs at full speed, but the door suddenly closes right in front of him. Ruben can see the thick glass stained red from the impact. The tram gets going and the Faceless Man falls to the pavement.

TRAM ANNOUNCER

(in Italian)

Il proseguimento per Catania é in arrivo sul primo binario.

(MORE)

TRAM ANNOUNCER (CONT'D)

Locale per Catania é in arrivo sul primo binario.

(The connection to Catania is arriving on platform 1. The local train to Catania is arriving on platform 1.)

Ruben sighs with relief. The tram accelerates. Suddenly, the Faceless Man grabs Ruben from behind and holds a gun to Ruben's throat.

0340. EXT. - RUBEN BRANDT'S VILLA. THE ISLAND OF BIŠEVO. CROATIA - DAY

Ruben wakes up in panic, breathing heavily. He lies by the swimming pool. A bottle is pressed against his neck. He is surrounded by the rest of the gang who are enjoying themselves.

Mimi looks at Ruben and sees that something is wrong.

MIMI

Doc? Who attacked you?

The others gather around Ruben.

RUBEN BRANDT

The guy from Hopper's Nighthawks.

MIMI

Well, let's go to Chicago!

0350. EXT. - UNION CARTEL HQ. HANCOCK CENTER. CHICAGO. THE UNITED STATES - DAY

Boris washes a huge glass window on the Union Cartel HQ on a high floor.

BORIS

(singing in Russian)

Poust vzeqda boudyit solnse,
 Poust vzeqda boudyit nieba,
 Poust vzeqda boudyit mama,
 Poust vzeqda boudou ya!
 (May there always be sunshine,
 May there always be blue skies,
 May there always be mommy,
 May there always be me!)

Through the cleaned section, he sees a long table in the hall of the Union Cartel HQ, where the Board of Directors sit with Mike Kowalski.

BORIS (CONT'D)

Opa! Kowalski is already speaking!

He removes a small device from his pocket: a round membrane which he sticks to the cleaned glass. He continues to clean.

CUT TO:

INT. - UNION CARTEL HQ. HANCOCK CENTER. CHICAGO. THE UNITED STATES - DAY

The president of the cartel, GARRET GRAHAM (70), is sitting at the head of the table.

MIKE KOWALSKI

If we don't crack this case soon, we'll never see those paintings again.

GARRET GRAHAM

Is this why we're paying you so much?

MIKE KOWALSKI

With all due respect, Mr. Graham, we are dealing with a collector here and not a serial thief. He is taking paintings which couldn't be sold. Not even on the black market.

GARRET GRAHAM

Mr. Kowalski, I've been in this business for 45 years and I can tell you that in 6 months someone will put Olympia up for sale in South Blitvia.

MIKE KOWALSKI

No. Someone is building a collection. As a collector myself, I understand how they think. Once the collection is complete, he or she will stop.

GARRET GRAHAM

You follow your instincts and we will follow our experience. We are raising the reward to a 100 million dollars!

CUT TO:

EXT. - UNION CARTEL HQ. HANCOCK CENTER. CHICAGO. THE UNITED STATES - DAY

Boris cannot believe his ears.

BORIS
 Chort poberi, a 100 million! I must
 call Vincenzo!

0360. INT. - O'HARE INTERNATIONAL AIRPORT. CHICAGO. THE
 UNITED STATES - DAY - CONTINUOUS

AIRPORT ANNOUNCER I.
 This is the final boarding call,
 flight 87B to Rome, gate four!
 Please proceed to gate four
 immediately.

Mike Kowalski sits by the glass window of the bar. He enjoys a glass of whiskey and watches the passengers walking through the hallway. Suddenly, he notices Mimi in the company of a couple of people. She winks at him. Kowalski gets up and runs out of the bar to catch her, but Mimi and her companions are already gone.

Mimi carries a tube with Hopper's canvas. On their way she notices poster tubes in a basket outside a shop. She steals a yellow one and gives the tube with Hopper's painting to Bye-Bye Joe.

MIMI
 (points him towards a
 Fedex shop)
 Bye-Bye Joe, send it to Hotel
 Bellevue!

BYE-BYE JOE
 Aha!

Kowalski runs back and forth, but fails to locate her. Mimi and the gang take the escalator to the ground floor.

MIMI
 (turns to Ruben)
 Ruben, Kowalski recognized me, you
 can't come to Rome with us!

Meanwhile, Kowalski sees a breaking news coverage on a big screen at the hall. Hopper's Nighthawks has been stolen. Suddenly, he notices Mimi, already outside, on the steps of a plane. Mimi waves at him with a yellow tube.

Kowalski whips out his phone.

CUT TO:

INT. - MARINA'S APARTMENT. ROME. ITALY - NIGHT

Marina lays on the couch in her luxurious apartment.
 Her two dalmatians are around her.

INTERCUT MIKE KOWALSKI/MARINA

MIKE KOWALSKI

Ciao Marina, did you hear?

MARINA

Yes, I did. Hopper!

MIKE KOWALSKI

We can get the painting now.
Listen, tomorrow morning flight 87B
from Chicago will be landing in
Rome, 7:15 your time.
The picture is in a yellow tube
with Mimi.

MARINA

(suprised)

Our Mimi? Is she the Collector?

MIKE KOWALSKI

She's connected. And she's not
alone.

MARINA

Okay, Mike. I'll organize a welcome
party!

0370. INT. - FIUMICINO AIRPORT. ROME. ITALY.- MORNING

Passengers from the flight from Chicago are coming out from
the airport. Mimi with the tube in her hands, Bye-Bye Joe,
Membrano Bruno and Fernando are among them. They walk towards
the exit. Marina is hiding behind a pillar and watches them.

MARINA

(In Italian)

Sono quattro. La donna ha il
rotolo.

(There's four of them. The woman
has the tube.)

AIRPORT ANNOUNCER II.

Good afternoon passengers. This is
the pre-boarding announcement for
flight 25B to Budapest...

Suddenly, a dozen commandos leap from the top floor onto Mimi
and the gang. The commandos are roughly pushing them up
against the wall. The CHIEF OF POLICE (50) is amongst them.

CHIEF OF POLICE

(In Italian)

Un passo indietro!

(Step back!)

0380. INT. - VINCENZO'S OFFICE. NEW YORK. THE UNITED STATES -
NIGHT

SEEN ON THE TV:

The Cobra Commandos take the tube from Mimi. The press surround the commandos and the gang by the wall, flashing their cameras.

NEWS CORRESPONDENT

At this very moment, they are opening the tube containing the stolen Hopper, the Nighthawks.

CHIEF OF POLICE

(In Italian)

Tenente, fammi vedere il quadro!
(Lieutenant, let me see the painting!)

NEWS CORRESPONDENT

This is clearly the end of the Collector's short-lived career.

Vincenzo and the three mafiosos are watching the news.

It seems that the Cobra Commandos caught the collectors. Vincenzo is angry that they didn't know about this.

VINCENZO DELANGELLO

(as he sweeps things from his desk)

Damn! What do we pay Boris for?

The lieutenant rolls out the painting which contains a poster of a cat and a mouse. Suddenly, everyone bursts out laughing.

Vincenzo is relieved. Stupid police.

VINCENZO DELANGELLO (CONT'D)

Ha-ha-ha!

NEWS CORRESPONDENT

What an epic failure for the Roman Police Department!

Suddenly, Giuseppe recognizes the woman on the news.

GIUSEPPE

B-b-b-boss, look!

VINCENZO DELANGELLO

Porca puttana! That's Mimi!

Mimi poses with the poster for the press.

NEWS CORRESPONDENT

Instead of reclaiming a famous painting, they get a cat and mouse poster!

CUT TO:

INT. - MIKE KOWALSKI'S APARTMENT. WASHINGTON DC. THE UNITED STATES - NIGHT - SAME TIME

Kowalski watches the same Breaking News segment from the Roman airport. On the screen, Mimi is posing with the poster.

MIKE KOWALSKI
Alright, Mimi! 2:0 for you!

0410. INTERIOR. COLD WAR BAR. WASHINGTON DC. THE UNITED STATES - EVENING

John Cooper enters the Cold War Bar and he heads for his usual table. Kris Barutanski is already there. Boris is sitting at a table nearby.

KRIS BARUTANSKI
Long time no see, Cooper!

JOHN COOPER
I needed some solitude. Took my yearly trip to the mountains. Sometimes, I wonder why I come back at all.

KRIS BARUTANSKI
Ha-ha. For the booze?

Cooper nods.

JOHN COOPER
Yeah. Reasonable assumption.

Boris adjusts the volume of the TV in the background. Cooper and Barutanski turn their heads in the same direction.

BREAKING NEWS VIII.
Who is the mysterious Collector?
Let's review now the entire catalogue of stolen masterpieces.

KRIS BARUTANSKI
(gets up)
Ah, can't listen to this shit anymore. Enjoy catching up, Cooper.

Barutanski leaves. Cooper still watches the news.

BREAKING NEWS VIII.
 Hopper, Botticelli, Velázquez,
 Magritte, Picasso, Gauguin,
 Manet...

A silent series of flashes about the heists plays.

Cooper's eyes are wide from excitement.

JOHN COOPER
 (to himself)
 Aha!

He dials a number.

Meanwhile, Barutanski passes by a waitress and takes two drinks from her without even asking.

KRIS BARUTANSKI
 (ironically)
 Keep the change, darling!

WAITRESS
 (ironically)
 Oh! Thanks, Kris! Generous, as
 always!

Barutanski laughs. When he gets back, Cooper is already on the phone.

Cooper doesn't notice, but Barutanski is behind him, eavesdropping on the conversation.

JOHN COOPER
 (keeping his voice low)
 I know who the Collector is. I will
 tell you the details in person.

CUT TO:

INT. - MIKE KOWALSKI'S APARTMENT. WASHINGTON DC. THE UNITED STATES - EVENING

Mike Kowalski is amazed, he cannot even react.

INTERCUT JOHN COOPER/MIKE KOWALSKI

JOHN COOPER
 So please, meet me.
 This evening, my place, at 7:30.
 124 Penn Street South East.

MIKE KOWALSKI
 Okay Mr. Cooper. See you soon!

CUT TO:

INT. - MARINA'S OFFICE. ROME. ITALY - NIGHT

Marina picks up the phone in the office.

MARINA

Hey, Mike!

INTERCUT MIKE KOWALSKI/MARINA

MIKE KOWALSKI

Ciao Marina! Could you look up a name for me please?
John Cooper, 124 Penn Street, South East. Washington DC.

CUT TO:

INT. COLD WAR BAR. WASHINGTON DC. THE UNITED STATES - EVENING

John Cooper is about to leave.

KRIS BARUTANSKI

(holds two drinks)

Wait, Cooper. What about our drink?

JOHN COOPER

Gotta hurry.

KRIS BARUTANSKI

Yeah, I overheard you! Come on!
Won't you help out an old friend?

JOHN COOPER

Acquaintance.

KRIS BARUTANSKI

Look, you don't want to do this alone, huh? We'll split the money. Fifty-fifty. Just tell me who the Collector is!

JOHN COOPER

That's... It's not his fault. I'd never betray my friends.

KRIS BARUTANSKI

Friends?

JOHN COOPER

Now, if you'll excuse me.

Cooper gets up and leaves Barutanski.

0420. EXT./INT. JOHN COOPER'S HOUSE, WASHINGTON D.C. THE
UNITED STATES - EVENING

Kowalski steps out of the car and approaches the house. On the small porch table he notices an ashtray with a lit cigarette. He rings the doorbell, but no one answers. When he tries to knock on the door, he sees that it is open.

MIKE KOWALSKI
Mr. Cooper! Mr. Cooper!

MIKE KOWALSKI (CONT'D)
Mr. Cooper?

Kowalski slowly enters the kitchen. He is startled by the sudden whistle of steam from the coffee maker, and steps on a pair of large black glasses. Then he notices a pool of blood spreading across the floor behind the table. He whips his gun out. He finds Cooper, tied to an overturned chair, with a stabbed chest. Kowalski checks Cooper's pulse. He is dead.

He goes through the house, room by room, until he arrives to the home office. He looks around, when suddenly a cat appears on the window sill. The cat jumps on a bookshelf. Kowalski goes closer to take a look at the books.

MIKE KOWALSKI (CONT'D)
Yesterday's Spy, Perfect Spy, An
American Spy...
(going through the books)
Enjoying Art!

He opens the book - it is full of well-known paintings. He finds a dedication: *To my friend and colleague, to commemorate our successful work together, with love, Gerhard Brandt.* He calls Marina.

CUT TO:

INT. MARINA'S APARTMENT. ROME. ITALY - MORNING

Marina is reading a book by an ancient Roman swimming pool when her phone rings. She answers.

INTERCUT MARINA/MIKE KOWALSKI

MARINA
Hey, Mike!

MIKE KOWALSKI
Ciao, Marina! Can you look up
another name for me, please -
Gerhard Brandt, B - R - A - N - D -
T, former CIA Agent?

MARINA

Just a second, Mike.
(she types on the
keyboard)
Hello, you there?

MIKE KOWALSKI

Of course!

MARINA

Okay, Gerhard Brandt, born in
Berlin 1938, grew up in East
Berlin. Former Stasi colonel,
expert in psychotechnics.

MIKE KOWALSKI

Psychotechnics?

MARINA

Practical applications of
psychology.

MIKE KOWALSKI

Like political propaganda?

MARINA

Smart boy. With help from the CIA,
in 1967 he moved with his wife
Helga and two-year old son Ruben to
Washington D.C.

MIKE KOWALSKI

What did he do for the CIA?

MARINA

Experiments with subliminal
perception for the Special
Activities Division, where John
Cooper worked too. His wife died in
a car accident in 1975. And...
here, an obituary: he died of a
heart attack one month ago.

MIKE KOWALSKI

Last known address?

MARINA

842 Bladensburg Road.

MIKE KOWALSKI

Thanks. Call the cops to Cooper's
house.

MARINA

Okay. What's the crime?

MIKE KOWALSKI

Murder.

Kowalski leaves the room. Barutanski climbs down from a cupboard above the door.

0430. EXTERIOR. STREETS OF WASHINGTON. WASHINGTON DC. - NIGHT

Kowalski gets into his car while Boris is watching him from behind.

BORIS
(in Russian)
Tak, nu chto, Kovalskiy, poehali!
(What's up, Kowalski? We
are going!)

Barutanski gets in his car and follows Kowalski. Boris is after both of them. Barutanski looks in to rear window and sees Boris, so he decides to take a short cut.

KRIS BARUTANSKI
Huh?

KRIS BARUTANSKI (CONT'D)
Ah, so you wanna play...

Boris tries to catch up with him, but after a sharp turn he crashes into a pylon.

Barutanski speeds up on the road in the opposite direction.

KRIS BARUTANSKI (CONT'D)
Bring it on! Ha-ha-ha-ha! Come on!

When Kowalski arrives to Gerhard Brandt's house, Barutanski's car is already parked in the shadow.

0440. INTERIOR. THE HOME OF GERHARD BRANDT. WASHINGTON DC. THE UNITED STATES. - NIGHT

Kowalski goes up to the entrance of Gerhard Brandt's house. He pauses for a second and sees that a cat is staring at him from the distance. He breaks the lock and enters the hallway illuminated by streetlights. The wall is covered with several posters from different neuroscience congresses. He follows the posters that lead him downstairs to the cellar. He enters Gerhard's lab.

A 16 mm Siemens projector is on the desk. He presses play and it starts screening an animated cartoon for kids.

ANIMATED CARTOON CROWD
Gun fight, gun fight, gun fight!

ANIMATED CARTOON I.

I don't want a gun fight, Tom is my friend!

He stops the projector.

MIKE KOWALSKI

Hey, hey, hey!

He continues to roll the tape manually.

MIKE KOWALSKI (CONT'D)

Andy Warhol's Elvis?

ANIMATED CARTOON II.

John, it's just a game.

He rolls out the film and starts checking the frames one by one under the light of the street lamps. He runs through the images of the roll - but there is one different image coming after the 24th one.

MIKE KOWALSKI

Double Elvis among these kids. Kid, kid, kid, kid...

(beat)

Double Elvis again.

(beat)

1,2,3... 4,5,6... 23,24,25! Elvis again!

He goes to the box full of movie footages and takes out another one. He rolls out the film and holds the frames into the light.

MIKE KOWALSKI (CONT'D)

The Sea witch from the Little Mermaid! Sea Witch, Sea Witch, Sea Witch, Sea Witch...

MIKE KOWALSKI (CONT'D)

Botticelli's Venus?

He counts the frames.

MIKE KOWALSKI (CONT'D)

1,2,3,4... 23,24,25! Botticelli again!

Kowalski takes another film.

MIKE KOWALSKI (CONT'D)

Bremen Town Musicians!

MIKE KOWALSKI (CONT'D)

Cat, cat, cat... and the Olympia!

Kowalski's phone vibrates. He answers it.

MIKE KOWALSKI (CONT'D)
 Marina, you won't believe this! The
 Collector's identity is hidden in
 Gerhard's laboratory.

MARINA (V.O.)
 Oh my god! What did you find?

Mike drops his phone. He bends down to pick it up when he
 sees Barutanski's legs.

KRIS BARUTANSKI
 Thanks for the information!

The powerful body of Kris Barutanski descends on Kowalski.
 Kowalski jumps aside - the special trident-knife misses his
 chest but slices his forearm. Barutanski grabs Kowalski by
 the throat.

CUT TO:

EXT. - TERRACE. ROME. ITALY - DAY

Marina is dining with a young man in a restaurant.

MARINA
 Mike! Mike!

MARINA'S LOVER
 (In Italian)
 Scusa Marina, ma cosa sta
 succedendo?
 (Excuse me, Marina! What
 is going on?)

MARINA
 (In Italian)
 Non lo so. Mike sta lottando con
 qualcuno. Mi chiamera quando ha
 finito.
 (I don't know. Mike is
 fighting with someone.
 He'll call me when he is
 done.)

CUT TO:

INT. - THE HOME OF GERHARD BRANDT. WASHINGTON DC. THE UNITED
 STATES - NIGHT - CONTINUOUS

Kowalski and Barutanski start to fight for their lives. They
 accidentally push down the projector from the desk, which
 starts flashing. Barutanski picks up his trident-knife and
 throws it towards Kowalski. The knife barely misses Kowalski
 and gets stuck into the wall. Barutanski, using his secret
 weapon, a wire from a collar, tries to strangle Kowalski.

Kowalski, using his last ounce of strength, pushes Barutanski back to the wall, straight into the trident-knife. Barutanski slips down to the floor dead. The projector stops flashing.

Mike is breathing heavily and is trying to get his strength back. He collects the film rolls, puts them back into their metallic suitcase and closes the lid.

But what he finds behind leaves him speechless: the photo he sees on the shelf is the same one that he has in his apartment, with his mother holding him. Only that this is a bigger picture - on the right side of the photo, we can see Gerhard Brandt with a young boy.

MIKE KOWALSKI

Oh, my goodness!

He pulls out his cell phone and dials.

EVA KOWALSKI (O.S.)

Hey, Mikey! I just bought you a new shirt!

EVA KOWALSKI (CONT'D)

Mike?

MIKE KOWALSKI

Mom? What does the name Gerhard Brandt mean to you?

(beat)

Mom, I asked you a question!

(beat)

What does the name Gerhard Brandt mean to you?

EVA KOWALSKI (O.S.)

He was your father.

(beat)

He was a scientist, experimenting with the subconscious.

MIKE KOWALSKI

Did he use cartoons?

EVA KOWALSKI (O.S.)

Only on your half brother, Ruben. He wanted to make him a great artist. That's why Ruben had nightmares. I, I had to leave your father... to save your dreams...

0450. NIGHTMARE - EXT. - RUBEN BRANDT'S VILLA. THE ISLAND OF BIŠEVO. CROATIA - NIGHT

Ruben approaches Fernando who is sitting on a chair at the edge of a cliff, with his back turned.

RUBEN BRANDT

Fernando?

Fernando moves his shoulders a bit, but does not respond. Ruben approaches. Now he can see the right side of the man's face. It's not Fernando. Ruben gets closer, and the man turns his head. Ruben can't believe his eyes as he recognizes the painter, RENOIR (47).

RUBEN BRANDT (CONT'D)

Renoir? Pierre-Auguste Renoir?!

RENOIR

For forty years I've been discovering that the queen of all colours is the colour black, Ruben.

RUBEN BRANDT

You're different. You're a painter, Pierre-Auguste. I don't really like black.

RENOIR

You'll learn to like it.

RUBEN BRANDT

I don't want to learn to like it.

RENOIR

Come, I'll teach you to throw yourself into the blackness, like a lemming into the sea of Norway.

RUBEN BRANDT

I don't want to throw myself into the blackness!

RENOIR

(extending a hand)

Come freely, we'll jump together!
We'll disappear into the black!

RUBEN BRANDT

I don't want to disappear in the black!

RENOIR

I'll talk you into it, Ruben. Here, for a starter, have a bit of black!

Renoir suddenly grabs Ruben's head, and pulls it towards himself. He pushes his black shoe into Ruben's open mouth.

0460. INT. - RUBEN BRANDT'S VILLA. THE ISLAND OF BIŠEVO. CROATIA - DAWN

Ruben wakes up and picks up a voice recorder.

RUBEN BRANDT

(sighs)

The next painting is Bazille's
Portrait of Renoir.

0470. INT. - MUSÉE d'Orsay. PARIS. FRANCE - EVENING

With well-rehearsed moves, the team cuts the wires, removes the frame, separates the canvas and then roll Frédéric Bazille's Portrait of Renoir up.

CUT TO:

EXT. - MUSÉE D'ORSAY. PARIS. FRANCE - EVENING - CONTINUOUS

The gang walks out of the museum. They pass by Giuseppe, who waited for them outside to hand the information to Vincenzo.

GIUSEPPE

(to the phone)

They got it! M-m-m-mimi is with them. They're getting into a vintage Tatra.

VINCENZO DELANGELLO (O.S.)

I need Mimi at any cost. The rest can die!

Suddenly, police cars approach with sirens and two cars park in front of the gang's Tatra. Commandos jump out from the cars with guns in their hands. The gang is frozen. The commandos don't pay attention to them, they just run towards the museum. The gang slowly drives away with the tube.

0480. EXT. - PESCARA HIGHWAY. ITALY - DAY

Ruben and the team are on their way to Pescara, unaware of being surrounded by mafiosos.

Suddenly, a mafioso on a motorbike appears next to the car and starts to fire at them.

RUBEN BRANDT

Watch out!

BYE-BYE JOE

Damn!

Bye-Bye Joe fires back and the mafioso falls off the motorbike. Straight after, a helicopter turns up on the sky and begins to fire.

Mimi and Bye-Bye Joe shoot back. A driver of a truck crane in front of them is on the phone.

TRUCK CRANE DRIVER
Giuseppe, tell Vincenzo not to
worry, we've got this covered, OK?

He catches a glimpse of the Tatra in the rear-view mirror.

TRUCK CRANE DRIVER (CONT'D)
(singing)
Hey, hey, here comes a little
birdy, come on here to Daddy!

Right next to him, a tank truck appears. The other driver indicates that the gang is approaching.

TRUCK CRANE DRIVER (CONT'D)
Turn, turn, turn...!

The driver suddenly takes a sharp turn and the two trucks squeeze the gang's car in between. Suddenly, a crane grabs the Tatra and starts to lift up the car.

BYE-BYE JOE
Bloody hell!

BYE-BYE JOE (CONT'D)
Bloody hell! Jesus! Oh my God!

RUBEN BRANDT
Watch out!

MIMI
Joe, take the 'copter, the truck is
mine !

BYE-BYE JOE
Alright, alright, I got it!

BYE-BYE JOE (CONT'D)
Here we go!

Mimi jumps out of the car window, straight onto the crane. Bye-Bye Joe climbs out of the car, jumps out too and tries to catch the landing skid of the helicopter.

BYE-BYE JOE (CONT'D)
(shouts)
Aaaaaah!

RUBEN BRANDT
Come on, Joe! Come on!

Bye-Bye Joe hardly catches the landing skid of the helicopter and kicks a man with the machine gun straight in the face.

BYE-BYE JOE
How you doing?

Meanwhile, Mimi fights with another mafioso on the truck crane.

MAN ON THE TRUCK
Give it to me! Give it to me, baby!

The mafioso tries his best, but Mimi kicks the mafioso down.

MIMI
Haha... You big banana head!

Above them, Bye-Bye Joe kicks the machine gun guy off the board of the helicopter.

BYE-BYE JOE
Have a nice day, mate!

The machine gun guy falls of the helicopter straight into a huge billboard next to the highway.

MACHINE GUN GUY
(shouts)
Aaah!

The pilot just realizes what happened behind him.

PILOT
(stuttering)
I'm... I'm the pilot. I'm just a pilot.

Bye-Bye Joe shows him that he needs to leave.

PILOT (CONT'D)
Okay, okay, okay, okay... I know.
Just let me take a parachute. No problem. No problem. I'll jump, I'll jump. I'll jump.

The pilot jumps off the helicopter.

Mimi takes over the control of the crane and tries to take the Tatra down.

MIMI
Boys, it's time to get down!

Meanwhile, the truck driver suddenly steps on the gas pedal.

TRUCK CRANE DRIVER
Alright, let's have a party!

An overpass is approaching.

RUBEN BRANDT
Hey! We're gonna smash into the overpass!

TRUCK CRANE DRIVER

Bye-bye guys!

Mimi realizes that there is no time to take the gang down.

RUBEN BRANDT

Watch out!

Just the moment before the crane smashes into the overpass, Mimi opens the crane grab and the Tatra flies over it, landing hardly on the other side of highway. The truck with Mimi on board is still pulling behind the crashed crane. Bye-Bye Joe throws down a rope from the helicopter for Mimi.

BYE-BYE JOE

Here you go!

TRUCK CRANE DRIVER

Oh! That won't be easy, baby!

The truck crane driver suddenly takes a sharp turn, trying to prevent Mimi from catching the rope. Mimi falls off the crane, but in the last moment she manages to catch the rope.

Because of the too sharp turn, the heavy crane grab hits the tank truck. Both trucks lose control.

TANK TRUCK DRIVER

(in Scottish)

Shite!

(beat)

County buggery fucktole bumshite!

(beat)

Oh my god!

The tank truck cross turns on the highway slightly crushing into the tunnel in front of the Tatra. It cuts off the Tatra's roof, which slips in to the tunnel.

The truck crane has no time to stop and it crashes straight into the tank truck. Both explode.

Mimi and Bye-Bye Joe are in the helicopter on the other side of the tunnel and are waiting for the Tatra to come out. After a long time of uncertainty, the roofless and damaged Tatra comes out of the tunnel with the rest of the gang on board.

MIMI

Hi guys!

Finally, the highway is clear ahead of them.

CUT TO:

0490. EXT. - YACHT. THE ADRIATIC - DAY

Ruben's behind the wheel of the Deep Blue yacht.

Mimi falls asleep on the deck.

EXT./INT. - MIMI'S DREAM. - DAY

Mimi is looking at a toy on a shelf in a shop. She slowly stretches her hand towards it. Suddenly, the bird from Mimi's self-portrait appears on her hand. The bird turns her head towards Mimi, as if it is asking her not to steal. Mimi hesitates. At once, she grabs the bird, leaves the store and throws the bird into the air. She starts running down a beautiful meadow when she sees a man in the distance. She runs towards him, while shouting:

MIMI

Ruben, I'm free! I'm free!

The man doesn't turn around.

MIMI (CONT'D)

Ruben?

When she gets closer, the man turns around. But it's not Ruben. It is Mike Kowalski.

CUT TO:

EXT. - YACHT. THE ADRIATIC - DAY

Mimi wakes up on the yacht, confused.

0510. INT.- MIKE KOWALSKI'S APARTMENT. WASHINGTON DC. THE UNITED STATES - DAY

Mike sits at his desk, watching his laptop.

MIKE KOWALSKI

Well, well, well. Frank Duveneck's Whistling Boy was the 11th and Bazille's Renoir the 12th. The last one is Double Elvis.

(gets up)

And the Double Elvis is finally being put on display! A Pop Art exhibition in Tokyo! Hockey, the end of the game is very, very near.

CUT TO:

EXT. - THE FACADE OF MIKE KOWALSKI'S APARTMENT - DAY

Boris removes the surveillance bug from the glass of the large window of Kowalski's apartment.

0520. INT. - VILA IN TOSCANA. ITALY - DAY

Vincenzo Delangelo is with his three mafiosos in Italy.

VINCENZO DELANGELLO

(on the phone)

Thanks Boris!

(turns to Giuseppe)

Giuseppe, tell Filippo to mobilize all the people!

GIUSEPPE

Yes, boss!

CUT TO:

EXT. - INDUSTRIAL PORT - NIGHT

FILIPPO (57) is standing in a phone booth in an industrial port. A tied body of a man is seen in the background.

FILIPPO

Next robbery is Tokyo, Pop Art Exhibition. Do you understand?

CUT TO:

EXT. - ZONE TOLERANCE. MEXICO. - NIGHT

A SPANISH MAFIOSO (35) drives a car, while talks on the phone.

SPANISH MAFIOSO

(IN SPANISH)

Sí, sí, sí lo tengo. El siguiente robo es en Tokio, en el Exposición del Pop Art.

(Yes, I got it. The next robbery is in Tokyo at the Pop Art Exhibition.)

CUT TO:

EXT. - HELICOPTER. FRANCE - DAY

A FRENCH MAFIOSO (37) on a helicopter is behind a big automatic gun. He flies above the highway, while on the phone.

FRENCH MAFIOSO

(In French)

Ah, Tokyo! Aucun probleme. Ne vous inquiétez pas, Monsieur, tout est sous contrôle. Tres bientôt, Monsieur!

(Of course, Sir! No problem, don't worry, everything is under control. I'll see you soon!)

CUT TO:

INT. - ROADS OF RUSSIA. RUSSIA - NIGHT

A RUSSIAN MAFIOSO (40) is in a car with a woman.

RUSSIAN MAFIOSO

(in Russian)

Naskolyko ya ponyal,spokoyno
Ninotchka, spokoyno!
Ya dolzhen ehaty v Tokyo. Ya budu
tam.

(As far as I understood...
Take it easy, Ninocka...
I should go to Tokyo.
I'll be there.)

CUT TO:

INT. - PUB. SERBIA - DAY

A HUNGARIAN MAFIOSO (42) is in a pub, drinking in Vojvodina, Serbia.

HUNGARIAN MAFIOSO

(In Hungarian)

Hogyhogy nem értem? Értem!
Következõ meló Tokióban lesz! Na!
Nem?

(What do you mean I don't
understand? I
understand. The next job
will be in Tokyo. No?)

CUT TO:

EXT. - ABANDONED FACTORY - EVENING

A cell phone rings. A man soaked of gasoline, tied to a chair, with a duct tape across his mouth, frantically shakes his head and rolls his eyes. A MAN WITH THE CAN (35) puts the gasoline can down and picks up the cell phone.

MAN WITH THE CAN
 (to the phone)
 Not now, I'm busy!

MAN WITH THE CAN (CONT'D)
 (to the phone)
 Not now!

He grabs the matches.

CUT TO:

EXT. - STREETS OF BANGKOK. THAILAND - NIGHT

A THAI MAFIOSO (35) leans against a wall on the street while on the phone. He plays with a yo-yo ball.

THAI MAFIOSO
 (In English with an
 accent)
 Ja ja ja. Tokyo, I'll be there.

CUT TO:

EXT. - GRAN SASSO. ITALY - DAY

On the top of a rock hill, an ITALIAN MAFIOSO (30) is laying next to a woman and his motorcycle.

ITALIAN MAFIOSO
 (IN ITALIAN)
 Ripeta per favore, non l'ho capito
 bene! Toronto?
 (I didn't understand,
 repeat it please!
 Toronto?)

MAFIOSO I. (O.S.)
 Tokyo!

ITALIAN MAFIOSO
 (IN ITALIAN)
 Ah Tokyo! Mi piace essere a Tokyo!
 Ci vediamo dopodomani!
 (Ah, Tokyo! I like to be
 in Tokyo! See you the day
 after tomorrow!)

0530. INT. - MODERN ART MUSEUM. TOKYO. JAPAN - DAY

Ruben arrives on a motorbike in front of the Modern Art Museum where the "Masterpieces of Pop Art" exhibition is set up. He enters the museum and meets the gang.

RUBEN BRANDT
Places everyone - and let's start!

Ruben stays at the entrance, while the team moves towards the exhibition.

George and Margaret are also among the audience.

GEORGE
It's so just peaceful here,
Margaret. I love it!

MARGARET
George, sush! Be quiet! The
performance has already started!
Look!

BYE-BYE JOE
(He is holding Mimi on his
head)
The taking of this painting is part
of the performance art piece. In
the future, everyone here will be
world famous for 15 minutes!

Mimi, while balancing on Bye-Bye Joe's head, holds a bow and an arrow with both her feet and targets the apple on Fernando's head. Membrano stands behind Fernando, and both of them are standing in front of the wall with *Warhol's Elvis I and II*.

The arrow hits the apple, but before hitting the painting Membrano catches it. The visitors are amazed. Membrano Bruno starts to cut out the canvas with the arrow. A young woman reacts (VISITOR, 30):

VISITOR
Oh my goodness! What... what is
going on?!

A young man standing next to her turns to the woman (ART SNOB, 30):

ART SNOB
Shh! Miss, please! Just a little
respect for the performance
artists!

Membrano Bruno and Fernando roll *Warhol's Elvis I and II* up while saying incomprehensible words in a rhythmical way. They put the canvas into the tube.

BYE-BYE JOE
Those were our 15 minutes of fame.
Thank you so much, Sayonara!

The four "performers" take a bow in front of the audience. Suddenly Giuseppe shouts.

GIUSEPPE

That is the Collector! Get him!

0535. INT. - MODERN ART MUSEUM. TOKYO. JAPAN - DAY -
CONTINUOUS

A sudden burst of machine-gun fire plunges the exhibition hall into chaos. As the fight begins between the gang and the mafiosos, Ruben, who was watching the performance from the distance, starts running towards the team to help. During the fight, Ruben's team use the Pop Art works as weapons.

Fernando throws the roll with the painting to Mimi.

FERNANDO

Mimi!

Mimi catches the roll.

MIMI

Got it!

Fernando knocks down a mafioso with one of Jim Dine's shovels. Ruben hits another one, while Bye-Bye Joe throws a glass from *Daniel Spoerri's Eat Art Bilder's* towards a third one.

BYE-BYE JOE

Pleased to meet you!

Membrano Bruno knocks a mafioso over a *Robert Rauschenberg's Stuffed Goat*.

MEMBRANO BRUNO

You son of a motherless goat!

Bye-Bye Joe is fighting with another one.

BYE-BYE JOE

Eins, Zwei, Drei!

Mimi throws the painting to Membrano.

MIMI

Here!

As Mimi kicks a mafioso, he falls onto the jukebox and a music starts playing (*Even the Bad Times Are Good*, performed by *Brian Poole and the Tremeloes*).

Bye-Bye Joe hits a firing mafioso with a plate from *Daniel Spoerri's Eat Art*.

BYE-BYE JOE

What goes up, must come down.

As the plate hits him, the mafioso falls off the wall. However, another mafioso starts running towards him. Bye-Bye Joe spins *Marcel Duchamp's Bicycle Wheel* and kicks him.

BYE-BYE JOE (CONT'D)
 (spins the wheel)
 The wheel spins, take a look
 around!

A young man is amazed by the fight.

ART SNOB
 What a fascinating example of
 interdisciplinary performance art!
 Bravo!

Everyone claps.

The team is fighting the mafiosos while taking care of the painting.

Membrano throws the tube to Bye-Bye Joe who jumps over *Robert Rauschenberg's Monogram* and kicks a mafioso.

BYE-BYE JOE
 Here you go! Get some of that son!
 Here we go! Easy there mate! Easy
 there!

After tossing the tube to Mimi, Bye-Bye Joe grabs *Daniel Spoerri's Kichka's Breakfast I* from the wall and fights off another mafioso.

BYE-BYE JOE (CONT'D)
 Want some of these? Get some here!
 Come on! Come and get it! Whoa!

BYE-BYE JOE (CONT'D)
 Easy there! Yeah! Have some of
 this! Get some here!

Come on! Come and get it!

As Mimi rolls behind an artwork on the ground, a mafioso, standing next to *Allen Jones' Hatstand*, begins firing at her. She passes the tube to Ruben.

MIMI
 (shouting)
 Here!

Ruben throws the roll to Membrano.

MEMBRANO BRUNO
 Here!

Mimi knocks down two mafiosos next to *George Segal's Portrait of Sidney Janis with Mondrian Painting*.

MIMI

Hahaha!

Bye-Bye Joe is fighting with a mafioso, next to *Tom Wesselman's Bathtub*.

BYE-BYE JOE

Would you like?

MAFIOSO I.

What?

BYE-BYE JOE

To take that shower, now!

He kicks him into *Wesselman's artwork*. The gang keeps fighting the mafiosos.

MIMI

Oopsy daisy!

He grabs a piece of *Billy Apple's 2 minutes 33 seconds* and throws it at an attacker.

BYE-BYE JOE

I got this covered! Bloody hell!

(O.S.)

Jesus! Oh my god! Have some of this
you bloody idiot!

That's it!

The team is taking down the mafiosos one by one. Mimi hands the tube to Ruben. The gang receives a huge applause.

BYE-BYE JOE (CONT'D)

Ladies and gentlemen! Thank you!

Thank you so much! Cheers!

It's been wonderful! Have a lovely
time, bye-bye! See you next time!

Good night! Sayonara!

They all leave the exhibition with the tube, and we see Kowalski's leg stopping the wheel on the floor.

0555. INT. - RUBEN BRANDT'S VILLA. THE ISLAND OF BIŠEVO.
CROATIA - NIGHT

Ruben sits in his villa in front of the wall where all thirteen paintings are hanged. He takes a look at them one by one, sipping his whiskey. When he reaches for the table to put down his glass, he sees another whiskey, but with a Hitchcock-shaped ice cube. It suddenly starts shaking, and Ruben tries to get up from his seat, only to realize that he is chained to the chair's arm with a handcuff. He desperately tries to free himself but with no success. The whole room starts shaking, including the paintings. We see a close-up of

Velázquez's Infanta Margarita. It falls from the wall.

0570. INT. - RAILCAR - DAY

Ruben Brandt suddenly wakes up. He is alone in the railcar, sitting by the window, holding onto his wrist. He sees the book *Enjoying Art* on the floor down by his feet. He picks it up, starts reading and discovers a photo of his patients with a personal message inside. He looks out of the window, smiling, thinking of what has happened to him. We see Kowalski's reflection in the window, then we transit to the view from the train. We slowly zoom out to the view of a single railcar going towards the sunset. We zoom out to a road where a snail is trying to cross, and a railroad emerges, the same one we see in the opening scene of the film.

THE END

FADE TO BLACK

ENDING CREDITS