

WRITING EXAMPLE Dogbone

LENGTH 20 pages

DELIVERY Short Film or Feature Film's first act

GENRE Crime, Heist, Comedy

SUMMARY

A heist/crime screenplay where the fight over one valuable suitcase is at the center and the classic 'heist switcheroo' trope, where the story has a twist and reveal regarding the heist, is elevated and subverted to extremity.

SHOWCASED ELEMENTS

Complex plot structure, genre-writing, comedic tone-of-voice

EXT. AMSTERDAM CANALS - DAY

THE MULE (45yo man, smug face and pompously dandy clothing style to match) walks along the crowded Amsterdam canals, mixing in with the crowd, with a GENERIC BLACK BRIEFCASE in his hand.

DURING THE ENTIRE SCENE, THE SHOT ZOOMS IN ON THE BRIEFCASE STARTING FROM EXTREMELY WIDE TO EXTREMELY CLOSE.

ANONYMOUS VOICE (V.O.)
(voice distorted, thick
Amsterdam/Dutch accent)
The Dutch saying goes that if two
dogs fight over a bone, the third
dog takes it home. And that's
simply the way it is. This is the
poor mutt who has been given the
task to watch over this briefcase
for one night in Amsterdam as its
making its way from Germany to
London. Meanwhile, the entire
Amsterdam crime world knows all
about this briefcase. This flea bag
doesn't know that yet.

The Mule's phone *RINGS* with something way too 'street' for his looks. He picks up.

THE MULE
(Amsterdam accent)
Yes? Almost there, I have the bones
in the bag now... Yes I checked it
beforehand and this place is
perfect. We're good, it will be on
the ferry first thing in the
morning. Okay, sir, don't worry.
I'll see you tomorrow.

He hangs up and carries on - that smug confidence on his face only growing more cocky by the second.

ANONYMOUS VOICE (V.O.)
One thing I can promise you;
nothing's getting on that boat
tomorrow.

THE SHOT, STILL ZOOMING IN, IS NOW EXTREMELY CLOSE ON THE BRIEFCASE. LIKE AN X-RAY THE CONTENT STARTS LIGHTING UP.

The briefcase is full of gold plated hardware crypto-wallets.

THE OPENING CREDITS AND TITLE SUPERIMPOSE OVER THE CONTENTS OF THE CASE AS LOUD, INTRUSIVE PHONK MUSIC PLAYS OVER IT.

EXT. AMSTERDAM CANALS / HOTEL GAJES - CONTINUOUS

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The Mule enters an inconspicuous and dilapidated building on the canals. Four letters on the facade try to spell 'HOTEL'.

INT. HOTEL GAJES / LOBBY - CONTINUOUS

A SLOW MOTION CLOSE UP OF THE SUITCASE SWINGING BACK AND FORTH WITH THE NEARING LOBBY DESK IN THE BACKGROUND.

The Mule looks around, taking in his surroundings. He spots:

- Behind the counter, the RECEPTIONIST (20yo man, acne-riddled face, and streams of dried up fear sweat on his forehead) who sees The Mule walking towards him.

- In the kitsch foyer area, including rundown antique sofa and salon table, he sees SPEEDY (28yo woman in tracksuit, shaved hair, and skittish movements suggesting caffeine is the predominant fluid running through her bloodstream). Her gaze stays tweaked and set on The Mule as he passes her.

ANONYMOUS VOICE (V.O.)

So now you have this little hole-in-the-wall hotel with a highly valuable briefcase inside it that everybody knows about.

-Leaning against the wall near the reception desk, is TRIGGER (27yo man, the quiet, focused and mysterious type). His eyes also firmly fixed on The Mule.

ANONYMOUS VOICE (V.O.)

And what do you think'll happen when all the gangs that matter sends out one of his guys out to go get it?

Taking it all in, The Mule carefully puts the briefcase down next to him as he arrives at the counter. He plops down a wad of cash on the counter in front of the receptionist.

THE MULE

Room for one night, please.

He hears a moped arriving outside at the front of the hotel. Turning to the door, he sees BEEFCAKE (31yo male giant, with cauliflower ears and a nose that's been broken well over the double digits) park his scooter at the entrance. The enormous brass knuckle on his hand catches The Mule's eye immediately. And guess who Beefcake is staring at too?

ANONYMOUS VOICE (V.O.)

You get a great recipe for a very bad time, right?

The Mule, trying to keep his cool, turns back to the receptionist as he is handed the key IN SLOW-MOTION.

In *The Good, The Bad and The Ugly*-esque fashion all parties make eye contact as the key slides across the desk towards The Mule.

ANONYMOUS VOICE (V.O.)

And I want to advice you not to
blink because otherwise you'll miss-

THE SLOW-MOTION ABRUPTLY ENDS.

RECEPTIONIST

Here is your-

The *BANG!* of a bullet being fired interrupts the receptionist, the bullet hole appearing inches away from him on the wall behind him. The receptionist drops to the floor like a goat that got startled.

The Mule jumps up and turns to the lobby's insidious group of visitors, seeing the proverbial smoking gun in Trigger's hands aimed at him.

Equally as surprised by the premature starting shot, Beefcake and Speedy look from Trigger to The Mule.

THE MULE

Already? I haven't even freaking-

No one gets to finish their sentences in this sequence, as The Mule sees Speedy already sprinting towards him.

QUE THE ACTION MUSIC.

The Mule picks up the briefcase of the floor as fast as he can and bolts further into the hotel.

Trigger aims his sights to gun The Mule down, but doesn't see the HAMMERING BLOW coming from behind from Beefcake.

Accidentally firing the gun in the process, Trigger HITS Speedy in his hand as he goes down to the ground.

As Speedy is almost able to reach for the briefcase, the bullet SHOOTS THROUGH his extending hand. Crying in pain, Speedy DROPS to the floor.

Using this lucky twist of fate, The Mule heads towards the elevator as fast as he can.

He *TAP-TAP-TAP-TAPS* the button of the ragged, old elevator. It opens up immediately but slowly.

Meanwhile, The Mule looks behind him: Beefcake is walking towards him and passes Speedy, as she is scrambling herself together.

He gets into the elevator and anxiously *TAP-TAP-TAP-TAPS* the 'close door'-button a thousand times.

Beefcake jogs closer and closer.

The elevator doors close slowly.

Sweat dripping down his upper lip, The Mule looks with complete fear as Beefcake and Speedy rush towards him.

The doors are almost shut.

Beefcake is close but gets dead-legged by Speedy from behind.

The doors close down to an inch.

The Mule's heart is POUNDING OUTSIDE OF HIS CHEST.

INT. HOTEL / ELEVATOR - CONTINUOUS

The Mule sees Speedy's fingers jamming themselves between the doors.

As the fingers flounder about to open up the door, The Mule's adrenaline finally kicks in. With an uncoordinated but effective couple of BANGS of the briefcase against the protruding fingers, Speedy pulls them back out in pain.

The elevator starts up and leaves for the top floor.

INT. HOTEL / LOBBY - CONTINUOUS

Beefcake and Speedy stand next to each other and look at the sign above the elevator. Destination: top floor.

In beautiful synchronicity, the same penny drops for both criminals. Next to the hallway they see A STAIRCASE LEADING UP.

Seeing that the other one has figured out the same thing, both first get to work in taking out their direct opponent first.

Beefcake tries to land a punch on Speedy, but she avoids the blow and dead-legs Beefcake again as she sprints up the stairs.

A vein of anger pulses on Beefcake's face as he recovers and directly heads to the staircase himself.

AS BEEFCAKE WALKS OFF, BEHIND HIM IS REVEALED: Trigger back up on his feet, holding his head up with his hand as blood seeps out. But with the other hand, Trigger already has his gun aimed at the big giant who's sluggishly climbing up the first staircase.

Trigger SHOTS.

FREEZE FRAME on the bullet as it leaves the barrel.

ANONYMOUS VOICE (V.O.)
I know what you're thinking. Who
sent this bunch of 'lijpos' to do
their bidding and why?

FREEZE FRAME on Beefcake as the bullet hits in and he is mid-drop to the floor.

ANONYMOUS VOICE (V.O.)
Unfortunately, you're witnessing
Amsterdam's finest here. And these
guys and their employers at this
moment are all blissfully unaware
what's happening to the loot. But,
oh well.

THE FREEZE FRAME STARTS PLAYING ON NORMAL SPEED as Beefcake drops to the floor and tumbles down the stairs in pain.

With a warm smile on his face, Trigger looks at what he caused and walks back.

INT. HOTEL / STAIRCASE - CONTINUOUS (PARALLEL SEQUENCE WITH)

INT. HOTEL / ELEVATOR - CONTINUOUS

6 **HALFWAY ON THE STAIRCASE:** Speedy is running as fast as he can, leaping over several flights like a gazelle. 6

IN THE ELEVATOR: The Mule twitches and moves around nervously, sweat pouring down his forehead. He stares at the elevator's matrix sign as its creeping up to its destination.

HALFWAY ON THE STAIRCASE: Speedy is jumping up these stairs with the greatest of ease and speed.

ALL THE WAY AT THE BOTTOM OF THE STAIRCASE: Beefcake gets up with difficulty and a loud aggressive roar. With blood dripping down the side of his body, he pulls himself up on the stairs handles and presses on.

Far above him, he SEES Speedy already very high up the staircase

IN THE ELEVATOR: The Mule watches the elevator going to his destination ever so slowly as he hears the Beefcake's screams of rage.

He reaches his destination. The door opens.

INT. HOTEL / TOP FLOOR - CONTINUOUS

He is greeted by Speedy.

She looks at The Mule, who anxiously clutches the briefcase against him.

In an act of desperation, The Mule tries to hit Speedy, but then feels a SHARP PAIN in his side.

As he LOOKS down, he sees her butterfly knife lodged in his side.

With a big old smile, Speedy sees The Mule COLLAPSE to the ground and DROP the briefcase.

She picks it up gently and before she walks away, looks back at him and decides to give him one last kick on the side she stabbed him in for good measure - and good pleasure.

Speedy walks to the staircase and sees Beefcake all the way down still making his way up. She LOOKS at the elevator. It doesn't seem like a difficult decision.

Walking over The Mule as he writhes in pain, Speedy gets in the elevator and heads back down - a great old smug smile adorning her face.

INT. HOTEL / MIDDLE FLOOR - CONT. (PARALLEL SEQUENCE WITH)**INT. HOTEL / ELEVATOR - CONTINUOUS**

HALFWAY UP THE STAIRCASE: Beefcake is struggling to keep going with his injuries.

PANTING AND HEAVING, he sees the elevator on his current floor going down.

IN THE ELEVATOR: Speedy is also still hurting with her shot up hand. She puts down the briefcase and finally takes a good look at her hand... *and finds a clean see-through hole in it.* Her eyes widen of amazement.

HALFWAY UP THE STAIRCASE: Beefcake arrives at the elevator and tries to press the button but is having a hard time coordinating his body to do so.

IN THE ELEVATOR: Speedy is crouched to the floor when she sees the floor underneath her light up, as the elevator is getting called. She quickly gets back up and holds the briefcase tight.

INT. HOTEL / MIDDLE FLOOR - CONTINUOUS

The doors of the elevator open just as Speedy composes herself and looks straight into the eyes of a surprised Beefcake.

In this beautiful silence, Beefcake sees Speedy is holding the briefcase.

Standing like a statue, Speedy watches Beefcake blocking her exit and getting into the elevator with her. His entire body is filling up the elevator as he towers over Speedy.

Fear exuding from her eyes, she looks at this angry, heaving bull next to her.

SPEEDY
(Also Amsterdam accent)
You wanna share it?

Beefcake just smiles as the doors close. Speedy's not smiling so much anymore.

INT. HOTEL / LOBBY - MOMENTS LATER

The elevator's sign shows the elevator slowly descending to the ground floor. The doors open.

Lying dead on the floor is... *Beefcake*.

Heaving and puffing, Speedy looks high on adrenaline.

SPEEDY
Doesn't matter if your a
powerhouse, a fucking shank still
fucking hurts, doesn't it?!

Speedy grabs the briefcase from the floor and heads out the elevator, past the lobby where the receptionist slowly emerges from underneath his desk.

Speedy does a quick detour to the receptionist and pulls out her bloody butterfly knife against his skinny neck.

SPEEDY (CONT'D)
You haven't seen anything here
today, have you?

He shakes his head. Speedy nods in agreement and runs out the door with a kind middle finger towards everyone still inside.

FAST
Later, boners!

EXT. AMSTERDAM CANALS - CONTINUOUS

WIDE SHOT, EXTREME HIGH ANGLE: Speedy is seen happily running away from the hotel with the briefcase in her hand.

ANONYMOUS VOICE (V.O.)
Well, that's all folks. All the
action, short and sweet, just like
I promised, right?

THE SHOT PANS TO EYE LEVEL, TOWARDS A WINDOW OF THE HOTEL'S TOP FLOOR.

The Mule is watching Speedy run off, with a smile on his face.

INT. HOTEL / TOP FLOOR - CONTINUOUS

The Mule's smile transforms into a laugh as he crawls his way from the window to the elevator.

ANONYMOUS VOICE (VO)
Or was that really all there was to
it? 'Course not.

As he keeps crawling, The Mule grabs his phone and calls, quickly pushing away his laughing back to a more concentrated demeanor.

THE MULE
(Acted fear)
Yes hello? We've got a problem! I
just got jumped by some guys in the
hotel. I am hurt and incapacitated
in the hotel... Yes, I know... Yes,
listen-... Listen! ... You still
have time to catch her. She was
wearing a tracksuit and went
towards Prinsengracht. Quick!
(fakes seeing something) Oh no, the
popo's here I gotta-

He hangs up and with a smile on his face presses the elevator button.

ANONYMOUS VOICE (V.O.)
Maybe there was something happening
behind the smoke screen of knife
fights and gun shots...

The elevator doors open. Surprised, The Mule sees the lifeless of body of Beefcake lying there. After a beat, he pushes Beefcake's lifeless leg away, revealing a hatch on the floor (now completely covered in blood).

He opens it and his smile grows even bigger; there lies ANOTHER IDENTICAL BLACK BRIEFCASE inside.

ANONYMOUS VOICE (VO)
 Maybe one of those '*pipos*' wasn't
 so dumb after all.

That smug face of The Mule shines brightly on screen as he looks at his treasure.

INT. HOTEL / LOBBY - DAY (FLASHBACK - DAY BEFORE ACTION DAY)

TITLE CARD: A DAY BEFORE.

A GENERIC BLACK CASE, THIS ONE BEING EMPTY AS SEEN THROUGH THE X-RAY IMAGES. THE CASE SWINGS BACK AND FORTH IN SLOW-MOTION IN CLOSE-UP, WITH THE RECEPTION DESK IN THE BACKGROUND (identical shot as in scene 1)

The receptionist stands ready for assistance when The Mule walks up to his desk with the briefcase.

RECEPTIONIST
 Good afternoon, how may I help-

The Mule SHUSHES him as he keeps scouting the location. Game planning his strategy, he scans the room for a good spot for his dummy case.

RECEPTIONIST (CONT'D)
 Sir? Is there anything-

A louder, more agitated SHUSH from The Mule. This time with a forcing look to accompany it.

He spots the elevator and presses it to open.

Scanning the entire interior, his eyes befall a hatch on the floor.

Without hesitation he opens the hatch, throws out the emergency supplies inside and checks if the suitcase fits: it does.

Satisfied, he closes the hatch and walks back to the receptionist.

THE MULE
 You're going to give me a room on
 the top floor tomorrow.

RECEPTIONIST
 I'm afraid all the top floor rooms
 are already-

The Mule just gives the scrawny kid a look. The receptionist dims down and nods.

THE MULE
 Good boy.

The Mule walks out of the establishment.

ANONYMOUS VOICE (V.O.)
Ready for a recap of the action?
Here we go.

INT. HOTEL / LOBBY - DAY (BACK TO ACTION DAY)

QUICK CUTS RECAP OF THE FIRST SHOOT OUT IN THE LOBBY:

Speedy runs to the elevator.

The Mule presses the 'close door'-button a jillion times.

The door closes, but Speedy's fingers wedge their way in.

The Mule smashes the fingers a few times with his briefcase.

The elevator door closes completely.

INT. HOTEL / ELEVATOR - CONTINUOUS

When the elevator starts moving, The Mule doesn't waste any time and quickly opens the hatch.

The elevator's matrix sign shows the elevator going up fast.

He swaps the suitcases and looks at the elevator sign: *he needs to hurry up.*

He hastily closes the hatch and gets back up.

INT. HOTEL / TOP FLOOR - CONTINUOUS

RECAP AGAIN: Arriving at the top floor, the doors open and The Mule is face-to-face with Speedy.

He gets stabbed.

Speedy enters the elevator, leaving The Mule behind on the floor.

INT. HOTEL / TOP FLOOR - DAY (PRESENT TIME)

Overjoyed, The Mule reaches the elevator doors and while biting through the pain, presses the button.

The doors open.

INT. HOTEL / ELEVATOR - CONTINUOUS

He opens the hatch and sees the suitcase lying inside.

He grabs the briefcase, and SIGHS from relief.

He opens up the case and looks at all the cash that's all his now.

However... *there's nothing inside this case.*

Growing pale with disbelief, The Mule looks at the empty briefcase.

THE MULE

WHAT??

(beat)

WHERE IS IT?! WHERE IS THE-

EXT. AMSTERDAM CANALS - DAY

With the black briefcase in her hands, Speedy walks along the canals.

A car pulls up next to her. In one smooth motion the car stops, opens the door and Speedy slides in without missing a beat.

INT. AMSTERDAM CANALS / CAR - CONTINUOUS

Speedy sits down and puts the briefcase on her lap. The big stocky guy that's sitting behind the steering wheel looks back at her as he continues their drive.

STOCKY GUY

Got it?

Speedy looks up.

SPEEDY

Damn right. This is the real one.

She pets the top part of the suitcase like a cat she loves very much.

FREEZE FRAME: A smug smile of the stocky guy.

ANONYMOUS VOICE (V.O.)

Another dog outsmarted by the other.

FREEZE FRAME: The smug smile of Speedy as she looks down at the suitcase.

ANONYMOUS VOICE (V.O.)

So how did this one go, you might be asking? See for yourself.

INT. HOTEL / TOP FLOOR - DAY (FLASHBACK TO ACTION DAY)

QUICK CUT RECAP OF THE ENCOUNTER BETWEEN SPEEDY AND THE MULE AGAIN:

The elevator doors open, The Mule looks surprised.

Speedy stabs him.

He goes down to the floor.

Speedy kicks him.

And she gets into the elevator that closes behind her.

INT. HOTEL / ELEVATOR - CONTINUOUS

Speedy looks at the hole in her hand again in agony. The same bright eyes appear *that we saw earlier* while she's looking at it.

But this time we see what she sees:

Through the hole in her hand she sees the floor hatch, not properly closed.

She opens the hatch and sees the second identical briefcase lying there.

As she looks at her own briefcase, she understands what's happening.

SPEEDY

You sneaky son of a bitch.

She swaps out the suitcases and closes the hatch with again that smugness we've come to know and appreciate so much of all our nitwit characters.

INT. HOTEL / MIDDLE FLOOR - CONTINUOUS

QUICK CUT RECAP AGAIN:

Speedy gets up and sees the doors open with Beefcake in front of her.

A quick exchange of looks.

A butterfly knife that swiftly gets battle ready.

INT. CAR / DAY (PRESENT TIME)

Speedy is just wrapping up with wrapping her bloody hand in a white rag.

SPEEDY

Can't believe that fucking guy. But
I guess in the end you can't...

She grabs the briefcase and opens it, falling silent while
look at the content... *This one is empty too.*

SPEEDY (CONT'D)

WHAT??

STOCKY GUY

What?

SPEEDY

I don't get it! I-I outsmarted
that... Where is it?!

The stocky guy gives Speedy a look that could kill, and he
might possibly just put his money where his look is quite
soon. And Speedy knows it, judging by the look on her face.

EXT. AMSTERDAM ALLEY - DAY

IN CLOSE UP: Trigger is walking down the alley. The same self-
satisfied look adorns his face as he approaches his contact,
a thin yet stately-looking man.

CONTACT

Did it go according to plan?

TRIGGER

Completely.

He places YET ANOTHER IDENTICAL BLACK BRIEF BOX between them
on a trash container.

They both look quite pleased with the result.

ANONYMOUS VOICE (V.O.)

Here we go again, you ready?

INT. HOTEL / LOBBY - DAY (FLASHBACK - DAY BEFORE ACTION DAY)

TITLECARD: AGAIN, THAT DAY BEFORE.

THE SAME SLOW-MO SHOT OF THE SUITCASE SWINGING BACK AND FORTH
TOWARDS THE RECEPTION DESK.

This time, it's Trigger. With his own IDENTICAL BLACK
BRIEFCASE in hand, he walks up to the desk and places the
briefcase on the counter, in front of the receptionist.

RECEPTIONIST

Good afternoon, what can I do for-

TRIGGER

You're working tomorrow.

RECEPTIONIST

Unfortunately not, sir, I-

TRIGGER

Yes, you are.

RECEPTIONIST

I'm sorry, sir, tomorrow is my day off but one of my colleagues would gladly-

Trigger shows his concealed gun to the receptionist.

RECEPTIONIST (CONT'D)

I'm working tomorrow.

Trigger shoves the briefcase towards the receptionist.

TRIGGER

Here's what's going to happen: tomorrow someone will be here to check-in with a briefcase exactly like this one. You will swap them out during said transaction. Confirm to me you understand.

Panic in the receptionist's eyes as he stows away the briefcase.

RECEPTIONIST

What... what if- ehm, how- Won't the person checking in find out or wouldn't they-

TRIGGER

I'm right there causing a distraction, making sure they'll go chasing after that empty one you got right there.

RECEPTIONIST

They?

TRIGGER

Hand me your ID-card.

Surprised but completely helpless, the receptionist obeys and hands him his card from his wallet.

TRIGGER (CONT'D)

Just to make sure you're not going to do anything stupid. I will find you, if you do.

Trigger walks away from the desk and makes a finger gun, "shooting" the receptionist as a warning.

In complete frozen shock, the receptionist looks at him until Trigger has left the hotel.

As Trigger exits the hotel left, not even a second goes by when The Mule enters the hotel from the right.

The receptionist looks confused as the man enters holding *exactly the same kind of briefcase.*

ANONYMOUS VOICE (V.O.)
You still getting any of this? So
it went down like this:

INT. HOTEL / LOBBY - DAY (BACK TO ACTION DAY)

QUICK CUTS RECAP OF THE FIRST SHOT FIRED IN THE LOBBY:

Trigger fires his shot near the receptionist.

The receptionist drops down behind the counter.

NEW SITUATION: As the fight erupts as HEARD IN THE AUDIO, the receptionist scrambles to grab the briefcase away from the danger.

Behind his desk, he GRABS the other black briefcase and...

Quickly puts it in the right position and cowers behind his desk.

THE MULE (O.S.)
Already? I haven't even freaking-

The Mule runs past him and snatches the decoy case with him. *Success.*

Beefcake and Speedy quickly follow behind him. Only then, does the receptionist dare to come out of hiding and gets up.

He sees Trigger as he's scrambling to get himself up from the floor. He notices the blood seeping out of his head.

RECEPTIONIST
Sir, are you al-

TRIGGER
One moment.

Trigger walks past the receptionist without as much as a look. He pulls his gun and shoots once (*the shot that hits Beefcake*) and with the same warm smile calmly walks back to the receptionist.

With an extended hand he demands the briefcase. The receptionist obediently grabs the case from behind his desk and hands it to him.

TRIGGER (CONT'D)

Good boy.

Trigger throws the ID-card in the receptionist's direction and walks out of the hotel, cool as a cucumber.

The receptionist picks up his ID-card and then becomes very aware of the screams of pain and anger coming from inside his hotel.

EXT. AMSTERDAM ALLEY - DAY (PRESENT TIME)

Trigger eagerly turns the briefcase towards himself, ready to open it.

ANONYMOUS VOICE (V.O.)

Well, what a ride, am I right?

Trigger lifts the lid and looks inside. THE LID COVERS TRIGGER'S FACE FOR THE SHOT. He starts laughing... manically even. The laughter grows more and more until he closes the suitcase again. There is no happiness marking his face, only complete desperation and disbelief.

TRIGGER

It's not here.

His contact looks at him in disbelief.

TRIGGER (CONT'D)

(screams)

This briefcase is EMPTY!

INT. HOTEL / TOP FLOOR - DAY

CUTTING CONTINUOUSLY FROM TRIGGER'S SCREAM TO THE SCREAM OF THE MULE.

The Mule leans against the elevator as he slams the briefcase against the walls and floor.

THE MULE

Where is it?!

He throws the case away and quiets down when he hears something: police sirens in the distance, growing louder.

"Well, shit..."

INT. CAR - DAY

A hand swiftly GRABS the door's handle to open it but the door quickly LOCKS just before it was successful.

It's Speedy's bloodied hand, pulling it back in shame. She still tries to play it off with a smile to the stocky guy in front. But the stocky guy already has 'murder' written in his eyes.

SPEEDY

Really, boss, I have no idea what-
what-!

(BEAT, to herself)

Who?! Who has that-

EXT. AMSTERDAM ALLEY - DAY

Trigger slams his fist to the wall.

TRIGGER

(finishing Speedy's
sentence)

-goddamn briefcase?!

Behind him, he hears the METAL SOUNDS of a silencer being TWISTED onto a pistol.

Calmly he turns to his contact with a face of bewilderment.

IN A COMPOSITE: THE DISAPPOINTED FACES OF THE MULE, SPEEDY, TRIGGER AND THE LIFELESS MUG OF BEEFCAKE.

SPEEDY/THE MULE/TRIGGER

(simultaneously)

Fuck.

ANONYMOUS VOICE (V.O.)

Didn't I tell you? If two dogs
fight over the bone, third one
takes it home?

EXT. AMSTERDAM CANALS - DAY

CLOSE UP: ANOTHER SHOT OF AN IDENTICAL SUITCASE being carried across the street.

But by whom?

ANONYMOUS VOICE (V.O.)

That's just the way the saying
goes, so I didn't lie. It's just
that this case involved four dogs
that fought over the bone and the
fifth dog took it home.

(MORE)

ANONYMOUS VOICE (V.O.) (CONT'D)

Or in this case, straight to the
pub with all my friends.

ZOOM/TRAVEL OUT: It's the receptionist. Calmly he walks away from the hotel as POLICE SIRENS can be heard in the distance behind him. HE LOOKS INTO THE LENS. Holding a voice changer in front of his mouth.

RECEPTIONIST

(distorted voice like the
anonymous voice-over)

And didn't I also tell you that the
action was done before you'd blink?

He throws away the voice changer into the canals.

INT. HOTEL / LOBBY - DAY (FLASHBACK - A DAY BEFORE)

TITLECARD: AGAIN, THAT DAY BEFORE.

QUICK CUTS RECAP:

Trigger shows the receptionist the briefcase.

TRIGGER

You are working tomorrow.

The receptionist puts the briefcase away.

Trigger leaves with the finger gun motion pointed at him.

Trigger walks out of the hotel and the receptionist sees The Mule enter with exactly the same briefcase.

The receptionist sees The Mule walk to the elevator with the suitcase.

The receptionist sees him throwing stuff out of the elevator hatch.

The Mule walks up to the receptionist.

THE MULE

You're going to give me a room on
the top floor tomorrow.

The Mule leaves, leaving the receptionist puzzled as to what is going on.

NEW SITUATION: The receptionist looks at the briefcase under his desk. And something seems to click for him.

INT. HOTEL / LOBBY - LATER

In a dead quiet lobby, the receptionist is furiously typing and scowering the webpages.

His eyes turn back to the suitcase and to his screen and to the suitcase and again to his screen. *That's the right one.*

On his screen, we see he's ordering an exact same black briefcase.

He presses the 'BUY NOW' button with the big green letters underneath it: 'BUY BEFORE TONIGHT, AT YOUR DOOR BY MORNING.'

INT. HOTEL / LOBBY - DAY (BACK TO ACTION DAY)

QUICK CUTS RECAP OF THE FIRST SHOT FIRED IN THE LOBBY:

Trigger almost shoots the receptionist again.

The receptionist drops down to the floor again.

He grabs the briefcase away from The Mule's feet again.

And swaps it with the briefcase behind his desk again, BUT THIS TIME THE SHOT LINGERS AND PANS FURTHER, REVEALING THE SECOND DUMMY BRIEFCASE STASHED THERE.

The receptionist gets back up again and sees Trigger being hurt.

RECEPTIONIST

Sir? You al-

TRIGGER

One moment.

Trigger shoots again.

Demands the briefcase again.

TRIGGER (CONT'D)

Good boy.

And Trigger walks off.

The receptionist looks behind him to the source of all the screams and kerfuffle coming from the staircase.

And slowly a smile creeps up on his face.

RECEPTIONIST (V.O.)

And there you go, I was right again: there ain't nothing going on that boat tomorrow.

The receptionist walks out of the hotel as he grabs his phone and dials.

RECEPTIONIST

(insincere fear)

Hello, I work at Hotel Gajes.

(MORE)

RECEPTIONIST (CONT'D)
We have criminals inside with guns
and knives!

EXT. TUCKED AWAY AMSTERDAM STREET - DAY

The receptionist takes a good look around to check if no one is near and puts the suitcase down.

RECEPTIONIST (V.O.)
If you send your worst and dimmest
to get the job done, you shouldn't
be that surprised if the
receptionist ends up taking it all.

TRUNK SHOT: The receptionist opens the suitcase and looks inside.

RECEPTIONIST (V.O.)
All of that...

His eyes widen.

CUT TO BLACK.