

CREDIT INVASION

Sizzle Screenplay

By

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Thriller, Intrigue, Comic action, Drama, Adventure.

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FADE IN:

Scene 1 **COLD OPEN**

EXT. GREECE, BEACH - DAY

Lir is walking by the sea, hastening his steps. Nearby, a plane ascends from a neighboring airport. He speeds up, running up the hill, and takes a deep breath.

Just as he reaches the hill's peak, the plane rises above him. Looking up, he notices Anna gazing sadly out the window, her eyes fixed downward to the ground.

LIR
(He looks up at the plane and
shouts) No, nooooo.

Scene 2 **CREDIT INVASION**

INT. HOME, BEDROOM - MORNING

Lir sleeps beside Anna. He suddenly jolts awake from a dream, breathing heavily. He looks at his peacefully sleeping wife.

LIR
Oh God.

ANNA
Why did you wake up?

LIR
(Exhales) I was having a nightmare.

ANNA
What was it about?

LIR
It was like a plane was taking you
away from me.

Scene 3 **Seeking employment in a bar**

Lir arrives at a bar, notices a man cleaning tables on the empty terrace.

EXT. ATHENS, COFFEE SHOP TERRACE - DAY

LIR
Hi! Could I speak with the owner
about a job, please?

MAN
Don't you speak Greek?

LIR
Not much, but I know some English.

MAN
Yo, where are you headed without speaking Greek?

LIR
Hmm, OK, I'd like to sit down and have a coffee.

The owner man changes his attitude right away.

MAN
Oh, yes, certainly. Please, have a seat.

LIR
(Sits further) This table is dirty.

MAN
I'll be right there to clean it up.
(turns to clean Lir's table) Do you like Greek coffee, sir?

LIR
Hold on, I doubt that.

MAN
Why would you doubt that?

LIR
How can I order Greek coffee if I don't speak Greek?

MAN
I speak English.

LIR
Alright, then make me an English coffee.

MAN
We don't serve English coffee here.

LIR
Too bad, I'll go somewhere else.
Good luck, Mr. Greek.

Lir gets up and leaves. The Greek man watches him leave.

Scene 4 **Seeking employment in a garage**

Lir stops in front of a garage. Two people work inside while another mechanic stands outside, giving instructions.

EXT. GARAGE - DAY

Lir, glancing at his own hand where something is written in Greek, approaches the main guy.

LIR
Écheis douleiá? (Do you have work?)

MECHANIC
Where are you from?

LIR
Albania.

MECHANIC
Are you an Albanian or a Greek from
Albania?

Lir looks the man in the eyes, contemplating his response. Should he reveal his true Albanian identity, barely scraping by, or claim to be Greek from Albania? He shakes his head.

LIR
Uh... a Greek from Albania.

MECHANIC
What's your father's name?

LIR
Ali.

MECHANIC
Ali!? He's not Greek.

LIR
Hmm, but you asked if I am, right?

MECHANIC
You can't be Greek if your father
isn't.

LIR
Hmm, actually, the name Ali is
short for Alex, Al..., Alex.

MECHANIC
Oh, okay, he's Greek then.

LIR
Is that good enough?

Lir looks up at the business sign, where there's a depiction of a standing mechanic holding an array of tools: drill, hammer, grinder, electric saw, extension cable slung diagonally over his shoulder, ect.

LIR (CONT'D)
(Points)Who's this Terminator!? Is that supposed to be you in the picture?

MECHANIC
No, it signifies that we also provide breakdown coverage.

Scene 5 **Disappointed**

INT/EXT. TRAM - DAY

Lir rides the tram home, taking a seat by the window. Across from him sits a middle-aged man with a bag. The man pulls out a large sandwich and begins eating, catching Lir's attention.

Hungry, Lir watches intently as the man eats and then pulls out an orange juice bottle to drink. Lir looks on, thirsty, biting his lips and swallowing.

Scene 6 **The offer.**

Lir finds himself facing the lady boss at work.

INT. SCRAPYARD OFFICE - DAY

LIR
I would like, if possible, to receive some salaries in advance.

MAGDA
What? Are you preparing to quit you job?

LIR
No, I have some debts to pay off.

MAGDA
Hm, money in advance? Forget it, but let me help. I've got a job for you.

LIR
To remove car parts, sell and
distribute, I'm doing it, thanks.

MAGDA
No, I mean besides that, and
because this is a side business,
you'll need a nickname.

Scene 7 **Meeting the mobsters.**

INT. RESTAURANT - DAY

As Lir enters the restaurant, he spots the blonde waitress who is supposed to deliver the fake 'fast-food bag'. She guides a customer to her cash register to settle the bill.

Instead of the usual credit card terminal, she offers the man a black device for swiping and card reading, connected to the computer under the desk, allowing her to capture static data.

CLIENT
What are you doing?

WAITRESS
(Startled) What am I doing?

CLIENT
Working in a restaurant and
ordering food from another? Here,
the food is delicious.

WAITRESS
(Chuckles) Ha, ha, thought of
changing it up once—eating the same
food every day? Can I see your ID?

Scene 8 **Action.**

EXT. STREET ANGLE - DAY

Lir approaches the truckers lifting his car, his kickboxing instincts taking over. He attacks the heavysset trucker, treating him like a punching bag.

The second trucker, long-haired and bearded, staggers back in shock, eyes wide. Lir grabs the second person's collar, yanks his beard, and delivers a headbutt, grimacing from the pain as he stands.

LIR
Head cow.

The police pursue as the truckers start their engines, communicating via walkie-talkies and cellphones. Police cars catch up, and all chase Lir through winding city streets.

Scene 9 **Pigeon training.**

INT. HOME - DAY

Anna stands on the balcony with a dove in one hand and a tightly clenched fist of wheat. Lir is on the opposite side.

LIR
Open your fist.

Anna opens her fist of wheat, and the pigeon eagerly begins to nibble.

LIR (CONT'D)
Close yours fist.

Anna closes her fist, and the pigeon gazes at her, puzzled. Meanwhile, Lir opens his fist, revealing wheat.

LIR (CONT'D)
Jump in, buddy, let's snack.

Anna tosses the pigeon higher. It flies to Lir, who offers his fist of wheat. Later, as Lir closes his fist again, the pigeon looks perplexed, cooing as if trying to converse.

EXT. ROAD - DAY

Anna hears the whistle and leans over the balcony, spotting Lir. He waves, signaling her to release the pigeon. The bird soars, tracking Lir's further location.

Scene 10 **Abduction**

INT. MAGDA'S HOUSE - DAY

Magda goes down first, followed by Anna into the basement. The door opens to a dark, windowless room.

MAGDA
(To Anna) Do you know the work?

ANNA
(Looks around) I haven't cleaned here before. It's so scary.

Magda walks backward, exits, and locks the door with the key. Inside, Anna knocks, asking Magda to open it.

Scene 11 **Building the grinder silencer**

INT. HOME - DAY

Lir places the box on a table, arranging circular metal brake discs and gears in descending size around a central shaft, creating a spiraling pattern.

Wearing plastic gloves and a mask, he constructs a conical-shaped structure, wider at the base, and opens containers of thick, viscous isocyanate and polyol liquids.

After lubricating the gears with machine oil, he pours polyol over them for even coverage, followed by isocyanate to induce a foaming reaction. The resulting foam retains the iconic swirling patterns.

Lir lubricates the metal shaft emerging from the cone's tip with oil, then applies silicone from top to base, encasing the foam in rubber plastic.

He attempts to insert a tool, like a drill, feeding its cable through the tight hole at the foam cone's top, while the tool's longer part rests on its intended object.

The result is a conical foam attachment, a unique silencer for tools such as drills or grinders—an inventive and original concept.

Scene 12 **Brake the safe**

EXT. SCRAPYARD - NIGHT

Without delay, he unzips the bags and pulls out the tools, arranging them like a puzzle to wear on his body. An extension cable slings over his shoulder.

Using the tool cords as belts, he drapes them diagonally across his torso to carry an angle grinder, drill, heavy-duty bow saw, hacksaw, and long-handled metal cutter.

Additionally, on the middle belt, he fits a hammer, adjustable wrench, pliers, screwdriver, a variety of discs for the grinder, and electric drill bits.

In a bag that also contains homemade foam tools silencers and a small package, he throws it on his back. Dressed in metal, he heads towards the Scrapyard.

As he walks, he notices his shadow cast by the moonlight and starts to chuckle.

LIR
 (Whispers) What do you call this
 fashion!? Terminator or
 Toolminator!?

DISSOLVE TO:

INT: CARDINGROOM - NIGHT

Lir walks towards the carding room and stops at the door. After preparing his tools, 'Mastering Construction: Unleashing Tool Skills' begins.

He switches on his head-mounted flashlight and uses the wrecking bar. It's challenging and he uses the foam silencer to drill into the lock area until the cylinder drops.

As the door opens, Lir approaches the towering safe deposit box. Using the wrecking bar, he struggles to insert it into the door frame and leverage the box until it finally topples over.

DISSOLVE TO:

INT. MAGDA'S HOME - NIGHT

At the end of the 48-hour ultimatum to release Anna, Idir calls from the carding room. Magda and Manoli stand nearby.

LIR
 I'll be there in about an hour. Are
 you okay?

ANNA
 I'm fine.

LIR
 If they come within two meters of
 you, 'Article 5' will be activated.

MAGDA
 We don't have such an agreement.

LIR

Yes, we do. "Article 5" involves a hanging with a Sharkhook.

Both Magda and Manoli take a step back to make sure, as it seems they are close to Anna.

ANNA

(Chuckling) They backed off.

BACK TO SCENE:

Lir persists despite the foam silencer tearing and the grinder disk wearing out. After replacing them, he continues with renewed strength. Even the second foam silencer tears.

Using a lever, hacksaw, wrench, and sledgehammer, Lir opens the box to find cash spilling out, hardly believing his eyes.

Scene 13 **The switch**

EXT. ROAD - NIGHT

Before reaching the location, Lir stops his car by a line of 10-15 taxis, talks and gives upfront money to each. At the square, he arrives in his car, followed by 6-7 taxis with lights and engines running.

Behind them, Magda and Manoli appear with 5-6 truckers and their vehicles. Lir walks between the taxis and Magda's group with a bag.

As he takes a few steps, Anna emerges on the opposite side, walking toward him with Magda and Manoli. By Lir's tenth step, a taxi driver grabs the radio transmitter and speaks.

TAXIST

Approach now.

As the sides approach to meet in the middle, 6-7 other taxis with lights on come from the opposite side, flanking the road where the truckers are, placing Magda's group in the middle.

Magda turns her head all around, alarmed, while Manoli farts out of fear. Lir throws the bag on the ground and takes Anna by the arm.

MAGDA

What does this mean?

MANOLI

Sorry, it was me.

MAGDA
Those extra cars surrounding us.

LIR
Nothing, they're my people.

MAGDA
Are you so scared that you've gathered your entire army!?

LIR
You roll with truckers, I lead the taxi hustlers.

MAGDA
(To the bag) Is it 30 million?

LIR
Count them, you have even more than enough to buy some diapers for Manoli since he's in need.

MANOLI
It's a bit cold, that's why.

LIR
Transaction, completed.

Lir takes Anna by the arm and heads to his car. Magda returns to her car, but they can't move because the taxi drivers are still blocking the road, waiting for Lir's directives. Manoli, with another trucker, approaches the taxis.

MANOLI
We're done. What else do you want? Move on, open the road?

OLD TAXIST
Did the wedding finish? From the husband's side, the groom paid us? Now we want payment from the bride's family. That was the deal.

Manoli, surprised by these elderly individuals, goes to the car where Magda is sitting.

MANOLI
He threw us under the bus again.

Scene 14 **Abroad Vicissitudes**

EXT. TRAIN STATION - DAY

At the train station, Lir, Anna, and her brother-in-law stand together. It's Valentine's Day, and Lir is about to leave for Canada with a fake Greek passport.

LIR
How life takes its course, once
again, distance.

ANNA
And precisely on this day when
couples celebrate Valentine's.

LIR
We consider every day as
Valentine's.

Lir boards the train and takes his seat. Across from him is a serious-looking older Greek man with a mustache, staring in one direction.

Outside, Anna and her brother are still waiting to bid farewell. In the background, their pigeon flies above and lands on Anna's shoulder. She kisses it, and speaks to it.

ANNA
Where are you, you're too late.

The pigeon coos as if it wants to say something. The train departs and speeds up.

INT. TRAIN - DAY

Lir stands, elbows on the windowsill, spots his pigeon flying toward him. He reaches out, it lands in his hands, and he brings it inside, glancing at his fellow traveler.

MOUS
Now, what will you do with it?

LIR
I'll send a message to my family.

MOUS
Why, can't you call them?

LIR

Of course, I can, but I want the pigeon to do it exclusively, in order for the love for birds to still exist, otherwise, technology replaces everything.

DISSOLVE TO:

INT/EXT. HOME, BALCONY - DUSK

On her first lonely night, Anna's pigeon lands with a message tied to its leg. She reads it, laughing and wiping tears, feeling a mix of emotions—suffering, yet overwhelmed with love and happiness as she reads it again.

DISSOLVE TO:

LIR (V.O.)

"My Love, Longing started pulling at my arm and I'm powerless against its grip. The further the distance, the more intense the yearning gathers. There must be a connection here between Distance, Speed, and Yearning—enough to concoct a theory. Perhaps a new one called "Longing Quantum." Nevertheless, amidst distance, humor, and yearning, you remain my star, the one I long to reach"

CUT TO:

INT. AIRPORT GATE - DAY

Lir presents his Greek passport to the desk attendants, who inspect it carefully. After a brief discussion with their colleague, they address Lir.

AIRLINE GIRL

Step on the side, please.

Lir waits by the window while the airline girl calls someone.

LIR (V.O.)

(Thinks) That's all it was my dream. God opened the way until here. I came from a very, very long way, and for 30 meters more, I won't be able to get into the plane.

As the investigator heads to the nearest office, Lir realizes he may not return soon, fearing the plane could depart without him.

Boarding check attendants begin closing the desk. Meanwhile, the investigator watches Lir from his office camera as Lir stays thoughtful and stationary.

DISSOLVE TO:

INT. AIRPLANE - DAY

Lir sits silently as the plane starts moving. Finally, it lifts off into the air.

LIR
That's it.

Then, he closes his eyes, and inadvertently, he takes a nap while dreaming.

DISSOLVE TO:

EXTERIOR. BEACH - DAY

Lir is walking by the sea, hastening his steps. Nearby, a plane ascends from a neighboring airport. He speeds up, running up the hill, and takes a deep breath.

Just as he reaches the hill's peak, the plane rises above him. Looking up, he notices Anna gazing sadly out the window, her eyes fixed downward to the ground.

LIR
(He looks up at the plane and
shouts) No, noo.

FADE OUT.

"To be continued"... Full screenplay available on request for further discussion and collaboration.