

"STEREOTYPES"

written by

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EXT. CITY - NIGHT

People walk around the street close to a bar. On the banner at the entrance the sign "Stereotypes". The doors of the bar open and few people walk inside.

NARRATOR (V.O.)

A British man, an Italian, a Frenchman and a Spaniard walk into a bar.

(beat)

I know, I know. You have already heard this line a thousand of times but trust me if I tell you that you shouldn't always judge something from the first impression and even this story is not what it seems.

INT. STEREOTYPES - NIGHT

Many tables are full of people holding beers, cheering, hugging each others and drinking. Four people are sitting at the bar, staring at the TVs in front of them.

NARRATOR (V.O.)

It's the stereotypical Friday night: people are celebrating the beginning of the weekend with their closest friends. A deserved break after an entire week of intense work. In this cheerful and chaotic atmosphere, four souls are alone at the bar. Each has a different past but a common destiny.

A British man, RUPERT (25), wears a blue tweed suit, white gloves, a top hat and is sipping a little cup of tea.

NARRATOR (V.O.) (CONT'D)

First we meet Rupert, the true specimen of the english man. He has just graduated in History with honors from Cambridge University, as his father, grandfather, and grandfather's grandfather did.

Rupert slips off one of his gloves and, with the uncovered hand, reaches inside his jacket pocket to take out a monocle.

He picks up a handkerchief from another pocket of his suit and cleans the monocle before wearing it. Then with the uncovered hand he gets the pocket watch from his jacket and starts staring at it.

NARRATOR (V.O.) (CONT'D)
 Rupert's style is derived from his
 prideful lineage, being a relative
 of Queen Elizabeth. He is indeed,
 The Queen's 24th cousin and 356th
 rightful heir to the throne.

Rupert smirks, his cup of tea in one hand, the pocket watch
 in the other when a CRUNCH comes from the seat next to him.

GIOVANNI (24), Italian guy, wearing a tuxedo is now chomping
 on a slice of pizza. He takes another as the narrator speaks.

NARRATOR (V.O.) (CONT'D)
 Giovanni is the typical Italian guy
 who tried his luck in America as an
 actor to fulfill his Broadway
 dreams. His strong accent and
 tendency to explain every word with
 his hands did not help his career
 and he ended up unemployed..

A THUD on the ground, Giovanni bends to collect what fell
 from his pocket: a gun. He apologizes to the invisible
 audience for the distraction.

NARRATOR (V.O.) (CONT'D)
 ..until Don Gennaro, the boss of
 downtown, hired him as his gorilla.

Watching the scene with disgust, next to Giovanni, JEAN PAUL
 (26) is wearing a black beret, red scarf and a white and
 black striped shirt.

NARRATOR (V.O.) (CONT'D)
 The French man, Jean Paul, is a
 self-proclaimed artist. At ten he
 started painting his beloved pet-
 snails or, as he calls them,
 "escargots". Now he is in America
 to bring his pure art to those that
 he considers "inferior beings".

Jean Paul tastes the wine and, repulsed, snaps his fingers to
 the Bartender who places a plate of cheese in front of him.

NARRATOR (V.O.) (CONT'D)
 Not speaking much English and
 thinking that any wine outside
 France is an abomination to France
 itself, Jean Paul always feels at
 home with the help of some cheese
 spread on his dear baguette.

Jean Paul takes a baguette from under the seat, cuts a slice and, with the same knife, spread the cheese on the top of it.

Next to Jean Paul ALEJANDRO (29), wears a t-shirt and pair of jeans, watches the TV in front of him, and drinks sangria.

NARRATOR (V.O.) (CONT'D)

Last but not least of our protagonists is Alejandro, a Spaniard hopelessly in love with his sangria and home football team.

(beat)

What do you mean "he is not spanish enough"? Ok fine!

"Zorro" soundtrack plays in the background. Alejandro wears matador's clothes with a red carpet draped over his shoulder.

NARRATOR (V.O.) (CONT'D)

Last but not least of our protagonists is Alejandro, pride of Pamplona's new generation of toreros. He is in America as a tanguero instructor but his mind keeps on recalling the last bull he fought in the Arena.

He takes a picture of a bull out of his pocket, kissing it.

NARRATOR (V.O.) (CONT'D)

The bull tragically died, crushing against the wall of the arena. Alejandro, unable to forgive himself, grew addicted to sangria.

Rupert, Jean Paul, and Alejandro have a sip of their drinks as Giovanni chews another slice of pizza.

NARRATOR (V.O.) (CONT'D)

These are our four protagonists. Lonely souls brought to the same bar for different reasons and whose path will never cross each others. At least until Rupert, still focused on his pocket watch, approaches the bartender.

RUPERT

(comically thick accent)

Time, such a silly thing right mate? We can measure it but can not appreciate it. What do you think?

The bartender tries to reply, but Rupert interrupts.

RUPERT (CONT'D)

This pocket watch was given to me by my grandfather and, every time I look at it, it reminds me of the Big Ben. Have you ever visited the Big Ben, mate?

Rupert once again doesn't give the bartender a chance to respond.

RUPERT (CONT'D)

Such a blinding piece of architecture. But not many people know that its real name was Royal Victoria and it took only 24 years to become the beauty that we know.

NARRATOR (V.O.)

In that very moment Giovanni, sick of Rupert's haughtiness, yells.

GIOVANNI

(strong italian accent)

Oh cazzo! It is just a clock, ok?!

RUPERT

I beg your pardon?

GIOVANNI

Yes pardon-pardon. Listen to me, stupido. You english people have built a giant clock. Cook a Pizza from scratch then you can talk.

RUPERT

Humbug! I am gobsmacked by your theory. Sorry sir, but it only takes 20 minutes to cook a Pizza, while the majestic Big Ben took 24 years. Italy can not compare itself with the Great Britain's legacy.

NARRATOR (V.O.)

The argue becomes more intense.

GIOVANNI

You pazzo group of tea-addicted.

RUPERT

You ignorant Mafia-accolite.

GIOVANNI

What did you just say to me?

NARRATOR (V.O.)
Jean Paul ignores the debate and
criticizes it with french words.

JEAN PAUL
Ce sont des imbéciles.

NARRATOR (V.O.)
Alejandro incites them to fight.

ALEJANDRO
Ay Carramba! Matalo, matalo!

NARRATOR (V.O.)
They could go on for hours until..

A RING at the entrance. The doors open and ANNIE (26),
american girl with blonde hair and blue eyes, walk through
the bar, followed by our protagonist's admiring glances. She
sits at the table next to them and starts reading her book.

NARRATOR (V.O.) (CONT'D)
...Annie, a beautiful american
girl, enters the bar. Her hair, her
smile, her perfume are so
outstanding that she seems to walk
in slow-motion in front of our
characters that look at her
speechless. Nah more than
speechless, astonished! Nah
dazzled! Nah bewitched-

Rupert turns around looking for the origin of this voice.

RUPERT
(to the audience)
Did you hear something?

CUT TO.

INT. STEREOTYPES - MOMENTS LATER

Rupert, Giovanni, Jean Paul and Alejandro are gathered all
together still looking to Annie, reading her book.

NARRATOR (V.O.)
Here they are, our four characters
staring at the wonderful blonde at
the table. No moves, no words until
Rupert decides to take a chance.

Rupert bumps his fist on the barstool.

RUPERT

Oh bugger this! I am going to give my respects to this beauty.

Rupert approaches Annie's table and removes his hat.

NARRATOR (V.O.)

Our british man removes his top hat and bows in front of the American girl. A real gentleman that everyone would love to meet.

RUPERT

Apologies, I could not help noticing that you are reading "Ten little indians" and I was wondering if we could discuss it together.

NARRATOR (V.O.)

A smart move. Smart enough to excite Annie's curiosity.

Annie smiles back and points the chair next to herself.

ANNIE

Sure. Feel welcome to join me.

As the two characters start talking the sound of their voice is covered by the voice over of the narrator.

NARRATOR (V.O.)

Rupert and Annie seem perfect for each other. They discuss Rupert's true love for british authors and Annie's passion for thrillers and solving misteries. Everything seems perfect until Rupert orders Annie..

RUPERT

Would you like to have..

NARRATOR

A cup of tea.

RUPERT (CONT'D)

A cup of tea?

RUPERT (CONT'D)

Wait...what?!

Rupert looks surprise straight to an invisible audience as the bartender appears, placing on the table two cups of tea.

NARRATOR (V.O.)

Rupert lays down the cup of tea in front of Annie, who gently refuses.

ANNIE

I am sorry, I don't drink tea at this time of the night.

NARRATOR (V.O.)

Rupert is offended by her refusal.

Rupert comes close to Annie's face, lolling the cup of tea in front of her nose.

RUPERT

Oh humbug. It's always time for a cup of tea. I could never stay at the table with a tea-hater.

Rupert looks once again straight to the invisible audience.

RUPERT (CONT'D)

Bloody hell, what is happening to me?!

NARRATOR (V.O.)

Annie, shocked by this behavior, invites Rupert to leave the table.

Annie looks down and opens once again her book.

ANNIE

I think you should leave.

Rupert, shocked, takes his hat and goes back to the barstools where Giovanni, Jean Paul and Alejandro are still standing.

RUPERT

I have no idea of what happened. It seemed like the words came out from my mouth without following my will.

NARRATOR (V.O.)

Giovanni ignores Rupert's words and decides that his time has finally come to take a chance on Annie.

GIOVANNI

Certo, certo my friend. It is like you said. But now I have to go to that bellezza.

Giovanni comes close to Annie's table and takes her hand.

NARRATOR (V.O.)

The italian guy, as according to the galateo, comes close to Annie, grabs her hand and kisses it.

GIOVANNI
Good evening, bella ragazza.

NARRATOR (V.O.)
Annie looks confused and spellbound
and invites Giovanni to join her.

Annie blushing, points to the chair next to her.

ANNIE
Please, sit.

The two characters start talking and the sound of their voice
is covered by the voice over of the narrator.

NARRATOR (V.O.)
Giovanni and Annie seem perfect for
each other. They discuss Giovanni's
true love for Italian traditions
and Annie reveals that for her job
she used to travel a lot, even in
Italy. Everything seems perfect
until Giovanni stands up and says..

NARRATOR (V.O.) (CONT'D)	GIOVANNI
Would you like a Pizza	Would you like a Pizza
Margherita, bella ragazza?	Margherita, bella ragazza?

GIOVANNI (CONT'D)
Wait, cosa succede?!

Giovanni stares at the invisible audience as his legs start
moving, not on his own will, bringing him to the barstool.

NARRATOR (V.O.)
Giovanni goes to the bar, places a
slice of pizza Margherita on a
plate and brings it back to Annie.

Giovanni, still shocked, places the plate in front of Annie,
who looks surprised and entertained by the gesture.

ANNIE
You are funny. Thank you.

GIOVANNI
Ehm..of course. That's what I
wanted to do: bring you pizza.

Giovanni sits once again in front of Annie, still looking at
his own legs that now are under his control.

NARRATOR (V.O.)
Annie picks up with their
conversation.

ANNIE
So, what should I visit if I come
to Italy with you?

GIOVANNI
Uh? Oh sure. Well, I would bring
you around Roma on a vespa and then
to Venezia for the Carnevale.

ANNIE
Sounds magnificent. What's next?

NARRATOR (V.O.)
Annie looks intrigued until
Giovanni says..

NARRATOR (V.O.) (CONT'D)
And of course I would make
you meet my famiglia. Not the
famiglia-mafia, but the
famiglia-family. Of course if
you wanted to meet also my
famiglia-mafia we could
arrange that as well.

GIOVANNI
And of course I would make
you meet my famiglia. Not the
famiglia-mafia, but the
famiglia-family. Of course if
you wanted to meet also my
famiglia-mafia we could
arrange that as well.

Annie opens her eyes wide and looks both shocked and
disgusted by Giovanni. She takes back her book while Giovanni
brings a hand to his throat, trying to frain his own words.

NARRATOR (V.O.) (CONT'D)
Annie invites Giovanni to leave the
table.

GIOVANNI
Wait, I didn't mean to...

ANNIE
I think you should leave.

Giovanni heads back to the bar with his hand still on his own
throat. He shares a look with Rupert who smiles at him.

GIOVANNI
What happened?

RUPERT
I told you.

NARRATOR (V.O.)
 Jean Paul smirks at the two guys,
 takes two glasses of wine and
 approaches the chair next to Annie.

JEAN PAUL
 (to Annie)
 C'est possible madame?

NARRATOR (V.O.)
 Annie looks back at our french
 character and, with surprise of
 everyone, replies to him in french.

ANNIE
 Oui, bien sûr.

Jean Paul sits next to Annie. Giovanni and Rupert study the
 situation as if they were waiting for something to appear.
 The voice over of the narrator cover our character's voices.

NARRATOR (V.O.)
 Jean Paul and Annie seem perfect
 for each others. They speak french
 the entire time and Annie reveals
 that she can fluently speak six
 different languages and that she
 can not drink any alcohol because
 she is "working on a project".
 Everything seems perfect...

Giovanni and Rupert are staring even more at the situation,
 whispering impatient.

RUPERT	GIOVANNI
C'mon, c'mon.	Andiamo, andiamo.

A long silence and the voice of the narrator appears again.

NARRATOR (V.O.)
 ..until Jean Paul calls the
 bartender for a new glass of wine.

The bartender approaches the table.

BARTENDER
 Do you need any help?

NARRATOR (V.O.)
 Jean Paul, not speaking english,
 replies to the bartender in french.

JEAN PAUL
 C'est possible d'avoir..wait what?!

BARTENDER

I am sorry I don't understand.

Jean Paul looks straight to the invisible audience and then once again to the bartender. His attempts to speak english are so depressing that he starts yelling to the bartender.

JEAN PAUL

J'ai dit che je voix une verre de vin rouge. Pourquoi tu ne me peux pas compris? Je parle en Anglais!

NARRATOR (V.O.)

Jean Paul can not make himself understood by the bartender and yells at him. Annie is shocked by the ridiculous situation and gently asks him to abandon the table after apologizing to the bartender.

ANNIE

(to the bartender)

I am sorry for this misunderstanding. My friend only wanted a glass of red wine but I think he will take it at the bar.

Jean Paul, shocked, heads back to the barstool where he finds a glass of red wine waiting for him. Giovanni and Rupert cheers to him, with a look of understanding.

Alejandro is no more at the barstool but, instead, he is already sit at the table with Annie, looking into her eyes.

NARRATOR (V.O.)

Alejandro and Annie seems..the most imperfect couple you could ever imagine. He stares at her in such a uncomfortable way that she immediately invites him to leave.

ANNIE

Please, leave me alone.

Alejandro puts the picture of the bull close to Annie's face

NARRATOR (V.O.)

Alejandro looks at the picture and into Annie's eyes and says...

NARRATOR (V.O.) (CONT'D)
 Ay Carramba! You totally
 resemble Ferdinand. I am in
 love with you, do you
 understand? Te quiero
 muchissimo.

ALEJANDRO
 Ay Carramba! You totally
 resemble Ferdinand. I am in
 love with you, do you
 understand? Te quiero
 muchissimo.

NARRATOR (V.O.) (CONT'D)
 Annie yells to the Bartender, who
 picks Alejandro, bringing him back
 to the bar.

ANNIE
 Security!

The bartender picks Alejandro up from his chair and pushes
 him back to the barstool with the other characters. Alejandro
 looks still at Annie.

ALEJANDRO
 Te quiero muchacha!

At the bar Alejandro is approached by Rupert, Giovanni and
 Jean Paul.

NARRATOR (V.O.)
 An unlucky night for our friends
 and their troubles were only
 beginning.

Rupert looks around and then back to his three "friends".

RUPERT
 Ok, did you hear that voice?

GIOVANNI
 Si. It was him that said I should
 speak about the mafia and after
 that my mouth started talking.

RUPERT
 It also made me criticize that girl
 for not drinking tea.

GIOVANNI
 And what about when he ordered my
 legs to start walking to the bar to
 bring a pizza to her?

JEAN PAUL
 And I speak english, parbleu!

RUPERT

From the beginning of the night I felt that my actions were controlled by something else. I was ordering a beer and I ended up drinking tea! Isn't that crazy? I hate tea.

GIOVANNI

Don't tell me, cazzo. I have a gun in my giacca! I am a very peaceful person. I don't even know how to use a gun, nor someone in the mafia. And why do I have to speak like this only because I'm Italian?

JEAN PAUL

At least you can speak english, conard! I was choking at the table. And I don't walk around with a baguette! This is so ridiculously stereotypical, parbleau.

RUPERT

Apparently, someone is making us act like our culture's stereotypes.

Rupert, Giovanni and Jean Paul turn to Alejandro.

ALEJANDRO

Ay Carramba! Don't count me in. I am really in love with that girl. But actually, I have never seen a bull in my life.

They all look back to each other. Giovanni starts shivering.

GIOVANNI

What should we do, cazzo?

RUPERT

I don't know, but better act quickly. You heard the voice. Our troubles were only beginning.

NARRATOR (V.O.)

And here two robbers enter the bar.

The characters all stare in panic at the invisible audience.

ALL TOGETHER

What?!

Then, all together, look to the entrance of the bar.

ALL TOGETHER (CONT'D)

What?!

CUT TO.

INT. STEREOTYPES - CONTINUOUS

Two men enter the bar. One is short, wears a black ski mask and a black jumper, holding a sub-machine gun. The other man, BILLY JOE (40s), African-American, his face uncovered, wears a long gold necklace and a leather jacket on a black t-shirt. Billy Joe holds a gun in his hand.

NARRATOR (V.O.)

Two robbers enter the bar. Billy Joe, known in the city for having robbed a dozen of bars in the last couple of weeks, and his accomplice, always silent. Billy Joe shoots one bullet in the air.

BAM. Everyone turns to the entrance while Billy Joe yells.

BILLY JOE

Everybody down, now!

NARRATOR (V.O.)

Our four characters are so scared that they can not even sit down.

Rupert, Giovanni, Jean Paul and Alejandro struggle to bend their legs but the voice makes them stand still. Billy Joe approach the bar and points his gun to Jean Paul's face.

NARRATOR (V.O.) (CONT'D)

Billy Joe approaches our four characters and starts saying..

NARRATOR (V.O.) (CONT'D)

You think you are funny, mothafucka? Now you and your stupid friends are going to stand down or..

BILLY JOE

You think you are funny, mothafucka? Now, you and your stupid friends are going to stand down or..

Billy Joe points his gun to the invisible audience.

BILLY JOE

What the fuck?!

NARRATOR (V.O.)

As his accomplice walks through the bar, Billy Joe turns to our heroes.

Billy Joe points his gun against Jean Paul's cheek.

BILLY JOE

Who is the mothafucka that is
telling me what to do?! Tell me or
I blow your stache away.

NARRATOR (V.O.)

Jean Paul, not speaking english,
replies in french and this drives
Billy Joe mad.

JEAN PAUL

Je ne sais pas. Nous somme de
victime comme toi.

As Jean Paul starts shivering, Rupert joins the conversation.

RUPERT

He can not speak with you. The
voice orders him to speak only
french since he is from France.

Billy Joe walks close to Rupert and points his gun to the
british guy's face.

BILLY JOE

That stupid voice! It made me act
like a fucking Clint Eastwood the
last two weeks. I own two retail
companies in this city, a mansion
in Malibu and all the bitches I
want. Then one day a stupid voice
says that I am a freaking criminal
and boom! I start robbing bars,
speaking like a ghetto-guy.

Billy Joe turns to his partner, on the other side of the bar.

BILLY JOE (CONT'D)

And seriously, why the hell you can
wear a ski mask and my face is
uncovered? Just because I am black?
Dude, this is wrong in so many
mothafucking levels.

Billy Joe points his gun on his head like if he is ready to
blow it off to make the voice stop. The narrator talks again.

NARRATOR (V.O.)

Billy Joe yells around the bar.

Billy Joe walks frenetically around the bar yelling as the
narrator keeps on talking.

BILLY JOE
 Shut up! Shut the fuck up. If
 you don't shut up I will turn
 this robbery into -

NARRATOR (V.O.) (CONT'D)
 He doesn't know what to do
 and points his gun on his
 head for the desperation.

BILLY JOE (CONT'D)
 - a mothafucking mass murder!

The narrator stops talking. Billy Joe walks close to the
 table where Annie is sat, still with her eyes into the book.

BILLY JOE (CONT'D)
 And I'll start with this blondie.
 (to Annie)
 So blondie, since we are all
 stereotypes here, what are you? A
 gentle soul waiting for true love
 or a high school cheerleader?

Annie is impassible as Billy Joe turns to his accomplice.

BILLY JOE (CONT'D)
 Ehy man, take this cheerleader's
 wallet. She is begging for it.

As the accomplice comes close to Annie, she stands up, hits
 the guy's jaw with her left hand and slams his face on the
 table with the right. As the first robber falls on the
 floor, Annie picks up his weapon and points it to Billy Joe
 while she shows him a badge with the other hand.

ANNIE
 STPD you idiot. I was waiting for
 you. Drop the gun and hands in the
 air, now!

Billy Joe drops the gun and put his hands in the air,
 surrendering. Rupert, Giovanni, Jean Paul and Alejandro
 stares at Annie with their mouth opened for the shock.

BILLY JOE
 Oh shiiiiit.

CUT TO.

INT. STEREOTYPES - MOMENTS LATER

Billy Joe is handcuffed and brough outside the bar with his
 accomplice by two police officers. Annie is shaking hands in
 the middle of the bar with another man.

OFFICER
 Good job, detective.

ANNIE
Thank you, chief.

As the officer exit the bar, the four men approach Annie.

RUPERT
Detective?

ANNIE
Yes. I was investigating in these robberies and I knew this bar could have been a potential target. Sorry to disappoint you guys.

Giovanni puts himself in front of Annie.

GIOVANNI
But...the voice! How did you fight the control of the voice?

ANNIE
The voice represents the stereotypes that everyone thinks of us. It can conditionate our actions but, at the end of the day, we must remember who we really are, careless of what we are.

Annie struts out of the bar. Rupert sits back at the barstool and orders four beers. He hands them to his friends and raises his beer to toast.

RUPERT
To who we are. No matter the stereotypes.

Giovanni, Jean Paul and Alejandro share a smile of approval and then look back to Rupert, raising their beers.

ALL TOGETHER
No matter the stereotypes.

The image freezes on the four beers clinging to each others as the voice of the narrator appears once again.

NARRATOR (V.O.)
And this, my dear viewer, is the end of our unusual story.

CUT TO BLACK.