Christopher

Ву

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1 INT. HALLWAY, SCHOOL IN FRIGGI, SICILY - DAY

1899. Sounds ring through the hallway. The sound stops. The figure of the Madonna and infant. View through the glass window into the class room. The sound of CHILDREN in school. DONNA (20) long legs, long hair, thick lips walks through the rows and rows of children.

2 INT. CLASSROOM - DAY

CHILDREN Sextus Julius one begot Gaius Julius Caesar 1 begot Gaius Julius Caesar 2...

Donna carries a stick as she parades through the class.

DONNA And who was killed on the Ides of March?

Silence rings throughout the classroom. GIUESEPPE (23) tall dark and handsome opens the door and puts in his head.

GIUSEPPE (Whispers) Julius Caesar the tyrant.

Donna mock throws the stick at Giuseppe.

DONNA Don't spoil them.

Giuseppe takes out a silver spoon.

GIUSEPPE No? What about a silver spoon on the nose then?

Giuseppe dangles the spoon on his prominent nose. The children laugh.

DONNA You wait outside, sir. Children carry on.

Guiseppe closes the door. He stares at the Madonna and child and makes faces at them. Donna takes an apple from the table and goes outside. Donna sees Guiseppe staring at the Madonna. She walks over to him. Donna folds her arms.

GUISEPPE Are you jealous?

Giuseppe puts his arm around her waist. She flicks her hair.

DONNA No, she saw Medusa and froze.

Giuseppe holds her even closer.

GIUSEPPE When I look at you, I turn to stone.

4 EXT. GARDENS - DAY

3

The two walk outside and stand under a tree next to the classroom. There is a garden of carrots nearby.Giuseppe lets go of her and stands with his legs drawn apart. Donna is wearing a green dress, Giuseppe, brown pants and shirt.

> DONNA Coming here is not a good, fella.

Donna finally takes a bite of the apple.

GIUSEPPE I just wanted you to know, I've been thinking.

DONNA Well that's a start, I always thought you lived on the spur of the moment?

GIUSEPPE

I do.

Giuseppe looks at the leaf in the tree.

GIUSEPPE It's not a mistletoe, but it'll do.

Giuseppe kisses her passionately, the children in the class jeer at them.

2.

DONNA Peppe, now look what you've done?

GIUSEPPE Just giving them a lesson in love.

DONNA Children, get back to work.

A GIRL (6) pokes her head through the window.

GIRL We were at Caligula the Mad, just as mad as you.

The girl makes a face at another BOY (9) in the classrom. Donna puts a finger on her lips and shooshes them. Guiseppe draws a heart on the tree.

> GIUSEPPE Do they know that their teacher is an Emperess, an ample fruit of the Julian family tree?

Giuseppe takes a bite from the apple.

DONNA Those are just fables.

GIUSEPPE But this isn't, Donna, baby I want you to runaway with me...

Giuseppe turns and runs. Donna turns and sees her father Dario(44) a fat man and her younger brother Tacito(27) a short man and oldest brother Orfeo a thin man(30) approaching.

DARIO Donna, what did I say about that piece of filth?

DONNA

He was just...

Orfeo strikes Donna. The children stop reciting the

ORFEO You want to dishonour the family with the 'men of honour.'Don't you know that men like him killed our uncle, dad's brother. My godfather?

(CONTINUED)

DARIO When will you learn? Now get back into that class, and teach.

Donna holds the side of her face and goes back into the class. Dario and his sons go off. Tacito plucks a carrot and eats it.

5 EXT. OUTSIDE CHURCH [PLEASEINSERT\PRERENDERUNICODE{ÂĂŞ}INTOPREAMBLE] DAY

> CROWDS of people leave the church, a bell rings out. Donna comes out of the church, she sees Giussepe in the distance. She blows him a kiss and he catches it, he is clumsy with it, juggles it and puts it in his pocket. Donna's brother Orfeo looks at her sternly and she follows her family.

EXT. OUTSIDE DONNA'S HOME - DAY

The sound of CHILDREN playing, Donna is out doors playing skipping rope with the little GIRLS, her little brother SANTINO (12) scrawny youth is also there. Her older brother Orfeo calls her indoors. She goes indoors.

6 INT. KITCHEN, DARIO'S HOME - DAY

The kitchen is large, the house is larger.Donna begins to prepare supper. Her father and brothers are in the adjacent room. Donna cuts the tomatoes angrily as she stares at the crowd of three. Her youngest brother is helping her out, he steals a carrot while she is looking away, daydreaming.

7 INT. HOUSE, DINING TABLE - NIGHT

BAGGIO (35), a fat pig nosed baron is seated at the table. A giant roasted pig is on the table, along with Donna, her father and her brothers. Other FRIENDS are seated. Baggio talks with a lisp.

DARIO This is Baggio, the one I have chosen for you.

BAGGIO Your beauty far exceeds what I have heard, the eye speaks more clearly than the ear.

Chattering goes on at the table, Donna continues to eat whilst avoiding Baggio's eyes.

EXT. THE HARBOUR - DAY - DONNA'S DAYDREAM

Giuseppe is standing on the water, he holds out his hand.

GIUSEPPE Come with me.

Donna steps on the water and walks to Giuseppe.

DONNA Where are we going?

GIUSEPPE We are going to dance all the way to America.

Donna looks yonder and sees the Madonna and child in green as the Statue of Liberty. The two begin to dance to Italian music on the water. Donna turning and twisting.

GIUSEPPE

Donna...

INT. DINING TABLE, DARIO'S HOUSE - NIGHT - REALITY

DARIO

Donna!

Dario bangs his head on the table, Donna elapses from her dream.

DONNA

Yes, father.

DARIO Our friend Baggio wanted to know what you think of the black dress he brought you.

Donna puts fork into her mouth as if making a 'it sucks sign'. She chews her food, while everyone waits for her reply.

> DONNA It looks beautiful.

BAGGIO Not half as beautiful as you.

Baggio takes out a guitar and begins to play it, he sounds terrible. As the people sing, Baggio takes Donna's hand and they dance. Baggio steps on an apple, he slips and falls. Donna can't help but laugh as she helps him up.

8

9

10 INT. RESTAURANT - NIGHT

Giuseppe is having supper with CALVINO (40) a bald man, GIOVANNI (24) a man with strong features and SALVATORE a fat man with round cheeks.

CALVINO So what happened next?

GIUSEPPE

She looked into the crystal ball and told me a fortune waited for me in America....

GIOVANNI That's music to my ears. My eyeballs, tell me the same, America.

CALVINO No that's the sound of Salvatore eating.

Calvino nudges Salvatore as he wolfs down food.

GIUSEPPE Let me finish, she told me from my two wells will emerge the shooting star. Then she said, the wise men would flee the black shirts.

CALVINO

Garbage, if you really want to leave, that's fine. Look here comes a couple of black shirts.

Two POLICEMEN wearing black shirts and blue pants arrive. They greet everyone, then Calvino gives them some envelopes. The two men leave.

CALVINO

See, the police extort the criminals. Listen you three, I want you to visit the Constable.

SALVATORE The one who owns the bakery?

CALVINO

No, the one who's always at the whore house, I give him money to save my son, and he back stabs me and arrests my boy. Be the last three faces he sees. GIOVANNI He's like a sea horse. Doesn't have any brains, we'll take a stab at it.

Giovanni takes out a knife.

11 INT. GISEPPE'S ROOM - NIGHT

In a tavern. The upper room, with a bed opposite the door. Giuseppe is lying on the bed without a shirt on, Donna takes over her clothes, she is naked. She crawls onto the bed and they make love. After the love making they lie under the sheets, the moon in full view through the window.

> GIUSEPPE I have received the Godfather's blessing.

DONNA I have been cursed to marry that oaf Baggio.

GIUSEPPE If you want I can take care of him.

DONNA No, don't. I'll come with you to America.

Giuseppe puts a hand on Donna's belly.

GIUSEPPE There is something new under the moon. The three of us, one family. In three weeks.

12 INT. HALLWAY, DARIO'S HOUSE - DAY

Orfeo drags Donna kicking and screaming.

13 INT. BEDROOM, DARIO'S HOUSE - DAY

Orfeo ties Donna to the bed, he wraps a towel around her mouth.

ORFEO Good thing, that Giuseppe doesn't know how to keep his mouth shut. Now the whole village knows you're carrying his bastard child. Orfeo goes out and slams the door. The sound of him locking it can be heard. Donna makes muffled sounds.

14 INT. LIVING ROOM - DAY

Dario paces around holding an orange. Tacitus sits in the corner.

ORFEO She has brought shame to our doorstep. There's only one way to redeem ourselves.

Dario stops walking, he grabs his chin and sighs.

15 EXT. STREET - NIGHT

The streets are deserted. Cobbled road. A red light of a cigarette flashes. The CONSTABLE (33) staggers out a brothel. WHORES wave goodbye to him. He leans on the wall.

Three shadows show on the wall. The shadows slam him to the wall and stab him. The constable falls and the three men jet into the night. The whores scream and shout.

16 INT. DONNA'S BEDROOM - NIGHT.

Donna is tied to the bed. The wind howls, hitting the window. It is dark in the room. A tree is an obstacle in the path of the moonlight. Donna makes muffled sounds.

Then someone tries to open the door. The DOOR KNOB turns. Santino comes in with a finger on his lips. He creeps in. The sound of the wooden floor board rings out. He unties her.

> DONNA Thanks little brother.

SANTINO

Go sister.

They embrace, their shadows colliding on the wall. Then Donna jumps through the window and steals into the night.

EXT. OUTSIDE THE BAR - NIGHT

The man in black and blue are standing by the wall. They see a figure run towards them. It is Donna.

MAN IN BLACK#1 Are you looking for Giuseppe?

Donna is panting, she nods her head.

MAN IN BLACK#1 I'm sorry but he's gone.

Donna leans on the wall.

MAN IN BLACK#1 He left three days ago.

Man in black #2 is holding a bottle of wine. He fondles Donna's ample bottom. Man in black #1 pushes him to the wall.

MAN IN BLACK#1 What's the matter with you, baboo? Donna don't mind him.

DONNA What am I gonna do? I have to leave Sicily soon.

MAN IN BLACK#1 I think I can help you, but you're going to have to trust me. You can sleep here for the night, then tomorrow I'll see what I can do for you. Follow me.

Man in black #1 hits #2 as #2 staggers and leans on the wall.

17 INT. DONNA'S BEDROOM - DAY.

The door opens. Donna's father and the two brothers enter and find a lump on the bed. They uncover it and see pillows. Tacito, shoots the roof angrily.

18 INT. STABLE - MORNING

The door of the pen opens.Sheep and chickens scatter Man in black walks through the hay. He uncovers a blanket on the floor. Donna wakes up from the floor.

MAN IN BLACK#1 Hurry, there's not much time left. Giuseppe, Giovanni and Salvatore are sitting. PEOPLE are everywhere. Salvatore is eating.

GIOVANNI That was a close call. Who knew killing that constable could turn on us?

Salvatore nods his head, his mouth is full.

GIOVANNI Giuseppe, do you ever think you'll see Donna again?

Giuseppe looks at the tatoo on his arm.

GIUSEPPE I will, in my dreams.

GIOVANNI

I'd want to be buried here, in my mother country. In death suckling on the tits of mother earth.

SALVATORE Since when did you become a poet?

Giuseppe stands up and goes to take a look at the sea. CROWDS of passengers are running about. Giuseppe looks at a WOMAN cradling her BABY. He smiles.

A green ball rolls over to him from BOYS who were playing. One BOY comes to fetch the ball. Giuseppe holds the ball in his palm. He kneels.

> GIUSEPPE Is this yours? You need balls where we're going, I got mine.

Giuseppe stands up pulls up his trousers. He hands them the ball and joins them in their game.

20 EXT. A DUSTY ROAD - DAY

Donna is on the back of a wagon. A MAN (52) with a moustache flogs the donkey. They steadily make their way.

21 INT. SHIP'S ROOMS - NIGHT

Giovanni is busy sharpening his knife. Salvatore is asleep, he lets out a fart. Giovanni finds a dead rat. He takes it and goes outside.

22 EXT. SHIP - NIGHT

Giuseppe throws the rat over the sea, then he sees a couple of LOVERS both (23)peering over. The girl wearing a red beautiful dress, the man with a dusty black coat. Giuseppe smiles.

23 EXT. THE HARBOUR - DAY

CROWDS OF PEOPLE are bustling trying to get onto the ship. CROWDS OF OTHER PEOPLE are on the board. Cars and carts are everywhere. A MAN (19) is putting a box onto the ship. A HOLE on the box reveals an eye. Donna is in the box.

24 INT. SHIP'S ROOMS - DAY

Salvatore's asleep. His face is on a piece of bread. Giovanni wakes him up.

25 EXT. THE SHIP, NEW YORK - DAY

Giuseppe and the ball boy are on deck. They look at the statue of liberty.

26 EXT. THE HARBOUR, SICILY - DAY

A WOMAN (77) raises her hand and waves as the ship heads for America.

27 EXT. SHIP HARBOUR, LOS ANGELES - DAY

The ship harbours in Los Angeles. CROWDS of people are awaiting the arrivals. The ship is unloaded, the box with Donna on the inside arrives.

The box is put into a barn and Donna opens it up and leaves. She takes out a piece of paper with an address on it, she moves through the crowds. Donna goes through the crowds asking for directions. Noone seems to know how to help her. Days pass by, and she still cannot find the house. Then one day a MAN (29) that she recognises from Friggi gives her directions.

28 INT. ELIZABETH'S HOME - NIGHT

It is a two roomed house. Tattered sofas. A kitchen. Mattresses on the floor. Donna is seated on one of the sofas, Elizabeth is seated opposite her, with some onions.

ZECHARIA (39) a full bearded man, skinny comes in with bags full of groceries. He gets in, Liz takes the bags.Zechariah goes forth and hugs Donna.

> LIZ How was your trip.

Donna stretches.

DONNA I felt boxed in.

Liz goes about doing chores.

DONNA I'm looking for Giuseppe, and I'm going to find him.

ZECHARIAH Giuseppe? The one who always used to steal apples from my cart?

LIZ Yes that rascal, you're better off without him.

DONNA Too late, I'd be bitter without him. I'm carrying his child.

LIZ Well, cousin, guess we have a lot more in common.

ZECHARIAH

I'm speechless, you're both pregnant, what a coincidence. I oughta drink to that.

Zech gets a bottle of whiskey from the bag. Liz stands up and pours bathing water for Liz. A group of RABBLE gets into the flat. They greet Liz and everyone then go behind the curtain.

> ZECHARIAH This place isn't much, but with family it feels like a palace.

Zech takes a gulp. He raises the cup.

ZECHARIAH And this helps too.

Liz comes back into the room. Liz goes and takes buns from the oven. She hands them to Zech and Donna and also to the people behind the curtain. Then she pours water into the cups.

> ZECHARIAH Here is to new life. And my son.

They raise their glasses.

29 INT. RESTAURANT - DAY

The shop is somewhat full. MEN and WOMEN are all seated in the café. WAITERS are all around. In the back room of the shop, Liz and Donna are putting on their aprons.

> LIZ Now you get that Giuseppe out of your head. This is not time to be daydreaming.

Donna takes a cups and coffee and goes into the diner. She serves FOUR MEN coffee.One of the men is JOSEPH (31) smooth faced man, no beard. He smiles at her.

JOE Hello, I'm Joe, short for Joseph.

DONNA Well, you're very short man.

Donna goes back to the counter.

30 INT. CAFETERIA, MANHATTAN, NEW YORK - DAY

Giuseppe is at a table with Giovanni, Salvatore, PAOLO (35) his head is completely bald. A BLACK WAITER WOMAN (21) comes to the table with food. Her BLACK HAND is in focus.

WAITRESS How do you take your coffee?

GIOVANNI Black, with brown sugar.

The waitress smiles and leaves.

PAOLO Welcome to America boys, I can tell we are going to have good time. And time equals money.

Giovanni spots a woman with dark hair, he looks at her. She turns, Giuseppe puts his head on his hands.

GIOVANNI So we report to you?

PAOLO Correct, you fellas go about your business, and pay me to watch your backs. The Fifth Street Gang is all over Manhattan, and so are the fucking Jews.

Giovanni raises his knife.

GIOVANNI And that's where we step in.

The waitress comes back.

SALVATORE That was delicious.

WAITRESS Feel free to tip.

GIUSEPPE What time you leaving work?

WAITRESS

Five pm.

GIUSEPPE How's about you and me paint the town red?

The waitress smiles and giggles.

GIUSEPPE Just don't walk so fast when you're going back.

The waitress smiles. Giuseppe gives her twenty bucks. She leaves.

PAOLO We my friends, are really going to paint the town red.

Salvatore licks tomato sauce of his fingers, Paolo has sauce on his chest. Giovanni cuts a piece of meat.

31 EXT. STREETS OF L.A - DAY

Liz and Donna are walking in the busy streets. They bump into PEOPLE and LITTLE BOYS.

LIZ What's wrong with Joe?

Donna rummages through her bags.

LIZ He's a good man. Oh, he's not the best man? You're still waiting for that beast of a man G...

DONNA I can't find my money.

LIZ Pay attention to him, spend time. Give him a chance.

DONNA Must have been those naughty boys.

Donna shakes her head and takes out an apple, she bites it.

LIZ Look at that belly, you can't raise that baby on your own...

They finally get to their flat. Liz takes out the key and opens. They step inside.

15.

INT. LIZ'S ROOM - DAY They begin unpacking vegetables. Donna goes about taking a broom. Liz sits at the seat, she is obviously pregnant. T₁T₇ I think I felt him kick. Zechariah! Zechariah comes into the room. DONNA You've still lost your voice? Zechariah goes and feels the baby, he smiles. LIZ He says he can't remember where he put it. Joseph arrives, he hands Donna a green flower. It has a thorn on its side. LIZ Ah isn't that nice, if Zechariah could write, he would take notes. DONNA Joseph I can't accept. JOE Look at the santini, before it wilts, give it the pleasure, of giving you the pleasure. Donna turns her back to him, Joseph leaves the flower by the window sill. He goes to where Zechariah is sitting. JOE Still lost your voice? It's all the alcohol, they should ban those. Zechariah puts a gun to his head and screws it. LIZ He says you're crazy. JOE Good bye Donna. Joe leaves.

32

16.

DONNA Good riddance.

LIZ Donna, are you blind?

DONNA Not with love I'm not.

Zecharia drinks his beer, Donna pats her belly and looks out the window, she sees a MAN (23)with a spoon on his nose, she smiles fondly. When the man sees Donna staring at him, he waves, she averts her gaze.

DONNA

Oh Giuseppe where are you?

33 INT.CLUB, LOWER EAST SIDE NEW YORK/ROOM - NIGHT

Montage Giuseppe and the waitress dance to the piano. Angle on the white hand and black hand clasping. The upbeat sound becomes non diegetic.

A sequence of scenes unfold. Giuseppe is seen making love to the waitress on a bed in a house. The scene with him making love to the black waitress ends with her moaning and groaning.

34 INT. LIZ'S HOME - DAY

A shooting star overhead. The year is 1900. The sound of groaning. Donna is lying on her back giving birth. Months have flown by.

Liz now has a son she calls JONATHAN BATISTA (1). A MID WIFE (42) holds John as Liz helps her cousin give birth. A JEWISH DOCTOR (53) also helps, he is wearing the star of David.

Soon the baby is born. The doctor holds him, with the star of david on his chest, above. The baby cries, it is bloody.

Three WISE GUYS walk in. They are members of the neighbourhood gang. One holds a mirror, the other has a gold crucifix and the last jingles cents in his pockets.

WISE GUY Liz, this is for Donna. Put the mirror over there.

The second wise guy puts a mirror down.

WISE GUY #2 And er... Donna I know how much you go to church, so I got you a golden crucifix.

Wise gusy number three jingles some cents in his pocket. He hands Liz some money and cents.

WISE GUY # 3 Us Italians have to stick together.

LIZ Thank you so much.

The wise guys leave.

WISE GUY#1 Anything you need, don't hesitate.

The wise guys leave, he struggles to close the loose door, then just leaves it. Donna cradles CHRISTOPHER FAUSTO MANIAGO (Three minutes). She sings an Italian song to him. A goat gets in through the door and watches the scene, it nimbles the flower that Joe had left.

35 INT. SHOP - NIGHT

Giuseppe and Giovanni are in a money lending shop. Their faces are covered as they hold guns and rob the shop. The SHOP OWNER (55) fat has his hands raised up. Giuseppe and Giovanni go out of the shop, Giuseppe holding a bag.

36 EXT. STREET OUTSIDE SHOP - NIGHT

The shop owner begins shooting at Giuseppe and Giovanni. The bag is hit, and some coins fall out. A shoot out occurs. Giuseppe and Giovanni hop into the waiting car.

37 INT. CAR - NIGHT

Salvatore is eating at the wheel of the car. Giuseppe and Giovanni get into the car. Salvatore drives away. Giuseppe shoots the shop owner and the shop owner falls to the earth. The car goes into the night.

19.

38 EXT. OUTSIDE LIZ'S HOME - DAY

Joseph is leaning on the wall. PEOPLE are walking by. Donna approaches with the baby Christopher in her arms.

JOE Coming from work?

DONNA Shouldn't you be at work?

JOE Just wanted to check up on you and Christopher?

DONNA He's fine, no need to, really.

Joe grabs Donna and kisses her.

JOE You don't know how long I have wanted to do that.

Donna smacks him. The baby cooes.

DONNA You don't know how long I have wanted to do that. Snap out of it.

Joe kisses her again, angrily, Donna breaks free and goes down the street.

39 INT. MARKET PLACE- DAY

Elizabeth and Donna are selling vegetables to the PEOPLE. Donna gives apples to a YOUNG MAN (25).

> LIZ We can't live like cattle in There, not any more, not with Chris and Johnathan in tow.

Donna nods her head.

LIZ No you don't. Sorry, cousin you're going to have to shift sooner or later. Sooner would be better.

Donna sits down.

A PRIEST (44) a thin man is seated with Donna. He closes his Bible. Donna is holding Christopher. The Madonna and child are a distance away by the door.

> PRIEST The boy cannot grow up without a father.

DONNA But I can't marry a man that I do not love can I?

PRIEST Why don't you marry a man you respect, it's akin to love.

Donna nods. Then she stands and goes out. She kneels before the Madonna and child.

41 EXT. IN THE STREETS - DAY

Giuseppe is standing next to a black car. RUTH (18) petite blonde and short girl walks out of her house. Giuseppe opens the door for her and she gets in. She gives him a big kiss and they ride off.

42 INT. LIZ'S HOME - NIGHT - DONNA'S DREAM

In a dream Donna sees Giuseppe back in Sicily. He is in the distance. She runs to him, she runs and runs and doesn't get any closer. Giuseppe stays in the distance. Donna wakes up to her baby crying.

Then she goes back to sleep. She dreams again of Giuseppe, his face is turned. She turns his head and cannot see his face. She only sees the back of his head.

43 INT. LIZ'S HOME - DAY - REALITY

Donna awakes from her dream. Cockroaches and rats are abound.

Donna and Joseph are standing in front of the priest. Liz and Zecharia are the witnesses.

45 INT. CHURCH HOUSE IN NEW YORK - DAY

Giuseppe and Ruth are standing in front of a priest. Paolo and Salvatore are standing as witnesses.

46 INT. GAMBLING HOUSE IN NEW YORK - DAY

1903. MEN are around gambling. Giuseppe and Giovanni are sitting and smoking. Salvatore comes in with plates of food, his gnawing a cob of maize. He sits down.

GIOVANNI We take him out, simple as ACB.

GIUSEPPE That's ABC, and alright, I agree he hasn't been treating us fairly.

Salvatore nods his head, he burps. Giovanni puffs out smoke.

SALVATORE He treats us like asses, hear what he said about me...

Salvatore scratches his bottom.

GIOVANNI How's the new wife?

GIUSEPPE Life couldn't be better.

Giuseppe rubs his arm.

47 INT. NEWSROOM- DAY

Headlines about human flight are being printed.

EXT. STREETS - DAY

Giuseppe sells drugs to a MAN (20) in the street.

48 EXT. LOS ANGELES STREETS - DAY

> CHRISTOPHER (5) a green eyed, dark haired boy, left handed and his cousin Johnathan Batista (6) wild haired are playing cops and robbers.

> > JOHNNY No I want to be the robber.

CHRIS No, me. Well alright then, but I am going to be a crooked cop, don't say I didn't warn you.

Chris chases John through the streets shooting at him with a wooden gun.John falls down. Chris towers over him.

> CHRIS Goodbyes? What so good about em?

Chris then pretends to shoot Johnny.

49 EXT. NEW YORK STREETS - NIGHT

> Giuseppe is in a car. It is speeding as it chases another car. The car in front crashes into a pole. Paolo staggers out and runs. Giuseppe jumps out of the moving car and pursues. Paolo runs shooting back, he falls down. Giuseppe towers over him.

> > PAOLO No, don't, I helped you when you first got here....

GIUSEPPE The Fifth street isn't big enough for both of us, neither is New York. Sorry.

Paolo squeezes his handgun, but's empty. Giuseppe shoots him three times.

51 INT. FURNITURE SHOP - DAY

> Joseph walks around the furniture shop. It sells coffins and other pieces of furniture.Donna is with him and so is the little boy Christopher. There is a great distance between the two.

DONNA

You did it, you finally did it.

Joe walks towards Donna. He holds her close.

Donna removes herself from Joe, Chris tries to take an apple from Donna's purse, she catches him and averts Joe's gaze.

DONNA

Christopher, I told you to wait, I'll give you an apple when we get home.

Chris folds his hands.

JOE Go ahead give him one.

Donna gives Chris the apple. Joe puts Chris on his shoulder.

JOE Chris, let's fly, huh, like the Wright brothers. And soon, you're going to have a brother or a sister to play with.

Chris and Joe start to play, Chris giggles, while Donna smiles.

52 EXT. NEW YORK STREETS - DAY

Giuseppe is flying in mid air. He jumps from one building to the next. Two POLICEMEN pursue him. Giuseppe goes down a building. Then as he turns, someone hits him over the head, it's another police OFFICER (34).

> POLICE OFFICER We've finally caught you, you're under arrest for possession of stolen property.

The other two policemen arrive huffing and puffing. Giuseppe is helped off the floor and nabbed. Giuseppe is taken away. Salvatore sneaks from behind a closed door. He heaves a sigh of relief. Giuseppe is put into jail. There are other PRISONERS in there. One MAN (45) smiles at Giuseppe and makes a kissy face. Giuseppe goes and lies on the floor, he sleeps.

54 INT. BEDROOM, JOE'S HOUSE - NIGHT

Chris is lying in bed about to sleep, Donna sits next to him with an open book.

DONNA Never forget where you come from. Never forget who you are. Our people are a great people.

CHRIS Julius and wise Augustus and the walls of Troy?

DONNA Yes, what else?

CHRIS How Julius fought the philistines, the Gauls who could not read or write?

DONNA Good. Tomorrow I'll teach you how the Roman Empire was divided into two.

INT/EXT. GARDENS/JAIL/JOE'S HOUSE - DAY

The screen is split into three. Chris is busy stealing apples in a tree. The OWNER (43) comes out of his house with dogs, Chris gets caught and is beaten. Giuseppe is tilling the soil a JAIL GUARD (34) watches over the PRISONERS. Donna is giving birth to CHRISTINA, Liz is nearby, Zech is drinking beer.

55 INT. JOSEPH'S HOME - DAY

Donna is cleaning up, she begins to daydream again.

56 INT. A DARK HALLWAY - NIGHT - DONNA'S DAYDREAM

In the daydream. There is complete darkness. Donna walks in the hallway. Then she finds a torch on the wall. She walks the tunnel, calling out Giuseppe while holding the torch high.

DONNA

Giuseppe?

A voice calls out, she follows the voice. The voice of Giuseppe calls out. She finally comes to a cage with the dog inside. It barks and barks.

57 INT. KITCHEN, JOSEPH'S HOME -DAY - REALITY

Donna snaps out of her daydream.. She shuts the draw board with much force. Then she looks outside and sees Chris feeding his white dog meat. Donna opens up the burgled window.

DONNA Christopher where did you get those sausages?

Chris acts like he can't hear her, he shrugs and leaves.

58 EXT. STREETS IN LOS ANGELES - DAY

As Chris walks by, a BLIND BEGGAR sits in the street. Chris takes the money in the beggar's bowl without him knowing it. The beggar begins to sing and plays his harmonica.

59 INT. CHURCH - DAY

While the harmonica is playing non diegetically, the priest preaches. John and Chris are fast asleep. Donna holding Christina nugdes them to wake up. Chris opens up his green eyes.

60 EXT. STREETS - DAY

While the harmonica is playing, Chris is hosting a gambling event. BOYS are all huddled about.

61 EXT. MARKET - DAY

While the harmonica plays, Chris and John are pick pocketing strangers.

62 EXT. STREETS - DAY

Chris and John are being chased by policeman.

INT. JOE'S HOUSE/PRISON - DAY

The screen is split into three. Chris is gambling with the BOYS, Giuseppe is gambling in jail, Donna is holding her rosary and Christina.

63 INT. JOE'S HOUSE/PRISON - NIGHT

The screen is split into three. Donna is lying under Joe's arm, Chris is sleeping peacefully. Giuseppe is sleeping, then a MAN's (47) arm goes over him, Giuseppe brushes it away. Then all three go to sleep.

64 INT. JOE'S HOUSE - DAY

It is morning, Donna is fixing Chris his lunch. She leans over and gives him an apple.

> DONNA An apple a day...

CHRIS Keeps the teacher away.

DONNA The doctor, now run along and say your prayers...

Chris goes out to school. Donna waves to him.

DONNA Be a good boy, now.

65 INT. SCHOOL HOUSE -DAY

In a small classroom, Chris sits in the front row sleeping. The TEACHER (38) a tall skinny man teaches.

TEACHER ...the green eyed monster is used to depict jealousy...

The teacher spots Chris asleep at the front of the class. He walks over to Chris and hits the table with the stick. Chris opens his eyes, his green eyes in focus.

66 INT. JAIL HOUSE - DAY

Giuseppe is woken up by the JAIL GUARD (28). He gets out of bed.

67 INT. HALLWAY - DAY

The sound of thwacking can be heard from the office.

TEACHER Say it with me now, I will never fight again.

After the lashing, Mikey and Chris come outside. They walk through the corridors. Chris offers his hand to Mikey.

> CHRIS You're tough, standing up to me like that. I'm Chris.

MIKEY I'm Michael Lansfield.

Chris digs into his pocket.

CHRIS Want an apple?

Mikey declines, the two boys walk into the sunlight.

68 INT. JOSEPH'S HOUSE - DAY

Joseph is seated at his sofa. His legs are folded. Donna is in the kitchen, the sound of her cooking can be heard. She is now cutting the tomatoes.

Donna is busy and the sound emerges off screen.

JOE (OS) What?! You got expelled CHRIS (OS) They told me, never to go there, I think it's because I'm Italian.

JOE (OS) It's because you're a naughty.

Joseph takes out his belt and puts the eleven year old boy on his knee. The beating ensues. Donna is cutting carrots, the sound of the beating blends with the cutting of the carrots.

> CHRIS Let me go, you're not my father!

69 EXT. STREETS - DAY

Christopher and John are walking the streets. PEOPLE are abound.

JOHNNY

You have got to meet them. They saw me fighting and called me.

70 EXT. OUTSIDE GARAGE - DAY

A group of MEN are standing around. ANTONIO and his MEN are also there. Chris and Antonio shake hands, then Chris and Johnny wash Antonio's Model T.

71 INT. CAR - DAY

Mikey, Chris and Johnny in the Model T, Chris is learning how to drive. The car zig zags leaves the straight road and nearly hits a pole.

72 EXT. CAR - DAY

Chris is now driving very well. He travels straight through the street. Him and John are laughing.

73 EXT. LAKE - DAY

Chris and Johnny fishing.

74 INT. ANTONIO'S HANGOUT - NIGHT

Antonio walks into the room with Chris under his arm. OTHER MEN are seated playing cards. Smoke in the air, paper on the ground.

ANTONIO Say hello to my little friend. Chris get busy.

Chris cleans around as the men play card games. A fight erupts between two MEN, the punch each other until Antonio breaks it up.

75 EXT. STREETS - L.A

Chris and Johnny walking in the crowded streets.Johnny takes out a pistol. Chris puts his hand on his mouth in amazement. Johnny shoots a cat and misses.

76 EXT. SHED - NIGHT

Johnny waits in the shadows. A tall MAN (36) passes by.Johnny follows behind. The man comes across Chris lying on the ground groaning.

> MAN Are you alright there?

Johnny comes from behind. He aims the gun at the man.

JOHNNY Give me your wallet.

The man straightens himself, Chris gets up.

MAN That's not a toy, put that down, you could hurt someone.

JOHNNY That someone could be you, if you don't do what I tell you.

The man rushes to grab the gun. A shot is fired. The man falls down. John stands still, as if he is dead from shock. Chris fishes in his pocket and gets the wallet. John drops the gun from fear. The boys run off. They hide by a corner. Chris opens up the wallet. CHRIS Four bucks?

JOHNNY Well I guess I did him a favour.

Chris splits the money, he looks at a dollar for a second.

CHRIS The green eyed monster.

JOHNNY

What?

CHRIS

Nothing.

EXT. ALLEY - DAY

Chris and Johnny are shooting cans. Johnny aims and shoots a can. Chris puts an apple on a low balcony.

CHRIS I am William Tell.

He shoots the apple. Then he sees a rat and kills it with the gun.

77 INT. JOSEPH'S SHOP - DAY

Joseph is standing by the counter. Antonio's HENCHMEN enter. One (32) is wearing a white suit the other (49) a grey one.

> HENCHMAN What do you have for me?

JOE Give me a minute.

Joseph takes money out of the counter and hands it to them.

HENCHMEN It's not a safe neighbourhood. The lice who call themselves police are poluseless.

The gangsters laugh to themselves. Then they leave. Donna comes inside, she folds her arms.

JOE Who's going to save you from the thieves if not the thieves themselves? 78 INT. CHURCH/JAILHOUSE - DAY

Split screen. Giuseppe is in jail. A PREACHER (44) is preaching to the prisoners, but Giuseppe is asleep. Chris is also asleep in church. Donna pays close attention to the priest.

79 INT. JOSEPH'S HOUSE - DAY

Donna is knitting in the dining room. Christina sits on the floor. Chris walks past her.

DONNA And where do you think you're going?

CHRIS Money doesn't grow on trees ma?

Chris goes and hugs his mother. He then goes to the door.

DONNA Get ready for Columbus day. Money may not grow on trees but apples do, catch.

Donna throws him an apple, Chris dives and catches it in his mouth. He waves goodbye and leaves.

80 EXT. STREETS - DAY

October 12 1912, Chris is 12. The streets are crowded. It is Columbus day and the streets are full. Joseph and Donna are moving through the CROWD.

> JOE Boy am I hungry.What about you Christopher, it's your day too? Christopher.

Donna begins to wade through the people looking for Chris. Joe and Donna begin to search for him. After about thirty minutes they find Christopher. Christopher is surrounded by a group of men, one of them is Antonio.

> ANTONIO And these are the keys?

Chris hands them the keys whilst nodding, Joe and Donna show up.

(CONTINUED)

JOE You little rascal.

Joe grabs Chris by the earlobes.

ANTONIO That's bright kid you got there.

JOE A little too bright.

Joe and Donna take Christopher. Antonio and some of his men get into a car and leave.

81 EXT. STREET - DAY

Antonio drives from the crowded area to a deserted street. There are two trucks parked by the roadside. Antonio goes to the side of the truck. The TRUCK DRIVER (17) is fast asleep. Antonio drags him out and gets into the truck, he drives away. His car follows him behind.

82 INT. ANTONIO'S GARAGE - NIGHT

Antonio and his men stand behind the truck. Antonio takes the keys and opens the truck. There are radios. Antonio jumps into the open truck.

> MAN How much do you think they're worth?

ANTONIO

A lot.

Antonio takes up a radio, he smiles and laughs.

83 EXT. PARK BENCH - DAY

Michael, John and Chris are seating on the bench. The park has trees, green lawn and PEOPLE strolling about.

CHRIS What time is the crap game?

MIKEY Around one. What is your pappy still whooping your ass over shooting dice. CHRIS That ain't my real pappy, and yeah he still whoops my behind. But one day I'm going to find my real dad.

Antonio comes by in his Model T. He calls Chris, Chris gets up and goes to Antonio.

ANTONIO This is for you, good looking out kid.

Antonio hands him a wad of cash.

CHRIS When a man is slipping, I catch him.

Antonio then drives off.

84 INT. JOSEPH'S SHOP - DAY

Joseph is moving tables and furniture. Chris is also helping him. Suddenly an Irish THUG (23) enters the shop. He waves a pistol.

> THUG Give me any money in your counter.

JOE Take it easy now.

THUG

I'll take whatever I want.

Joseph goes to the counter and takes out some money. He hands it over to them. Then the thug shoots Joseph point blank.

THUG

That's for making me wait.

The Irish man runs out, Chris runs to his pappy and leans over him. Chris runs out for help, the SHOP OWNERS come in and help him out. 85 INT. GARAGE - DAY

Chris and Johnny have finished washing Antonio's car. They take it for a spin. Antonio comes out.

ANTONIO Remember now, no scratches.

86 INT. CAR - DAY

Johnny drives Chris is beside himself with grief and also beside Johnny.

JOHNNY There'll be scratches alright, just not on the car.

Chris holds the pistol.

CHRIS Revenge is best served with a hot slug. Antonio taught me that.

87 INT. JOE'S FURNITURE - DAY

Zecharia and Liz and Donna are all standing around. Donna is crying.

ZECHARIAH We're here. We'll help with Christina, the shop. Chris can handle himself.

DONNA That's the one I am worried about.

Christina (9) walks into the room wearing a green dress.

CHRISTINA Look, Christopher brought me this dress.

Donna walks toward her and touches her prominent nose.

DONNA You look beautiful.

Christina turns around.

Giuseppe and Chris arrives in a green car. He is wearing an overall. A light hearted song rings from the radio. They step into the house.

89 INT. HOUSE -DAY - DONNA'S DREAM

It is a simple home. Donna and Christina are making pasta in the kitchen. They rush out to meet Chris and Giuseppe. The family hugs.

90 INT. JOE'S HOUSE - DAY

Donna awakes from her dream. She is still clutching her pillow.

91 EXT. CAR - DAY

Chris is seated in the passenger's seat outside Zecharia's home. He begins to daydream about Joseph.

92 EXT. BY THE RIVER - DAY - CHRIS' DAYDREAM

Chris and Joseph fishing and laughing.

93 INT. JOE'S HOUSE - DAY - CHRIS' DAYDREAM

Joseph gives Chris a crucifix.

JOE I found this lying around, I thought it might look good on you.

Chris puts on the crucifix.

94 EXT. CAR - DAY

In real time Chris takes out the crucifix from his pocket. He puts it on and looks at it for a second. Johnny his fourteen year old cousin comes out. He gets into the driver's seat.

> JOHNNY Let's go fishing for this worm.

CHRIS Fucking fishers of men.

The car drives off.

EXT/INT. STREETS/CAR - DAY Day in day out, Chris and Johnny go around looking for the Irish thug. They can't find him.

> JOHNNY We'll find him, then it will his turn to be patient.

CHRIS Give him his own poison, fuck the medicine.

95 INT. CAR - DAY

Two weeks pass and no sign of him. Then one day they see him leaving a store in a crowded street. Chris smirks and points to him.

Johnny drives by. Chris takes aim and fires. He hits the Irish thug. A woman with a baby is also walking out. She catches the not so friendly fire. The thug and the woman fall to the ground.

Commotion rings out. Johnny drives off. POLICEMEN in their forties rush to the scene blowing whistles. PEOPLE in the street are shrieking. One WOMAN holding a baby of her own (57) points to the car.

WOMAN I saw who did it officer.

POLICE OFFICER Good, we'll get to the bottom of this.

The woman cries and yells while holding her own baby close. The Irish men lies dead next to the mother and child, also dead.

96 INT. JOE'S HOUSE - DAY

Donna and Christina are listening to the radio. Zecharia has borrowed ice from the bar. He pours brandy into the ice. A radio announcement in 1912 speaks of the Titanic sinking. Zechariah groans with satisfaction. DONNA They never got to see the Statue of Liberty.

ZECHARIAH God couldn't sink the Titanic, but icebergs sure could.

LIZ Don't say such things.

There is a knock at the door. Christina goes to answer it. It is the policeman and the woman.

POLICE OFFICER May we come in?

CHRISTINA Step right up.

DONNA What't the matter, is it Christopher, is he alright?

WOMAN He's fine, it's just the woman and child he killed.

Donna let's out a scream.

DONNA Oh! Christopher what have you done?!

ZECHARIAH Want a drink officer?

POLICE OFFICER No, thanks, we'll wait for Christopher to get back.

The people wait for hours and hours. The sun finally sets. Chris comes back in.

WOMAN You hooligan!

She takes a swipe at Chris, the officer intervenes.

POLICE OFFICER That's enough, young man you're in big trouble.

ZECHARIAH

Titanic.

POLICE OFFICER You're coming with me.

WOMAN Lock him away and throw away the key.

Donna comes and hugs her son.

DONNA Christopher what have you done?

Chris is handcuffed.

POLICE OFFICER Where you alone?

WOMAN There was someone else, officer.

CHRIS It wasn't me I tell you...

Christopher is led out.

INT. JAIL IN NEW YORK - DAY Giuseppe has been in jail for seven years. The year is 1912. The JAIL GUARD (24) opens the cell and releases Giuseppe. He walks out of the cell and through the halls.

97 INT. CAR - DAY

GIOVANNI Welcome back, Giuseppe.

Giuseppe smiles.

GIOVANNI Kept an eye on the misses, made sure she had a hot meal every night.

Giovanni starts the car and drives away.

GIOVANNI So I moved to Brooklyn, I want you to join me there.

Giuseppe nods.

GIOVANNI War with the Jewish gangs was driving me nuts, I couldn't take it.

Giuseppe takes a cigarette from the dashboard, he lights it.Giuseppe nods and blows out smoke. The car stops at Giuseppe's house.

GIOVANNI Say hello to the wife and child for me. You can find me at the club.

Giuseppe gets out and the car drives away. Giuseppe goes to the house, small but pretty and knocks on the door. Ruth opens the door, Giuseppe hugs her and steps inside.

INT. LIVING ROOM, RUTH'S HOUSE - DAY

GIUSEPPE What did I tell you? Six years is like six days. Where is he? Jimmy!

RUTH

James!

JAMES (6) brown hair runs out. He stands in front of Giuseppe.Jimmy is holding a toy. He keeps his distance.

GIUSEPPE Not friendly huh? We'll talk later, run along now.

Jimmy runs off.

RUTH Giuseppe, after six years that's all you can say to your son.

GIUSEPPE There'll be plenty of time.

Giuseppe takes a seat. Ruth sits on top of his lap.

RUTH God I have missed you.

GIUSEPPE I never really left if I was on your mind.

They kiss.

RUTH You must be hungry.

GIUSEPPE For what exactly?

She hits him playfully. Ruth stands up. Ruth goes into the kitchen. Giuseppe takes of his shirt, has a tank top. His tattoo is visible, written Donna. He takes a look at it. He rubs it. Ruth is in the kitchen.

98 INT. JAIL CELL - DAY

Chris is put into a cell with other juvenile OFFENDERS. He walks boldly among them.

INT. JAIL DINER - DAY

Rows of tables. Chris is seated with other Italian boys. The food is served by the ASSISTANTS. Chris lifts up the plate and sniffs. He holds his nose. The other boys are wolfing the food down. Chris lifts up the wooden spoon and puts it in his mouth.

99 INT. GIUSEPPE'S HOUSE - DAY

Ruth brings Giuseppe a plate full of food. He sits at the kitchen table. She puts her head on her hands and stares at him smiling.

GIUSEPPE

What?

RUTH Nothing I just missed you.

GIUSEPPE I hope guys in the street miss me just as much as you do.

Giuseppe makes a gun with his hand. Ruth gets him a glass of liquor. She pours it for him.

RUTH Just be extra careful, you and Donna.

She pinches his arm.

GIUSEPPE I look both sides before I cross the street.

Giuseppe puts on a shirt and leaves the room. Ruth cleans up.

100 INT. JOE'S HOME - NIGHT.

Donna is seated on the sofa. Her head is in her arms. Liz and Zack are holding her.

ZECHARIAH Chris is a tough kid, he'll come around.

DONNA Not around here he won't.

LIZ Look at the silver lining, maybe this could knock some sense into him. God knows the streets are now safer.

Donna cries even louder.

101 INT. JAIL - DAY

Chris is playing cards in jail.He begins to smoke as well.

102 EXT. JAIL - DAY

Chris and the other boys are in the fields. They are uprooting weeds.

INT. BEDROOM, JOE'S HOUSE - NIGHT

Donna is looking out of the window. She sees cars passing by. Gun shots ring out. She does not flinch she is used to the violence. A FIGURE runs across the street. Other FIGURES rush him and beat him to the ground. Donna does not even blink.

- 103 INT. BEDROOM, GIUSEPPE'S HOUSE NIGHT Giuseppe and Ruth making love.
- 104 INT. JAIL HOUSE NIGHT Chris is fast asleep.
- 105 INT. JAIL HOUSE NIGHT NIGHTMARE

Chris sees the woman he killed, then he sees the Madonna burning. He wakes up in a fright. Then he takes a look at his crucifix.

106 INT. JAIL/JOE'S HOUSE/GIUSEPPE'S HOUSE - NIGHT

Screen is split into three. Donna lies in bed alone, clutching her rosary. Giuseppe lies next to Ruth clutching his tatooed arm. Chris lies awake clutching his crucifix.

107 EXT. STREET DAY

Giovanni is waiting in his car. Giuseppe gets out wearing a black suit, and a hat with a green strand around it. Giuseppe waves to Ruth. He kisses Jimmy on the forehead. Then he runs into the car.

108 INT. CAR - DAY

GIOVANNI Look who's looking chic.

GIUSEPPE You really think so?

GIOVANNI I think you look like a million bucks.

GIUSEPPE How would you know? You've never seen a million bucks.

GIOVANNI One day I will. GIUSEPPE We'll never see a million bucks extorting push carts.

GIOVANNI You still selling dope aint cha?

GIUSEPPE

Of course.

The car stops at a gambling house. Giovanni and Giuseppe get out and get into the Inn.

109 INT. INN - DAY

There are WHORES everywhere, a staircase and a bar. Giuseppe and Giovanni get on their seats. The piano plays. Salvatore is also there. So is NICODEMUS (20) a solemn looking man and Ruggiero (32) a burly figure.

> GIOVANNI Ladies, how you doing, you making any money?

WHORE Who gives a fuck?

GIOVANNI You do. Give a million fucks and I'll be worth a million bucks. Say hi to Giuseppe.

The whore greets Giuseppe.

GIOVANNI That's Nicodemus, he's with us.

Salvatore comes and greets Giuseppe.

GIOVANNI So you like?

GIUSEPPE I love it. You're sitting pretty.

A whore walks by.

GIUSEPPE Very pretty. These girls look and smell like a million bucks. NICODEMUS Upstairs we have the crap games. You gon' slide right in.

Giuseppe takes a look at the ladies.

GIUSEPPE

You bet I am.

The BARTENDER (21) pours them drinks. A POLICEMAN (45) enters. He walks over and greets Giovanni.

GIOVANNI Good day officer. Bartender get him a drink, scotch on the rocks for the Englishman.

The Bartender gets the officer a drink. Giovanni gives the policeman an envelope. Some of the whores come by.

GIOVANNI Officer, don't blow the load in one go, ok.

The officer goes to one of the rooms with one of the whores.

GIOVANNI Like I was telling you the other day, the Jew is fucking up my interest.

NICODEMUS Cut throat competition.

GIOVANNI I'll give him cut throat, he wants a slice of Manhattan, I'll give Roth a slice.

SALVATORE Roth feel thy wrath.

GIOVANNI Giuseppe, your first assignment, that ass. Send him my coldest regards.

Giovanni drinks, Giuseppe and Salvatore leave. Giuseppe grabs the behind of a whore girl on his way out.

110 EXT. HORSE RACES - DAY

Giuseppe is in the stands. Salvatore and RUGGIERO (30) are with him. The horses begin to race. Jazz non diegetic begins to play. Giuseppe talks inaudibly to Salvatore. He points to a tall skinny man, ROTH the Jew (44). The JEW leaves the stands. Giuseppe, Sal and Ruggiero follow him.

The Jew gets into his car, Giuseppe and his men get into theirs, they follow him. The Jew stops by a shop selling daisies. He gets out. While he is buying the daises, Giuseppe drives by, Ruggiero shoots him and kills him.

The three men go back to the horse race. Giuseppe puts it in his pocket and watches the horses. As the horses race, a watch is in view. It moves faster and faster. A calendar flips from 1912 all the way to 1914.

111 EXT. STREET - DAY

Giuseppe is in a shoot out with the police. A light hearted song is playing out in the background.

EXT. STREET - DAY

Giuseppe throws a brick into a window. A week Giuseppe is making collections. He receives money from a shop owner with a broken window. Soft music plays.

INT. GIOVANNI'S INN - NIGHT

Giuseppe, Ruggiero and Sal are in the upper room. Gambling is going on with the other men.

GIUSEPPE Any luck at the horse races?

RUGGIERO Luck? Fuck luck.

GIUSEPPE What's the matter? We doing good, making money.

RUGGIERO It's Paolo he's keeping all the profits to himself, I've tried to talk some sense into him, he won't listen.

Guiseppe pats Ruggiero sympathetically.

RUGGIERO It's time I let my gun do the talking.

EXT. STREET - DAY

Giovanni is walking in the streets. VENDORS are all over. A car passes by Giovanni, he is shot and falls on a fish stand. He lies dead, the car makes a getaway. Blood oozes out onto the street

INT. BAR - NIGHT

Wine flows from a bottle into two cups. Giuseppe and Ruggiero toast and have a drink.

EXT. STREET IN LOS ANGELES - DAY

A BOY (11) is riding a bicyle. He leaves a newspaper on the floor. Donna comes out. She looks at the boy fondly.

DONNA Thanks Christopher.

BOY My name is Christian, how many times do I have to tell you that?

DONNA

Sorry.

The boy rides off. Donna opens the newspaper. The headline tells of the coming war. Donna looks a picture of marching soldiers.

EXT. STREETS IN EUROPE - DAY The picture comes to life. Lines of soldiers are marching in the street.

INT. BACK ROOM, CAFÉ - DAY A group of MEN are lined up. Giuseppe pricks the fingers of MEN. Giuseppe says something and then hugs them. The men are born again into a life and perhaps death of crime.

EXT. STREETS - DAY Donna comes home from work. She greets some old WOMAN (60) with a cat Christina (11) is playing in the streets. Donna enters the house.

INT. JOE'S HOME - DAY Donna sits on the sofa. She puts on a record. A romantic song plays. She begins to daydream.

EXT. STREET/EUROPEAN TRENCHES/JAIL - DAY

46.

Giuseppe' SOLDIERS shoots from a moving car at other GANGSTERS.Soldiers from the front lines are shooting as well. Chris is fighting in jail.

Planes are dropping bombs over Europe. The planes fly away. A picture of a flying bird (preferably a bold eagle) dropping its waste. It flies away.

EXT. STREET - DAY

The year is 1919. The newspapers are printing. The headline about Prohibition is typed out. The headline about the war being over is also printed out.

112 INT. JOE'S FURNITURE SHOP - DAY

Uncle Zach and Donna are in the shop. ITALIAN GANGSTERS walk in.

GANGSTER What have you got for me?

ZECHARIAH You know I got you every week.

Zechariah is drinking water out of a mug. He hands them some cash. The gangster leaves.

DONNA

I don't like it.

ZECHARIAH

Me neither, but what are you gonna do? Cheaper than replacing a broken window.

113 INT. CAFÉ - DAY

Ruth is serving coffee to Giuseppe. White tables and white cloths everywhere. She closes the doors. She puts a closed sign on the door.

RUTH So this really is your café?

GIUSEPPE I would never lie to you, just on you.

She hits him playfully with the towel.

RUTH I just wish Jimmy would help around.

GIUSEPPE He does, just not around here.

RUTH He's just a boy.

GIUSEPPE That moustache says he's a grown grown man.

RUTH He's sixteen.

GIUSEPPE You want to spoil him?!

RUTH You're the one who's spoiling him! You and that thing of yours!

GIUSEPPE Would you rather have him mixing cement all his life.

RUTH Whoever died of mixing cement?

Giuseppe calmly sips his coffee. Ruth throws the towel at Giuseppe and storms out.

INT. JAIL CELL - NIGHT

Chris tosses and turns in his sleep. He sees the woman and child he shot. He wakes up in a cold sweat.

EXT. STREET - DAY

Montage. Jimmy is in the passenger's seat of a green car. Giuseppe steps out of the café and into the car. The car drives off. The wheel is seen turning.

INT. WINE DISTILLARY - DAY

Cases of wine are being put into a truck. Giuseppe is loading the truck.Jimmy is in the driver's seat. The truck leaves. The wheel is seen turning.

EXT. CAFE - DAY

PEOPLE are seated in the café. Ruth pours alcohol into their tea cups.

They drink the alcohol in tea cups. Even OLD LADIES are in there.Ruth sits behind the table. She is drinking tea. She stirs the cup. The tea swirls.

INT. CLOTHES SHOP - DAY

Montage. Upbeat music plays. Giuseppe enters wearing an ordinary suit. He looks into the mirror. He turns and wears an expensive suit. He gets out of the street and into his green car. He looks at his expensive watch and his green ring. Jimmy drives off. The wheel is seen turning.

EXT. STREET - DAY

Giuseppe comes out a brothel, with a POLICEMAN in tow. They shake hands. His car is now more expensive. Giuseppe gets into the car. Jimmy drives off. The expensive wheel is seen turning.

EXT. IN A HIGHWAY - NIGHT

Jimmy and Giuseppe run down a truck with liquor. Jimmy shoots the DRIVER (34) and gets into the driver seat. He drives off. Angle on the turning wheel.

EXT. CAR - DAY

Jimmy is waiting in a car. Shots are fired. Giuseppe runs out and gets into the car.Jimmy drives off. Angle on turning wheel.

EXT. NEIGHBOURHOOD STREET - DAY

Angle on wheel stopping. A truck pulls over in front of big house. Jimmy jumps out. A car with Ruth and Giuseppe stops behind the truck. Ruth and Giuseppe and Jimmy get out.

> GIUSEPPE What did I tell you is she a beauty or what?

RUTH More beautiful than me?

Giuseppe puts an arm around Ruth.

GIUSEPPE Jimmy start taking out the furniture, the fellas will come in a moment and give you a hand.

(CONTINUED)

Jimmy begins to move furniture. She puts a hand Jimmy as he goes and then she hugs Giuseppe and smiles.

EXT. NEW YORK CITY - DAY

The sun is rising.

EXT. STREETS - DAY

Giuseppe is riding in a car. He stops and gets out then he gets into a building. He is almost run down by a car, he doesn't look both ways.

114 INT. FLAT - DAY

Giuseppe goes into a dark room, with strands of metal at the entrance. Inside is a WOMAN (46) tanned, warts and a long nose with a crystal ball. She summons him. Giuseppe sits down.

GIUSEPPE How are you wise woman?

WOMAN I thought you're the wise guy. Prohibition has made you rich, the harlot that breeds thieves and crooked cops, suckling bitter water from it's lactating tits.

GIUSEPPE Whatever? So anything new? Have you found out where she is?

The woman stares into the crystal ball.

WOMAN

The fruit of your loins is in the belly of the angel and you reap an oat you did not sow.

Giuseppe sports a confused look on his face. The woman shrugs, Giuseppe gets up, digs into his pocket and gives her some money.

> GIUSEPPE I can't believe I pay you to tell me riddles, what about Donna?

WOMAN Her love for you is as strong as oak. GIUSEPPE But where is she?

WOMAN Where demons fear to tread.

Giuseppe sighs and leaves in a huff.

INT. FURNITURE - SHOP

Donna is hoisting an oak table and putting it into a truck.

DONNA This oak tables are really popular.

ZECHARIAH They are strong and durable, that's why.

115 INT. CAR - DAY

The year is 1923. Zach is in the driver's seat. He takes a drag from the cigarette. A figure comes out of the jail. It is Chris (23). He has grown bigger and stronger. He is medium height. Short hair. He is wearing the golden crucifix. He gets into the car.

ZECHARIAH You're back my boy.

They hug.

CHRIS How are you?

Zechariah punches his arm.

ZECHARIAH This prohibition is turning us all into criminals.What have you been eating in there? The metal bars.

Christina (17) jumps from the backseat. Chris turns slowly.

CHRISTINA Christopher!

CHRIS Little sis you nearly gave me a heart attack.

Christina grabs Chris' crucifix.

51.

CHRISTINA He's right you know, you've changed.

CHRIS So have you, tell the boys from the neighbourhood to lay off.

ZECHARIAH I hope you lay low now.

Chris lays low in the seat.

CHRIS

How's this?

Chris lights a cigarette, Zach shakes his head, starts the engine and drives off. Smoke comes out of the car, Chris puffs.

116 INT. JOE'S HOME - DAY

Chris and Christina get inside, Zach follows. The house is full of people. Michael Lansfield, Liz and other MEN and WOMEN from the neighbourhood. Chris goes around hugging and kissing everyone. Donna comes out. Her arms are folded but she is smiling.

> ZECHARIAH Look who's home?

DONNA Christopher my baby!

Christopher goes to her and hugs her. The party begins. She looks at him over, smiling, then she frowns.

DONNA Since when did you start wearing that cross?

CHRIS Don't get cross, ma. It's my way of remembering dad.

Chris takes a look around, he waves to Aunt Liz.

CHRIS Aunt Liz, you should have baked me ten cakes for every year I missed my birthday. 52.

Chris goes and hugs his aunt. Michael comes by. Donna stands up and leaves.

MIKEY Chrissy my man.

CHRIS Mikey, you look great. So Johnny moved east?

MIKEY You'll soon know why.

The two of them walk out of the house.

CHRIS You been watching my sister's back?

MIKEY Only in a good way, she can watch her own back, it's big enough.

Chris pushes him playfully.

EXT. CEMETERY - DAY

He goes to Joe's gravesite. He kneels at the grave. He stares at the crucifix. He leaves some green flowers and a dollar bill. He gets into his car and drives off.

INT. JOE'S FURNITURE SHOP - DAY

Uncle Zach is seated by the door way. Liz and Donna are by the counter. A STRANGER (30) gets in and buys some chairs. Chris comes in and hoists furniture outside.

ZECHARIAH Now that wasn't so bad, was it?

CHRIS Only fools and horses work. Wise guys recline in the Garden of Eating.

LIZ Is that what they teach you in jail, what those arms for?

CHRIS These guns? Strong arms. They're not a joke but they deliver one hell of a punch.

Chris kiss each of his arms.

117 INT. GAMBLING HOUSE - DAY

MEN are all around wearing fancy suits. Chris enters in with Mikey. He greets the men.

CHRIS Carl, how are you man.

CARL I stay on point, you looking for work.

CHRIS

Always.

CARL You heard about Antonio, killed over a card game. One minute their exhanging harsh words, the next, Antonio is lying face down.

CHRIS

Shit stinks.

Chris sits down and gets a drink.

EXT. STREET - NIGHT

Montage of Chris delivering trucks. Extorting shop owners. Strong arming people. Robbing other trucks.

INT. CAR - DAY

Weeks have gone by. Chris and Michael sit in the car.

CHRIS I have had it with L.A

MIKEY What did I tell you? L.A is la la land.

CHRIS We could be making money with labour and prostitution...

MIKEY But now way, not with these old timers around.

CHRIS I could turn wine into water, sell it cheap. The only racket these (MORE) CHRIS (cont'd) geezers know is Palermo this Naples that.

Chris looks at the crucifix.

MIKEY

You Jesus now? The Immaculate conception. Are you still on about finding your real dad?

CHRIS I think he might be in the east. So I've decided to pack my bags and head there.

Mikey strokes his chin. Chris dust off his suit.Chris takes out a photo of his father and looks at it. Mikey peers over.

> MIKEY Well if you're going east, I can't have you going by your lonesome, I'm coming too.

They shake hands. Chris blows smoke.

EXT. CEMETERY - DAY Chris is at the gravesite. He leaves a green flower and a dollar bill. He kisses the tombstone.

INT. JOE'S HOME - DAY The year is 1924. Christina and Donna and Liz and Zach are all seated. Chris stands in front of them. He is wearing a coat with many colours. Chris hugs all of them.

118 EXT. STREET - DAY

Mikey is waiting in the car. Chris comes out of his house with a green suitcase. He gets into the car, Mikey drives off.

> MIKEY You know we could have just taken out Carl and incorporated everything.

CHRIS Fuck no, those who break the rules, get broken. Mikey and Chris are in a bus. PEOPLE are in their seats. Chris is asleep at the window.

In his dream he sees the woman and child he shot. Then next he sees the Virgin Mary and her son burning. He wakes up and sees the Statue of Liberty.

> CHRIS The green eyed monster.

MIKEY The mean what?

CHRIS Nothing, just the only thing I learnt at school.

Chris takes a bite out of his apple.

120 EXT. STREET IN NEW YORK - NIGHT

Mikey and Chris get out of the bus. Chris hoists his bag and they try and catch a cab. A cab stops by.

121 INT. CAB - NIGHT

In the backseat the two shuffle. The CAB DRIVER (34) a black guy with big eyes.

CAB DRIVER

Where to?

MIKEY

Brooklyn.

The cab drives off. Chris looks at his crucifix. Mikey takes out a cigarette.

MIKEY Mind if I smoke?

CAB DRIVER Sure, it's my last shift.

The cab driver looks into the rear view.

CAB DRIVER You on the left, you look familiar. Chris' eyes show in the rear view.

CAB DRIVER I'm Simon Jackson.

MIKEY Who asked you?

Chris places a hand on Mikey.

CHRIS

I'm Chris.

SIMON You boys look like my kinda people, you should drop by in Harlem, here's my address.

Simon gives Chris his numbers, Chris puts it in his pocket.Chris takes out a photo. He looks at a picture of Joseph, Donna, Christina and him.Cab driver looks at the rear view. He puts it a back and looks at his father.

EXT. STREET - NIGHT

Mikey and Chris get into a five storey apartment with balconies. It's a rough part of town. MEN smoking in the streets.

SIMON Look me up, you won't regret.

The cab goes off.

MIKEY What's up with the friendly cab driver?

Chris looks up at the building.

CHRIS This is it.

INT. FLAT - NIGHT

Mikey and Chris climb stair case after staircase spiralling upwards. They finally get to the room number 66. Chris knocks on the door, no one comes to open it. Hours pass, while Chris and Mikey sit around, pace stand. Smoking cigarettes. A GIRL (21) passes by. Mikey whistles at her. Finally after four hours forty minutes and forty seconds Johnny comes by with NATHAN (25) a tall Italian man.

JOHNNY Who is this? Chris cousin?

CHRIS Johnathan Batista.

JOHNNY

I heard you were out, I just didn't know out in New York, Mikey you came along? This is Nat.

The men shake and greet each other, Johnny opens the door. They get into the room.

INT. FLAT ROOM - NIGHT

The room is well furnished. A half naked GIRL (20) is strolling around.

CHRIS Nice place you got.

Johnny takes out a gun.

JOHNNY I saw, I aim, I fired.

Johnny pulls the trigger, it clicks. Johnny goes to the adjacent and scoops a couple of beers. He gives them to the fellas.

JOHNNY We're not staying long, put your bags over there, I just need to take something.

Johnny goes to the adjacent room and comes back out. The men step outside and lock the girl in by mistake. They go down the stairs and into the waiting car. There is ANDREW (23) a short Italian man with beady eyes.

INT. CAR - NIGHT.

JOHNNY Andy, this is my cousin, Chris.

The men exchange pleasentries. Andy begins to drive.

JOHNNY Andy stop right here.

The car stops at an apartment. The men knock on the door. BJ (21) tall and skinny answers. JOHNNY punches him as they enter.

122 INT. ROOM - NIGHT

Dark room with a bed and curtains.BJ stagges inside.

JOHNNY

Can I come inside? Why thank you.

BJ

My nose.

JOHNNY You're a hard man to track down. A tough nut to crack.

Johnny kicks BJ between the legs. BJ crumples to the floor.

JOHNNY

Guess not.

BJ Wait, I can explain.

JOHNNY

Where's my money, you don't call me, you're trying to fuck with me. Do I look like a bitch to you. Come here.

BJ I was out of town and...

JOHNNY Something smells fishy in here, I think you need a bath.

Johnny ducks the man in the toilet water. Raises him and punches him. He does this again and again. Andy, Nat assist in the beating.

> JOHNNY You look stupid, a memory problem. Let me give you a knee cap to remember.

Johnny gives him knees.

ΒJ

I swear on my grandmother's grave I'll have your money..

JOHNNY I'll swear on your grave you cocksucker. Don't make me come here again.

123 EXT. STREET - NIGHT

JOHNNY Chris tie your shoelaces, we not kids no more, I can't do it for you.

Chris ties his shoelaces. They get into the car.

124 INT. CAR - NIGHT

Johnny lights a cigarette.

JOHNNY After you leave em a loan, you can't leave them alone.

The car stops at the casino. The men get out. They step inside the casino.

125 INT. CASINO - NIGHT

MEN smoking and gambling. GIRLS serving drinks. Johnny goes to a SALVATORE (45) a fat man. Salvatore is eating as usual. Johnny gives him an envelope.

Chris, Mikey, Nat and Andy sit by the bar. They are served drinks. Chris is at the roulette wheel Chris bets on the number thirteen. Angle on the roulette. Chris Angle on Chris' green eyes. The ball lands on the green 0. Chris loses.

126 INT. FLAT - NIGHT

Angle on eye looking through the eye hole. The girl opens the door.

GIRL You locked me in again. Johnny fishes in his stomach and gives the girl some change. She takes it and leaves.Chris looks in his jacket. He pats himself. He lost the photo. Johnny and Mikey go to bed. Chris is sitting looking out into the city.

CHRIS The Big Apple falls far from L.A huh Mikey?

Chris turns, he is alone. Chris stands up, he turns off the radio. There is an apple on the table. He takes a bite out of it. He too goes to sleep.

127 EXT. STREET - DAY

Simon stops by in the cab. He hands Chris an address. He drives off.

INT. BEDROOM, HOUSE - NIGHT

A big house. Nicely furnished. A MAN (40) bald with a moustache gives his mistress (20) blonde a glass of alcohol, they toast.

MAN I have made a killing in stocks and bonds, now I can just relax and enjoy my money, and you.

MISTRESS Are you sure your wife won't...

MAN Don't even worry your pretty little head about that, I've had it with that sea cow. Now you...

The man goes into the draws and takes out jewels. He puts them on the woman.

MISTRESS A woman's best friend.

MAN Guaranteed to make all your girlfriends jealous.

The sound of breaking glass.

MAN What was that? 128 INT. BOTTOM FLOOR - NIGHT

Chris and Mikey burgle in. The HOUSE GUARD and dogs lie dead. The man is on the top of the stairs, he comes out and fires. A shoot out occurs and the man is shot, he falls all the way down. Chris and Mikey get up the stairs.

129 INT. BEDROOM - NIGHT

The mistress sits on the bed.

MISTRESS What took you guys so long?

Chris bows, he kneels and takes the gems from the woman.

CHRIS Me lady, Where does he keep the cash?

The mistress points to the drawer, she throws Chris the keys, Chris opens it and takes out the money. The police are coming, sirens ring out.

MISTRESS Quick jump through the window, there is a wedge through the back yard.

Chris kisses the mistress, then he and Mikey jump through the window. Chris takes the stones and eats them. They get through the wedge in the wall. Simon is waiting in a car. Chris and Mikey jump in and make their getaway.

130 INT. TOILET, FLAT - NIGHT

Chris taking a dump. Later on washing the jewels. Rock and roll plays.

131 EXT. STREET - DAY

Chris hands Johnny B a wad of cash. Rock and roll plays.

132 EXT. STREETS - NIGHT

Rock and roll music plays. Chris and Mike digging up a grave. They take gold out of a dead man's mouth. Chris hands Johnny B a wad of cash.

INT. CASINO - NIGHT

Rock and roll plays. Chris working as a dealer in a club.

133 EXT. BAR - NIGHT

Chris is working as a bouncer. A group of five GIRLS trying to get in. One of them, brunette (21) pulls at Chris. She whispers in his ear.

Chris goes into the club and from Mickey gets a bottle of pills for headaches. He takes about five. He goes outside and gives the girl. She hands him some money. Then Chris shooes them away. Chris hands Johnny a wad of cash.

134 INT. BATHROOM -D AY

Rock and roll. Chris is in the bathtub filling bottle of whiskey with water.

135 EXT. GARAGE - DAY

Chris and Mikey delivering trucks of alcohol, Chris hands Johnny a wad of cash.Rock and roll. Chris delivering bottles of alcohol in a truck. Hands Johnny a wad of cash.

136 INT. BAR - NIGHT

Rock and roll. Chris, Mikey and Johnny B toasting with beautiful girls around them.

137 INT. FLAT - NIGHT

The music stops. Chris has the recurring nightmare of the Virgin Mary burning up and the sound of a baby crying.

138 INT. FLAT - NIGHT

Outside Johnny's flat a newspaper written The Depression strikes. Through the peep hole we see Chris and Johnny and Mikey. Chris is standing out looking at the Statue of liberty.They are busy counting money.

> CHRIS How many years as it been?

JOHNNY What? You forgetting how old you are? CHRIS Six years and I ain't made yet? JOHNNY Don't get mad coz you ain't made, look Mikey will never get made and he ain't mad. CHRIS Day in day out. MIKEY And nights too.

JOHNNY You just mad coz you ain't found your father yet.

CHRIS

That too.

JOHNNY Get your mind off that, and go make some money. Worry about finding the Founding Fathers, Benjamin Franklin for one, one hundred dollars.

CHRIS Easy money is hard to come by.

INT. BAR - NIGHT A young MAN (18) with flashy clothes is surrounded by WOMEN. Next to him are Chris, Mickey. Simon is waiting outside in the car.

> MAN You heard right, that's my father alright. Billionare. And I just got my inheritance. Got a cattle ranch...

The man is swinging back beer after beer. Chris and Mikey go out and get into the car.

139 INT. CAR - NIGHT

MIKEY Looks like we found ourselves another cash cow.

Chris, and Mikey wait until the man comes out with a girl. The man gets into a car, Chris and the gang follow him. When the man stops and gets out at his place. Chris and Mikey get out.

140 EXT. STREET - NIGHT

They punch him and knock him to the ground. They take wads of cash out of his pocket. The girl is screaming. Chris jumps into the man's car and drives off. Mikey gets into the car with Simon and makes off. The young man struggles to get up and falls down.

141 INT. CAR - NIGHT

Chris is driving around in the car. He opens the draw and sees a picture with the young man and his father. He throws it out the window. As he is driving along he sees a young GIRL being harassed. He parks the car over the curb leaving the straight road. He opens the door.

142 INT. WAITING ROOM, POLICE STATION - NIGHT

The door closes. The young man robbed by Chris is sitting in the office. He is shouting inaudibly. His girl is outside. The young man opens the door.

YOUNG MAN

Let's go babe. I just got robbed and these pigs won't do nothing about it. Fuck New York, we going back to dad in the country.

The young man takes the girl's hand and leaves. The POLICE OFFICER (29) moustached with a crooked nose comes out of the office. He leans on the door as he sees the young man rush out. He smiles and shakes his head.

He stops the car and parks. The girl is pushed to the ground by five MEN. Chris gets out of the car and goes towards them.

> CHRIS What did this girl do to you?

MAN If you know what's good for you, you'll get your aquiline nose out of my business. Acquiline.

CHRIS Nose huh, only God knows what I'm about to do to you if you don't leave that girl alone.

MAN#2 Officer, fuck off. Mariah is this who you been fucking?

The man is about to kick MARIAH dark haired (20)Chris draws out a weapon.

CHRIS Whoever has the biggest balls, should throw the first punch.

MAN Alright, be cool.

Chris shoots the ground.

CHRIS

Run.

The men scamper off. Chris kneels down next to the girl. Mariah raises her head.

CHRIS You ok? You're the girl from the club.

MARIAH Your drugs really cured my headache.

CHRIS Well we're even now, my gun cleared that headache that went running. I'll buy you a drink. Pool tables, PEOPLE drinking and smoking. Angle on pool balls being broken.

MARIAH Whoever has the biggest balls, throw the first punch, that's like a line out of a movie.

CHRIS It worked didn't it? So who was that guy?

Chris puts a green ball into the hole.

MARIAH My ex boyfriend.

CHRIS More like an ass boyfriend.

MARIAH

Speaking of axes. Watch this.

Mariah finishes the game by putting an eight in the sack.

145 INT. INTERCUTTING - RUTH'S BEDROOM /ROOM - DAY/NIGHT

Ruth and Chris having sex. They are rolling around and around. The year is 1930, Chris is 30. A room full of MEN. A bunch of men with names that end with vowels.

Johnny, the BOSS' (52) his face is hidden, Salvatore Underboss and the CONSIGLIERI Nicodemus (67) As Chris enters Ruth simultaneously Chris gets his finger pricked.

As Chris rolls the burning saint, Ruth and Chris are rolling around. As the saint burns smoke rises, Chris lights a cigarette after having sex with Ruth. Chris hugs and kisses the men in the room. At the same time he kisses Ruth.

> JOHNNY You've made it.

CHRIS Ay did I tell you about the girl I met. I came, I lit a cigarette and I fell asleep. JOHNNY Thank God, you're no longer a virgin. I was getting worried.

Chris punches his arm.

CHRIS I wasn't a virgin. Aye I need to talk to the Boss.

Chris takes a long hard look at the Boss. He approaches him.

BOSS I'm very pleased with what I have been hearing.

A crow lands on the ledger.

CHRIS I'm very pleased with becoming a member.

Chris takes out a photo.

CHRIS Do you know this woman?

The Boss looks at the photo.

BOSS

Donna?

CHRIS That's my mother.

The crow's POV, it sees, Chris and Giuseppe hugging. The sound is inaudible, Giuseppe begins to cry. The crow flies away.Chris raises his finger with blood on it.

> CHRIS I'm your son, by blood. You made me, in more ways than one, in your image.

146 INT. GIUSEPPE'S HOUSE - DAY

Giuseppe, Jimmy, Ruth and Chris sitting at a table. A photograph is taken of them.

Montage. Giuseppe, Jimmy and Chris fishing. Giuseppe and Chris fishing.Giuseppe and Chris holding a giant fish. A picture is taken of them holding the fish.

148 INT. CINEMA - DAY

1931. Rows of seats with people watching *Little Caesar*. Maria and Chris watching the movie. People in the background.

MARIAH Meeting your father after all this time.

CHRIS Just when I thought it would never happen, it did. Also helped my career, I've been promoted at work.

MARIAH

At the bank?

CHRIS

Yeah, at the bank, I'm in the money lending section, I now supervise the workers. Little Caesar is cool.

MARIAH

I didn't want to watch this, gangster flicks are boring.

Chris takes a bite out of a sandwhich. Two MEN walk into the cinema. They spot Chris and open fire. Chris drags Maria and run out of the cinema. Little Caesar is also being fired at, he grabs his arm.

EXT. STREET - DAY

Scenes with cars shooting at each other. One car with Chris and Jimmy pulls up to another. Chris fires into the car.

INT. RUGGIERO'S BAR - DAY

Ruggiero and his MEN ROBERT (31) stocky, VINCENT (29), FRANK (44) with glasses, DANNY (47) seated at the table. They are in an ordinary restaurant. A WAITER (23) comes in.

RUGGIERO I'll have beef please.

The waiter leaves.

DANNY This war is costing us, it has to stop.

RUGGERIO It'll only end when Giuseppe's life ends. He started it, hijacking my trucks.

FRANKIE The soldiers are getting tired.

The waiter brings the food, Ruggiero cuts the beef.

RUGGERIO

They need to run Giuseppe under those tires. He wants to turn this thing of ours into this thing of mine. He was one my closet friends but now.

VINCENT This Chris, the captain, he's tripled their profits, if we get him and some of the captains...

Some of the CAPTAINS come in.

RUGGIERO

Well?

The men put their heads down.

RUGGIERO Fuck it, find him!

Ruggiero stands up and leaves, Frankie and Danny exchange glances and sigh.

DANNY It's either him, or all of us.

149 INT. RESTAURANT - DAY

Giuseppe, Salvatore and other men.

GIUSEPPE That son of mine, what a kid huh?

SALVATORE But still making him underboss after two years getting made.

GIUSEPPE Like the kid said, he's turned water into wine, our liquor is cheaper, better and lots. Through him I will give all my orders.

A waiter comes by.

GIUSEPPE I'd like to order lamb.

SALVATORE

But...

GIUSEPPE Good quality liqour, not the bathtub liquor Ruggerio sells, he used to be my friend...

NICODEMUS It's raining slugs out there. Playing cat and mouse...

GIUSEPPE He started it, hijacking my trucks, he wants it all for himself.

EXT. JERSEY SHORE - NIGHT

Chris and Giuseppe at the fish market. MEN are everywhere selling fish.

CHRIS You like hake right?

Giuseppe licks his lips playfully. Chris goes to a stall. He sees PETE bulky (31), JAMES his face is scarred (34) and his brother JOHN with gentle features (34.

CHRIS You guys are from the neighbour hood. You sell fish? PETE We've seen you around.

CHRIS I hate to see my people selling fish for a living when you could be making a killing.

JOHN What are you gonna do?

CHRIS What you need to do, is come work for me, follow me and I'll make you fishers of men.

JAMES

We might.

CHRIS Might, is not a mighty word.

Chris buys the fish, he walks with Giuseppe out into the street.

GIUSEPPE I thought you said the books are closed.

CHRIS I know those guys, they're alright. But what isn't right, is us fighting amongst each other, it's...

GIUSEPPE Never, you heard me, Ruggerio's gotta go.

CHRIS Just listen...

GIUSEPPE No way Chris, he started it.

Chris and Giuseppe get into the car and speed off.

Pete, James and Chris and other men are in the car. John whips out a gun.

JAMES Our guns are virgins, but tonight they'll make bitches bleed.

Chris drives by a restaurant with Ruggiero's men. Pete, James and John and Chris in a shoot out with Ruggiero's men.

151 INT. CAFE - DAY

Jimmy, Chris and Giuseppe sitting in the cafe. Ruth brings them some coffee she smiles at Chris.

RUTH Chris I made you your favourite, apple pie.

CHRIS You remembered.

RUTH You should come to church with me.

CHRIS I will. The workload, it's gonna kill me, working me to death.

RUTH Half heartedness will only get you to purgatory.

Ruth leaves the apple pie and goes off to the back.

GIUSEPPE I've been thinking, Chris, bridge the gap.

CHRIS I'll talk to Ruggiero.

Chris cuts the apple into two.

JIMMY New York into two?

CHRIS And two is good company.

Chris takes a bite out of the pie.

152 INT. JOHNNY'S FLAT - NIGHT.

Chris wakes up in the middle of the night from his nightmare. Mariah is beside him.

MARIAH

Is everything alright. Are you having your nightmares again?

Chris opens the sheets and looks at Mariah's body.

CHRIS

Everything's fine.

153 INT. FLOWER SHOP - DAY

Ruggiero and his BODY GUARDS and Vincent are standing. Chris, Johnny and Andy walk in.

RUGGIERO

The prince.

CHRIS

The fox.

The men embrace and take seats.

RUGGIERO So, Giuseppe didn't come along. How is he?

CHRIS Alive and well no thanks to your hitman.

RUGGIERO He started it, hijacking my trucks!

CHRIS

I know, I know he wants to turn this thing of ours into...It's all water under the bridge,I'm here to offer peace and a piece of our stake at the waterfront.

Ruggiero smiles and looks at his men.

RUGGIERO Sounds too good to pass up.

The men shake hands.

154 INT. PHONE BOOTH - DAY

Chris is on the phone with Donna.

CHRIS Listen ma, you have to come to New...It doesn't matter that he's married. Hello?

Chris puts the phone down.

INT. CAFÉ - DAY

Months have passed. It's 1932. Chris and Giuseppe are in the café at the corner. They are playing cards. Chris takes a bite off a red apple. He holds three eights of cards.

CHRIS You don't seem to spend a lot of time with Jimmy.

Giuseppe remains quiet, he places spades on the table.

GIUSEPPE I visited a fortune teller, told me Jimmy isn't my son. Not exactly she said I reap the oat I don't sow.

CHRIS

Don't be ridiculous, I don't wanna hear about it. So business is good, at last we're really making a killing, not literally.

GIUSEPPE

How's your mother?

CHRIS

She's fine. But with you being married and all she won't come.

GIUSEPPE

I miss her. And I miss Sicily. I've been thinking about retiring, with you at the helm of things I can rest easy. Suddenly two men enter the café. They shoot into the corner. Bullets riddle the café. Chris and Giuseppe duck down. The men leave and get into a car.

Giuseppe is wounded, blood flows. Chris runs to the door way and fires at the men. Then he runs back to his father. His father is holding a black joker.

156 EXT. STREET - DAY

Ruggiero arrives in a black car. He comes out lauging with his DRIVER (23). Vincent and his men are standing outside the office.

VINNY

Boss.

Ruggerio nods.

157 INT. GIUSEPPE'S HOME - DAY

Giuseppe limps into his bedroom, Jimmy and Chris help him to lie down.

CHRIS That son of a bitch!

158 INT. RUGGIERO'S OFFICE - DAY

Ruggiero gets into his office. Vincent and the other captains follow him. Ruggiero takes a seat, as he is taking off his shoes.

159 INT. GIUSEPPE'S HOME - DAY

Giuseppe is lying on the bed. Ruth, Jimmy and Chris are all around. Ruth fluffs up his pillow. Then she leaves. Giuseppe is slumped on the bed, bandaged.

> GUISEPPE I told you he couldn't be trusted, hijacking my trucks. Chris I have had it, it's all yours.

JIMMY He's probably laughing right now. CHRIS Well the jokes on him.

INT. RUGGIERO'S OFFICE - DAY

RUGGERIO Ay Vinny did you hear the one about...

Vincent pulls out a gun. Ruggiero is shot, he slumps into his seat, dead.

160 EXT. STREET - DAY

Jimmy and Chris arrive in a car. Mikey is standing in the streets.

MIKEY Their already inside.

Chris and Jimmy get inside.

161 INT. RESTAURANT - DAY

Vincent, Frankie and Danny are sitting in there with their men. They stand up and hug Chris and Jimmy and Johnny.

VINNY

It's done.

Chris takes a seat.

DANNY The beef, it only results in bullshit.

CHRIS Good, I think Ruggiero needed an English lesson, he never understood the meaning of peace.

DANNY Piece of shit. Greed. That was the only creed the fuck knew.

Chris lights his cigarette.

CHRIS I have an idea, that could stop this madness. VINNY I'm all ears.

Johnny takes a look at Vinny's big ears, he smirks.

CHRIS

My mother used to tell me about Roman history, you know the Senate and the Emperors. The Golden Age.

FRANKIE Where are you going with this?

CHRIS

We create a Senate, the deciding body of this thing. No one Boss at the top, a national organisation.

VINNY

I don't know.

Chris takes an apple and cuts it into five.

CHRIS We divide New York into five, me you, Frankie, Danny and Nicodemus.

FRANKIE Sounds like a great idea. Divide and conquer.

CHRIS We work with non-Italians, Jews Green Martians. The only colour that matters is green.

The men all nod.

CHRIS And we do away with the old traditions. No putting new wine in old wine skins.

Chris takes one slice of the apple.

CHRIS Who's with me?

The men all raise their hands.

CHRIS You see how easy that was.

162 INT. NEWS ROOM - DAY

The papers are printing that Hitler is now in power.

EXT. STREETS - DAY

A MAN is reading the newspaper. Prohibition repealed is the headline.

INT. ROOM - DAY

Chris is standing beside Giuseppe. A sword and a gun cross at the table. Peter, James and John are standing in front of them.

So is straight nosed TOMMY (32), beady eyed JUDE (22), MATT (34), Andy, Nat, BARTHOLOMEW (29), LARRY a handsome man (23) Jimmy and other members. It's the making ceremony. A saint is put on fire and the trio cup it in their hands.

MEN And may I burn in hell if I ever betray my friends...

JIMMY Whoever loves his family or himself over this new family is not worthy.

CHRIS

Made men, you shall not having anything or anyone above this thing. You shall not mention my name in conversation, you touch your right eye. Respect appointments, keep them. Understand?

MEN

Yes.

CHRIS

I'm not done, you shall be men of honour, you respect other made men, no in-fighting. You will not murder a made man without my consent. You shall not fuck another made man's wife. You shall not steal from the family, you kick up ten percent. Tithe weekly.You shall not lie to the boss. Lastly you shall not covet another man's ass, no homosexuality. Have I made myself clear? The men all hug and kiss each other.

JOHNNY Gangsters are made, not born.

163 INT. GAMBLING HOUSE - NEW YORK

Chris is surrounded by his MEN. Johnny, Jimmy, JUDE FINO, Andy, Matt, Phil, Nat, Pete, James, John, Paulie, BARTHOLOMEW (35).

CHRIS

So, Johnny is now my underboss, Jimmy my consiglieri.

JOHNNY

Finally. At last I'm number two, no shitting on me you hear.

CHRIS

Matt, you in charge of extortion rackets, tax collection. Phil, I know how you love horses, you handle sports betting and gambling. Pete, and James and John you're the muscle. Paulie you handle hijacking, fraud. Jude you're the family treasurer, you also take care of legitimate business. Andy and Nat, the docks and prostitution. Bartholomew, smuggling.

JIMMY

We made you now you make money.

CHRIS With the repeal of prohibition, contraband liquor could still make us all very rich.

INT. PHONE BOOTH - DAY

Chris is on the phone.

CHRIS Uncle Zach, how's it. I'm good.But you did get the money I sent? That's good, just don't tell her it's from me. How's ma? She still won't come? Thought as much.

Chris bangs the phone.

EXT. TREE - NIGHT

An owl is in a tree. Beneath it is a car. Chris and Simon ar talking inaudibly. Simon nods his head.

INT. CAR - NIGHT

Chris is seated with a MAN (27) in a car. The man nods.

EXT. SHOP - DAY

Ruth is coming out of a shop. A black MAN (34) comes and steals her purse. He shoots her in the head. She falls to the ground. An apple pie is beside her head.

EXT. STREET L. A - DAY

Chris arrives in a car in the old neighbourhood. He gets out and goes into his house. He sees Christina, Liz, Uncle Zach and Donna. Chris walks in and sits down. Christina hugs him tightly.

CHRIS

Hello ma.

DONNA Christopher?

CHRIS

I want you to come and live with me. No buts. Pack your suitcases, we're living. I don't care if I have to drag you there.

DONNA How is Giuseppe?

CHRIS Come and see for yourself.

LIZ (To Chris. It's about time you came around.

CHRIS I can't let you live like this, not on my watch.

Chris' gold watch sparkles.

EXT. GRAVESITE - DAY

Chris and his family are by Joseph's gravesite. Chris puts a hundred dollar bill under the tombstone. Stone. The family goes into their cars

> DONNA Why did you leave money under the tombstone?

Chris looks at his golden crucifix.

CHRIS It reminds me that money can't buy everything.

164 INT. CHRIS' HOME - DAY

Donna moves into Chris' home in Brooklyn. A simple one storey house. Christina is also there with them.

DONNA I'm surprised you live in such a humble abode.

CHRIS Blessed are the humble. As long as its not a pig sty.

Chris winks to Mariah.

DONNA Have you been going to church?

CHRIS No, but the church comes to me, when they need help.

INT. CHURCH - DAY Chris and Mariah are getting married. Giuseppe and Donna are seated in the front pew holding hands. Chris puts a green ring on Mariah's hand, she does the same. The BRIDESMAIDS are in green. Larry a handsome man (23) is the best man and also Mariah's brother.

165 INT. HALL - DAY

A large hall, Chris and Mariah are slow dancing. Jude Fino looks at Mariah with an adulterous eye. He turns to Bartholomew. JUDE Fine woman he made an honest woman out of, the rest of us, he makes dishonest men.

Bartholomew rolls his eyes.

166 EXT. PARK - DAY

It's the reception. Giuseppe and Donna are standing under a tree.

DONNA I didn't want to come.

GIUSEPPE I'm glad you did.

DONNA I'm very sorry about Ruth, I'm sure she was a lovely woman.

GIUSEPPE What are you gonna do, those blacks are animals.

Giuseppe clenches his fist.

DONNA

I miss home.

Giuseppe nods and smiles. Giuseppe holds Donna's left hand. Then the two of them begin to dance. Donna looks accusingly at Chris dancing, she shuts her eyes.

167 INT. HOSPITAL - DAY

The year is 1934. Mariah has a baby SARAH. The DOCTOR and the NURSES are all around. Chris just stares at Mariah and his daughter. He smiles.

168 INT. INTERCUTTING CHURCH/STREETS/CASINO- DAY

Donna is church. The PRIEST is preaching.

PRIEST It is better to give than to receive.

Matt hits a MAN (34) then receives a wad of cash.

PRIEST We must all have hope.

PHILIP (29) short man is cheering his horses at the horse races.

PRIEST And Jesus cast out demons and the pigs dove into the lake.

Chris' FIENDS run out a bank and into a car. A car chase ensues. The police car flies through the air then falls into a lake. One of the POLICE OFFICERS, one of them DONALD COPOLLA with a crooked nose and a moustache (34) comes out of the lake. RONALD WILKINS (43) is his partner

> DON I hate those fucking Italians.

RON But Don, you're half Italian.

DON Not the better half.

169 INT. CHRIS' HOME - DAY

Giuseppe, Donna and Chris are seated. Three apples are on the table. Mariah brings them food. Donna is holding Sarah

> CHRIS So that's what you've decided?

DONNA I have seen the Statue of Liberty and I have my Giuseppe, though I wish not under such circumstances.

CHRIS What about your granddaughter?

CHRIS Ok, you're the boss, if you want to leave New York for Sicily then so be it.

Chris bites a green apple.

Giuseppe and Donna waving to Chris and his family. They hold hands.

171 INT. BEDROOM, CHRIS' HOUSE - NIGHT - CHRIS' DREAM

The sky is green. Chris is driving a green car.It starts raining money. Chris comes out of the car. He takes out his umbrella. He gets to his green house. INT. BEDROOM, CHRIS' HOUSE - NIGHT - REALITY

Chris turns in his sleep, he touches his wife.

INT. BEDROOM, CHRIS' HOUSE - NIGHT - CHRIS' DREAM

Chris opens the door and sees the Virgin Mary burning.

INT. BEDROOM, CHRIS' HOUSE - NIGHT - REALITY

Chris wakes up, the sound of his baby crying can be heard.

INT. CAFÉ - DAY

Johnny and twelve men are sitting.

JOHNNY It was him, I know it.

PHIL Nah, that's fag talk.

Johnny lights a cigarette.

JOHNNY The only fag I put in my mouth is a cigarette.

Chris walks holding an apple.

CHRIS What's going on?

JOHNNY And you with the apples.

CHRIS They keep the doctor away. JOHNNY Gangsters need doctors, anyway I'm telling these guys I saw Salvatore with Nat's wife.

CHRIS Anybody else see them.

JOHNNY

No, but...

CHRIS Then don't go around saying shit you can't prove, no fucking another man's wife! Or else...

172 INT. NEWS ROOM - DAY

The newspapers are printing that Mussolini has just invaded Ethiopia.A MAN (23) is reading about the Spanish Civil war.

173 INT. ROOM - HOUSE - NIGHT

Chris is holding conference. Simon is among them. So is Salvatore.

CHRIS

Sal, your causing problems in Harlem again, what did I say, leave them alone.

SALVATORE Work with niggers, over my dead body.

CHRIS Watch your mouth Sal, you might get your wish.

SALVATORE Alright I'll leave the monkeys alone.

Simon pushes him.

SIMON He shot my friend. Check yourself grandpa!

Chris separates them.

86.

SALVATORE (To Simon). Don't go ape shit, I'll lay off.

EXT. STREETS - DAY

Chris is getting out of his car. He is getting into a barber house. While he is sitting on the seat getting creamed a car rushes by. A man in the car off loads fire. Chris ducks just in time. The window shatter. The BARBER (67) lies dead, The car speeds off.

INT. STUDY ROOM, CHRIS' HOUSE - DAY

Chris is sitting with his men. Jimmy is sitting opposite Chris. He drinks his coffee.

> JOHNNY It's Salvatore, who else?

CHRIS Not without proof.

JIMMY Could be the other bosses.

CHRIS Everybody is innocent until proven guilty.

Chris puts out his cigarette.

174 INT. CAFE - NIGHT

Chris is sitting reading a newspaper with some of his men. Simon rushes in.

> SIMON It's Salvatore, Chris, he's been roughing up some of my men.

JOHNNY

Well?

EXT. ROMAN COLESEUM - DAY - CHRIS' IMAGINATION

The Emperor raises his thumb, the GLADIATOR thrusts a sword.

Chris nods, he bites a red apple.

INT. BAR ROOM - DAY

It's dinner in one of Chris hideouts. Chris ten captains are all there. Sal gets in and takes a seat.

JOHNNY

Hey, Sal.

SALVATORE I don't know what Galileo was on about but money makes the world go round to me, just came from Manhattan, got a truck full of pork meat.

JOHNNY That's nice. Sit, it's your favourite, rice and fowl.

SALVATORE That isn't my favourite.

JOHNNY Enjoy your last supper, after you eat, I'm going to kill you.

SALVATORE Excuse me?

Johnny puts his gun on his table.

JOHNNY Chris warned you to leave Harlem alone.

SALVATORE Again with the niggers.

JOHNNY Eat, your food is getting cold.

SALVATORE

But...

JOHNNY

Eat.

Salvatore hesitates, he looks around and all the men are silent and serious. Someone puts money into the juke box, a upbeat song.

Montage of everyone eating and laughing. After Salvatore finishes Johnny takes out a gun and shoots Sal. Sal falls over the plate.

JOHNNY Another one bites the dust.

176 INT. LIVING ROOM, CHRIS' HOUSE - DAY

Chris is sitting with an WOMAN (43) on simple sofas and furniture. The radio plays.

CHRIS Is that all you need?

WOMAN Eye glasses and a little money for food and heat.

CHRIS You know my doors are open, I'll pay for your son's eye glasses. You say he's a bright kid?

WOMAN Yes, a bright little boy.

CHRIS I'll get him the glasses.

WOMAN Thank you, thank you.

The woman stands up and hugs Chris, Mariah is in the kitchen smiling.

EXT. BEDROOM, CHRIS' HOUSE - DAY

Chris is lying on his bed reading the newspaper. Headline reads WAR LOOMING and also MAN RAZED. Mariah goes to Chris' feet at the foot of the bed. She is crying.

> CHRIS Mariah what's the matter?

MARIAH It's my brother Larry. He's been missing for weeks.

CHRIS Why didn't you say something? MARIAH I was afraid.

CHRIS Afraid of what?

INT. HAIR DRESSERS - DAY - FLASHBACK

LARRY'S WIFE (30) average looks and Mariah are seated while getting their hair dried. The sound is booming. LADIES are walking all around. Mirrors are staring Mariah in the face.

LARRY'S WIFE Larry's cheating on me.

MARIAH At poker, I hope.

LARRY'S WIFE I saw him leaving a motel with Nat's wife.

MARIAH Are you sure?

LARRY'S WIFE I'm going to tell Nat, that will fix the bastard.

MARIAH

Now hold on.You can't, you know what this means don't you? Our men are real hotheads.

LARRY'S WIFE He broke my heart. He'll get what's coming to him.

Larry's wife begins to cry.

177 I. ROOM - DAY

Mariah is still crying, Chris hugs her.

CHRIS We'll find him. It's ok, don't cry.

INT. CAR - DAY

Chris is sitting with Nathan and Peter in a car.Johnny comes in he raises his hand in an ok sign. JOHNNY Is everything ok?

CHRIS It's not ok, find Larry, bring him from the dead, and kill him.

JOHNNY

What happened?

CHRIS We now know who's been fucking Nat's wife.

JOHNNY

No shit?

Nat takes out a gun.

NAT

I am going blow my entire load on his fucking head, that's what I am going to do.

Chris places a hand on Nat's shoulder.

INT. CAR - NIGHT
Nathan, Pete and James riding around. They stop by a MAN
(32) and talk to him. They drive off.

INT. CAR - DAY Nathan, Pete are still riding around.

178 INT. JOHNNY'S HOUSE - DAY

The POLICE, Don Copolla is also there knock on Johnny's door. He opens it.

POLICEMAN We have a warrant for your arrest. In connection with extortion. Come with us.

They handcuff him. His WIFE (25) comes out with a BABY. She screams.

JOHNNY'S WIFE

Johnny!

JOHNNY Keep your wig on, I'll be back.

INT. CAR - NIGHT

Pete and Nathan are in the car smoking. They are waiting.

INT. CHURCH - NIGHT

Chris goes into the church, he sees handsome Larry (23) at the pew.

CHRIS Hello Larry, has God forgiven you yet?

Larry stands up. He takes out his gun but can't bring himself to do it.

CHRIS Well I haven't.

Larry makes a run for it through the back exit.Pete and Nathan are waiting for him, they catch him. Nat pistol whips him in the church.

> NAT Long time no see, huh.

Larry covers his right eye.

179 INT. WARE HOUSE - NIGHT.

Chris is leaning on a chair. Pete and Nathan are there. Larry is hooked on hooks.

> CHRIS Confess, and maybe I can save you... a lot of pain.

LARRY' It wasn't me I swear it wasn't.

CHRIS Don't fucking swear in front of me Larry.

LARRY I swear I...

PETE You don't listen do you? Lend me your ear, you mut.

Pete cuts off Larry's ear, Chris holds him back.

CHRIS Allow Nat the pleasure, just like when you were fucking his wife.

Nat stands in front of Larry, he punches him.

NAT Was it your twin?

Nat punches him.

NAT

Was it er... your doppleganger?

Nat punches him.

NAT Was it your long lost brother? You fuck, by fucking her you fucked me. Now I am going to cut off that thing of yours.

EXT. DESERTED ROAD - NIGHT

Chris walks out. The sound of punches ring out. And screams. Then a gunshot. He lights a cigarette.

180 INT. WARE HOUSE - NIGHT.

PETE So, Nat are you going to leave your wife?

NAT Nah, I love her, she's the mother of my children.

Nat shoots the already dead Larry.

INT. CHRIS' HOUSE - NIGHT

Chris is watching Mariah with SARAH (4). He smiles. He is lying on the bed. Mariah puts SARAH in her room. Mariah comes in. She puts ointment on Chris' feet. Chris closes his eyes and goes to sleep. In his sleep his has the nightmare with the burning Madonna, he wakes up.

INT. HOUSE - DAY

Don and his fat WIFE (28) are watching A *Gangster Flick*, a feature film about criminals.

DON Go, go! Turn you mother...

WIFE Why are rooting for the bad guys?

DON Get me another beer.

WIFE Get it yourself.

Gunshots ring out from the street and the BABY (3months) begins to cry. Don's wife gets up and attends to her.

WIFE This city is going to the dogs.

INT. DOG RACES - DAY

The dogs are in the tracks.

COMMENTATOR (OS) And the dogs are off!

PEOPLE are standing all around in the stands. Matt arrives with other MEN. He greets PINNOCHIO a french man with french accent(34) long nosed man.

MATT Pin, I'm here to collect.

Pinochio digs into his pocket and takes out a fuck you sign.

PINNOCHIO I'm not paying, not attention, not anything.

MATT You don't know who're fucking with.

PINNOCHIO Are you deaf, coz I'm definitely not paying a cent.

Pinochio turns his back, Matt turns to his men. They drag Pinochio from the stands and inflict a beating. Then they leave him. On their way out they pass my a MAN (43) reading a newspaper. The headline WORLD WAR 2 break out is showing. Matt and his men are in the car at the robots. Pinnochio, ROHM bald (54) year old man with other MEN slides up next to them and fires. One of the men is hit. Matt is cut with glass. Pinnochio takes off.

182 INT. HOSPITAL - DAY

Chris is at the hospital. The man shot is lying in the hospital. So is Matt.

CHRIS So the Frenchmen won't give to Caesar what belongs to him.

MATT He thinks he's a big shot.

CHRIS Well say goodbye to our big friend, use any means to make his end.

Matt leaves, Chris bites an apple, a MALE DOCTOR (24) comes in.

INT. CAR - DAY

Pete, Matt, John and other men are seated in the car. They see one of Pinnochios men in a barber seat.

PETE Occam's razor.

Pete takes out a razor.

PETE The simplest answer is the most correct.

Pete gets into the barber shop. Pinnochio's man's face is covered with a towel. Pete puts the razor to his lips. The BARBER (43) keeps quiet. Then Pete cuts Pino's man on the throat, Pete leans and whispers to the dying man. Blood squirts onto the mirror.

> PETE That's what I call a close shave.

INT. CAFÉ - DAY

Chris is sitting in the chair. A car comes from nowhere and fires into the shop. Chris ducks. He is unhurt. But his bodyguard is dead.

EXT. STREET - DAY

Pinnochio is getting out of a building. James and Nat drive by and shoot him. He falls to the ground. But he is not dead.

183 INT. RESTAURANT - NIGHT

One of Chris' MEN is in a restaurant. He stands up and goes to the urinary. As he is taking a piss. Pinnochio's MAN (29) steps from behind and shoots into his head. The blood squirts.

> PINO'S MAN You Italians piss me off!

Blood and urine splatter over the urinary.

EXT. STABLES - DAY

Chris and Pete are standing in the street.

CHRIS

It's been a year and you still can't nail this prick. I should make my horse a captain. As least he knows how to run things.

PETE

He's got a set of balls. The fucking Oedipus.

CHRIS

The what?

PETE I read it somewhere, it means motherfucker.

CHRIS

He needs to convert to us or be damned. I don't care whether he's an octopus or not. Eight legs or nine lives, he's gotta go.

INT. JAIL - DAY

Johnny comes to talk to Nat and Andy. Jude is also there. It's the visiting room. PEOPLE meeting PRISONERS. Dusty and dark rooms.

JOHNNY So Chris doesn't come to visit?

ANDY He's got a lot on his plate.

JUDE Tell me about it, with the way he eats.

JOHNNY That's my cousin you're talking about. What's going on?

NAT The Frenchmen, he won't pay.

JOHNNY

Some balls, he won't play ball? Let me tell you how to deal with this dick head.

INT. RESTAURANT - NIGHT Christina(36) is seated with husband FRANCIS (34) a big burly man. Next to Francis is their son Joshua (16). Sarah (10) is also there. So is Christopher and his wife.

> MARIAH Chris I'm so happy you're spending more time with the family.

FRANCIS The late hours, huh?

CHRIS How would you know, you're a butcher for Christ's sake? Christina what did you see in him?

CHRISTINA You're more alike than you know, you know.

CHRIS What's that supposed to mean? 184 INT. CAR - NIGHT

Nat, Pete and other men are sitting in a car. They see Pinocchio's number one man Rohm gets into a car with the other HENCHMEN. Nat exhales cigarette smoke.

> NAT This job blows.

As Rohm turns on the ignition the car explodes.

INT. RESTAURANT - NIGHT

As the car is burning and Rohm inside, a man is playing the fiddle, while Chris and his family eat. Tommy comes and whispers into Chris' ear.

CHRIS At last, they have repented of their ways.

Chris calls the waiter.

CHRIS Forget the beef, bring me chicken livers instead.

185 INT. DARIO'S HOME, DINING, SICILY - NIGHT

Giuseppe, Donna, and her brother Santino are eating. The table is large and the food is plentiful.

SANTINO

So pa passed away from natural illness. Orfeo and Tacito got into a fight with some of the local mafiosi. Not so quick on their feet.

GIUSEPPE I'm sorry to hear that.

DONNA

Tacito was a short man with an even shorter temper. And Orfeo just had too good a memory, a long one.

GIUSEPPE So to you I ask, for Donna's hand in marriage. To fuse us into one. SANTINO You've made her happy since you met.

186 INT. SKATING RING - DAY

Chris is ice skating with Mariah, Sarah (8) is still on the benches. PEOPLE are everywhere. Chris goes to Sarah.

CHRIS Come on Sarah, it's just water, frozen water.

Sarah takes Chris' hand and they begin to skate.

187 INT. POLICE OFFICES - DAY

The obese SEARGEANT (47) is talking to Chris in the office. Donald can see them. He watches Chris leave.

> DON I can't believe it I didn't get that promotion, but that pig of a man did.

RON Don't sweat it.

The seargent stands at his office door.

SEARGENT Donald, get back to work.

188 INT. INTERCUTTING RESTAURANTS IN SICILY AND NEW YORK - NIGHT

Chris is dancing to fast music with his wife. Giuseppe and Donna are dancing slowly to a soft sound in Sicily.

INT. STUDY, CHRIS' HOUSE - DAY

Chris is sitting in his study. A window to the left. A cardboard with no books but files. A fishing rod to the corner. James comes in.

JAMES Boss, there's this policeman who's been giving us problems and I think we should take him out, he disrupts the crap games and er... CHRIS We don't kill cops, and what did I say about coming in here without wiping your shoes, you want me to wash your feet for you.

James takes off his shooes. Chris finishes eating a big meal. Chris bites an apple.

INT. STUDY, CHRIS' HOUSE - DAY

James and John come in. Chris has a big meal in front of him. Chris has a paper written UN is formed.

JOHN Chris, I think you should hear what Jude's been saying about you.

CHRIS Johny, the vow of silence doesn't mean people can't say what the fuck they feel, as long as he's shooting

off only his mouth, no problem.

JAMES And also, Johnny has been asking about you.

CHRIS I got a lot on my plate, with this war, we busy making money from the rations, if he wants anything while in the can, I'll give him, you tell him that.

INT. CHRIS' HOUSE - DAY

Chris is sitting in his study. Sarah (13) is standing in front of him. Chris throws the report card on the desk.

CHRIS I should take that card and wipe my ass with it, what the f...Sarah a chain of Fs?

INT. DINING ROOM, CHRIS' HOUSE - DAY Christina and Mariah are drinking tea. Chris' shouting can be heard.

> MARIAH Chris does love children, I don't know, it's the nightmares. He was so different when Sarah was a little girl.

(CONTINUED)

CHRISTINA Maybe it's because she bought him Public Enemy as a gift for Father's Day.

EXT. CHRIS' BACK YARD - DAY

Chris playing with his black dog, he is holding a big stick, he throws it.

INT. LIVING ROOM, CHRIS' HOUSE - DAY

Chris sits in his office, shiny expensive table, drapes by the window. Mikey comes in.

CHRIS Hey Mikey, how are the casinos?

MIKEY

As you can see, money talks for me.

CHRIS

With that suit, it's screaming. The Senate has agreed to give you the money to move to Florida.

MIKEY That's great, you won't regret it.

189 INT. PHONE BOOTH - NIGHT

Mikey is on the phone. He's in a beautiful hotel sitting on a bed

MIKEY Chris, you're not hearing me, I just need more time and money. Time and money, that's all.

190 EXT. PHONE BOOTH - DAY

Chris is on the phone.

CHRIS Mikey, how you doing? The Senate is growing restless, when are we getting our dues? And when they get restless you get...Alright, I'll wait.

INT. MIKEY'S OFFICE - DAY

Mikey is surrounded by two beautiful WOMEN (22) and (22), he is dressed in fancy clothes. The phone rings, Mikey picks it up.

MIKEY Hey Chris, you didn't get the money? If it fell short, the kid must have pinched it. I would never lie to you man, listen I'll call you back.

Mikey puts the phone down and goes back to groping a woman.

191 INT. CHRIS' STUDY - DAY

Chris is sitting opposite a PRIEST (44) skinny tall man. He is on the phone.

CHRIS Mikey, I am a very patient man, you're lucky I love you more than my own self, I give and give. No. Call me.

Chris hangs the phone.

PRIEST Like I was saying, we just need wheel chairs for the orphans.

Chris stands up and walks to the priest.

CHRIS Of course father, I'll write you a check,cheques and balances. I'll come around the orphanage when I can.

PRIEST You're too kind, may God bless you.

CHRIS Cash or kind? I prefer cash in showing kindness. Two birds with one stone. And Father, God has indeed blessed me.

EXT. PARKING LOT - DAY

One fancy car is parked, four other ones are standing beside it. The large building looms upward.

INT. HOTEL ROOM - DAY

Danny, Vincent, Nicodemus, Chris, Frankie are sitting on a large table.

VINCENT Chris, what the fuck's up with this Mikey. When do we get our money?

CHRIS Just give him time.

VINCENT Fuck that, I want my money...

NICODEMUS On an unrelated topic, Vincent, me and the other bosses feel that you're way too high profile, the mansion and the yacht and the...

CHRIS Those who flaunt their wealth will enter the wide gates of jail.

VINCENT From day one I was against this Senate or whatever the fuck this is, you tell Mikey he's run out of time, money and luck!

Vincent stands up and gets out.

192 INT. MIKEY'S OFFICE - DAY

MEN walk into Mikey's office. He is reading a newspaper written 1948 Israel is born, Boom expected. The men take out their guns. Mikey is shot and goes through the window. He lands on the rocks below.

193 INT. RESTAURANT - NIGHT

Chris, Nicodemus, Frankie and Danny are all seated.

CHRIS What he did was not right.

FRANKIE I know, Vinny is a problem, his temper. NICODEMUS So now what? We whack him?

DANNY You God damn right we do.

CHRIS

I'll refund all of you, for Mikey's loss, he must have had some drug problem or debt or something.

194 INT. CLUB - NIGHT

Chris, Frankie, Danny and Vincent comes into the room with his BODY GUARDS. Chris nods to the body guards.

INT. ROMAN SENATE - DAY - CHRIS' IMAGINATION

Julius Caesar is surrounded by the Senate. He is stabbed.

INT. CLUB - NIGHT

CHRIS

You took out Mikey.

VINCENT I wish he was alive, so I could kill him again. I said it before working with non Italians is bad for business. The Scot fell on the rocks.

Vincent laughs. He turns and pours himself a drink. Then Frankie and the other bosses shoot Vincent 23 times along with his bodyguards.

INT. NEWS ROOM - DAY

Newspaper headlines, The Cold War.

INT. GRAVESITE - DAY

Vincent is being laid to rest. His under boss Mark (56) is kneeling at the grave. His nephew ALBERTO (30) is at his side.Albert lays a hand on his uncle's shoulder.

ALBERT So are we going to war?

MARK With the Senate, not on your life.

EXT. LAKE - DAY

A BOY (12) and his GRANDFATHER are fishing by the bank. A body appears from nowhere, floating.

195 INT. TAVERN- DAY

Jude comes in and kisses Chris on the cheek. Chris is seated with all his captains. Jude is seating next to him. The men are all sitting watching television.

> JUDE Pass me the salt.

Chris passes him the salt. The television is talking about the war between Albert and Mark.

PAULIE See this, that's why I had the Timothy kid whacked, internal fighting is the kind of bullshit that doesn't fertilize the mind.

CHRIS

What does that mean? A family divided will collapse. We'll have to put an end to that chaos.

JUDE I hear Albert's been saying things about you too, he might come after you after what happened.

CHRIS He who talks the most says the least, he wouldn't dare. But that Mark, he's a cold one. Shrewd too.

INT. DON'S HOUSE - NIGHT

Don is watching television, Crime light. He sees a dead man on the televison. His wife comes in.

> WIFE You're still up?

A dead gangster lies on the street in the television set.

DON Look at that suit, that man had a great tailor. WIFE What happened?

The wife sits down.

DON

Well from my expert knowledge of mob culture, Christopher, boss of the one of the families. And unofficcial boss of all bosses orchestrated the events to destablise this other family, and so now with Vincent dead, Al and Mark are bickering, just as Chris had planned...But with Chris and the other bosses it's like a cold war, they don't fight dire...

Don turns to his wife, she is dead asleep.

DON You don't know a good story when you hear one.

Don takes a swig of his beer.

196 INT. DINER - DAY

Tables and chairs. A bar at the front. Half a dozen MEN in there. Chris sits with Frankie, Danny, Nicodemus, Albert and Mark.

CHRIS

Listen you two, your racket is drawing a lot of attention.

DANNY So, we feel that Mark should be Boss and Albert the underboss.

MARK

I hear you.

NICODEMUS

Albert, you want your uncle turning in his grave, you threatening everything he built.

Mark smiles, Albert bows his head he nods. The men hug and kiss.

197 INT. JUDE'S HOUSE - DAY

POLICEMEN come in and take Jude and Pete. Jude and Pete are led away.

POLICE MAN We have a warrant for your arrest, on charges of extortion, illegal gambling...

198 INT. POLICE OFFICE - DAY

Pete is getting his mug shot taken.

PETE You forgot to ask me to say cheese.

EXT. DOG RACE - DAY

A man takes out a newspaper. Christopher Maniago under investigatioin is written.

199 INT. COURTROOM - DAY

The JURY is to the left. Pete and Jude are being tried. The PROSECUTOR (34) a tall man with a moustache examines Pete.

PROSECUTOR Is Christopher Maniago a leading figure in organized crime?

PETE Not to my knowledge.

The prosecutor paces the court.

PROSECUTOR Has he ever ordered you to murder or break the law in any way?

PETE

No.

PROSECUTOR What is your relationship with the accused.

PETE He's just a family friend. 200 INT. CAFÉ - DAY

Chris is watching the trials at home. He is sitting with Jimmy, John and James.

CHRIS I should have made him employer of the month.

201 INT. CELLS - DAY

Jude is on the bed. Don is sitting opposite.

DON If you help us, we may help you.

JUDE I'm not sure about this.

DON

Well be sure about this, if you don't and with the kilos of heroine we found under your walls,

Jude begins to cry.

DON Pete was lucky but will give you thirty years if you don't cooperate. Does that sound convincing enough for you?

Jude grips the bed. His hands in handcuffs, he nods. Don leads him out.

INT. ROOM - DAY

Jude is in front of the Prosecutor.

PROSECUTOR Are you linked to any organized criminal group.

JUDE

Yes I am. I'm a member of one of the various crime families across...

INT. CAFÉ - DAY

Chris is watching the hearings. Mariah is putting beans into Chris' plate.

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CHRIS Son of a bitch!

EXT. CHRIS' HOUSE - DAY The POLICE come to take Chris away.

EXT. COURT HOUSE - DAY Chris arrives at the courtroom. A newspaper rolls on the ground in the street the headline reads, Nuremberg Trials commence 1947. And also a headline- Reputed Don up for racketeering.

INT. COURT ROOM - DAY Chris is sitting in the chair. The JUDGE (39) wears glasses. Chris eyes the JUROR (29) small weak looking man.

> JUDGE How do you plead?

CHRIS Not guilty.

202 INT. ROOM - DAY

Chris is sitting in his chair.John and James are standing in front of him.

CHRIS This ain't Florida, but tamper with the jury.

203 INT. JAIL CELL - NIGHT - JUDE'S DREAM

Jude dreams he is a rat in a maze, he is trying to find his way out. He comes upon a cheese in a moustrap. He bites it and gets killed by the trap. Jude wakes up.

204 INT. BEDROOM - NIGHT

A JUROR small man is lying beside his WIFE (27) a beautiful woman. He takes a look at his family portrait. He puts it on next to the bed lamp. He turns it off and lies dow.

JUROR I feel like I'm the one who's on trial.

WIFE You talking about the fat guys who sold our daughter ice creams.

JUROR

Right.

INT. CHURCH, SICILY - DAY

Donna and Giuseppe are in church. PEOPLE are sitting. Giuseppe is asleep. Donna nudges him, he awakes. The PRIEST (42) is at the front.

> PRIEST Thou shalt not judge, lest you be judged first.

Donna nods, Giuseppe nods off.

INT. COURT ROOM - DAY Chris is sitting in the chair. The JURY is at the side. One of the jurors plays around with his green tie.

> JUDGE How do find the defendant?

> > JUROR

Not guilty on all charges.

An uproar emerges.

INT. CHRIS' HOUSE - DAY

Mariah is putting a picture of Chris on the wall. POLICE come to the door. Don is one of them.

DON We have a warrant for your arrest, come with us.

MARIAH

Not again.

Chris is led away in handcuffs.

INT. COURT ROOM - DAY

Montage of Chris winning case after case because of, mistrial, forgetful witnesses and a hung jury.

205 INT. JAIL CELL - NIGHT

Don is sitting with Jude in his cell.

JUDE What happened?

DON You tell me, after five years we failed to nail the bastard.

JUDE No, I meant about me, I still got hit with thirty years.

Don shrugs. He strokes his moustache.

DON I don't know what to tell you. Life is a bitch, a short nasty bitch.

Don leaves. Jude sees a rat. He takes his sheets and ties them on his neck then hangs himself.

INT. CHRIS' HOUSE - NIGHT

1951. Mariah adjusts a picture frame of Chris on the wall. Then she looks into the mirror and hangs a necklace onto her ear. Chris comes into the room.

> CHRIS What are you still doing hanging around, we've got a party to attend.

MARIAH Shame about Pete in jail though.

INT. EDDIE'S HOUSE - DAY

Don sits on a couch with his WIFE. Don drinks his beer drunkenly. He scratches his balls while watching Chris on t.v $\,$

DON Chris and his fancy suit, he looks like leprechaun.

WIFE Hurry or we'll be late for the baptism. No wonder my sister didn't want you to be her son's godfather.

Don gets up and leaves with his wife.

206 EXT. STREET - DAY

It's Christmas day. Chris is handing out turkeys to about five thousand people, from a truck. Many more are getting into the hall where they are being fed.

> CHRIS Bring the children in first.

Chris hands an apple to a little girl.

EXT. STREETS - DAY

While Chris is going into the café, a car rushes by and tries to mow him down. He shoots back. He is shot in the leg. Chris falls to the ground.

207 INT. HOSPITAL - DAY

Chris is surrounded by his captains.

CHRIS For Christ's sake find out who's trying to off me.

TOMMY I still think it might be Albert, I don't know.

Mariah, Christina and Sarah walk in. Chris motions for his captains to get out.

MARIAH I'm glad you're ok.

208 INT. HOSPITAL HALLWAY - DAY

Tommy walks out with the other men.

TOMMY The hitman is a fucken shitman, he can point straight.

BARTHOLOMEW You'll keep your mouth closed if you know what's good for you.

209 INT. ROOM, HOSPITAL - DAY

Mariah shows Chris wedding invitation cards.

MARIAH Sarah is getting married to Calvin.

CHRIS The banker? What?! Why? Don't tell me, you're pregnant?

Sarah nods.

CHRIS Well, it's too late to cry about it. You know maybe my nightmares will go away with a little critter around.

EXT. CHURCH GARDENS - DAY

Sarah is in her wedding gown, CALVIN (21) is suited up. The whole procession of PEOPLE is there. Chris is standing around smiling.

210 EXT. PARKING LOT - DAY

Chris and the procession is coming out of the gardens. Chris hands the keys to his CHAUFFEUR (19). The chauffeur goes ahead and starts the car. It explodes. Chris sees the car burning as he makes his way out.

211 INT. NEWS ROOM - DAY

The papers print Death at Mob Wedding.

212 INT. STUDY, CHRIS' HOUSE - NIGHT

Three months later. Chris is sitting alone in his study drinking beer. Mariah comes in.

MARIAH Hello Chris.

CHRIS

Hell- o.

MARIAH I'm afraid I have bad news.

CHRIS What could be worse?

MARIAH Sarah lost the child.

Chris throws the glass to the wall. He begins to cry.

213 INT. CHRIS' HOUSE - NIGHT

Weeks after leaving the hospital, Chris arrives home, his family is away on vacation. He takes off his green tie and puts to the side of his neck. Then he goes to the fridge and takes out food and a bottle of whiskey.

It begins to rain. Chris goes to the study, he puts his head through the window. The rain merges with red fruit in the tree next to the house. The red drops fall on his neck. Chris closes the window.

He plays opera as he prepares a dish. He cuts the apple and onion with a cleaver. Chris wipes the tears away as he listens to the sad opera song. Then he sits at the table in the dim light. Behind him light flashes as if he is being executed.

214 INT. CHRIS' HOUSE - DAY

1952. Chris is in his green bathrobe he is unshaven. His captains are all around without their shoes on.

NAT It's been months Chris and you haven't left the house.

Andy puts an envelope on the table.

ANDY

Did you hear what happened to Johnny. BJ, the guy Johnny roughed up when you first came, severed Johnny's head clean off, while Johnny was in jail.

Chris turns and nods, while Andy talks Chris cannot hear him. Chris pours himself a glass of liquor. After talking, Nat and Andy leave. 215 EXT. DRIVE WAY - DAY

Nat and Andy walk to their cars.

ANDY Nowadays, he's more like the ghost father.

216 INT. BEDROOM - NIGHT - CHRIS' DREAM

Chris has the recurring nightmare with the Virgin Mary burning. This time he sees his daughter as a baby, in a basket flowing down a river. He runs after it but can't catch it. Then a lone shark jumps up and gulps the baby.

INT. BEDROOM - NIGHT - REALITY

Chris wakes up. He goes to the fridge and opens it. He takes out apple juice. He drinks it and makes a face. He looks at the container, the juice has expired. So he takes out liquor and drinks it.

217 INT. CHRIS' HOUSE - DAWN

Chris is sitting in his chair in his study, in a green bathrobe. Mariah gets in.

CHRIS I'm afraid to go to sleep.

MARIAH Chris, be a man.

Chris drinks his liquor.

CHRIS Just because I'm a man doesn't mean I have to act like one.

EXT. STREET, DON'S HOUSE - NIGHT

Don crashes his car into the mail box. He staggers out.

INT. DON'S HOUSE - NIGHT

Don staggers into his house drunk. His wife is away. Don opens the fridge, he takes out lemons and whiskey. Then he goes into his closet. He takes out a black suit. He wears it and looks in the mirror. DON Don Don, no. Donald Copolla? Don Copolla, sounds perfect.

He pulls out his gun and shoots the mirror. Then he slumps on the bed.

DON I ain't so tough.

Don falls asleep.

INT. DON'S HOUSE - NIGHT - DON'S DREAM

Don sees himself as a boy in class. The TEACHER (23) an innocent feminine looking man is at the front. Dozens of BOYS are in class.

TEACHER Who would like to play the robber in our play?

The children raise their hands.

TEACHER No Donald, put your hand down, your father is a cop.

Don wakes up from the dream.

218 INT. CHRIS' HOUSE - DAY

Jimmy is sitting opposite Chris.

JIMMMY Bro, get a hold of yourself.

Chris holds his right arm.

JIMMY Your actions could trigger a mutiny and literally this stinks. Move on, misfortune favours all.

Chris drinks his liquor quietly.Jimmy stands up and leaves. After three hours, montage of the hour hand moving like the second hand Chris then picks up the phone.

> CHRIS Yes. It's me Christopher. Well I've been busy, but I'd like to come over today. Sure, I'll see you at one.

219 INT. BEDROOM - DAY

Don is busy changing his baby's diapers.

WIFE (0S) When you're done, take out the garbage.

Don finishes cleaning the baby, he takes out the trash.

220 EXT. STOOL - DAY

Don sits on a stool outside his house, next to the garbage cans. A pigeon flies and sits on the stool next to him. His head is on his hands. A fancy car passes by. Don looks at his old car.

221 INT. ORPHANAGE - DAY

Chris and the priest walk through the cribs with babies. NUNS and NURSES are around. All the babies are crying except one. Chris stops at one crib.

> PRIEST This boy was left by a widow, said it was too much for her being a single parent.

Chris picks him, though he's still drunk. Chris and the boy burp at the same time.

CHRIS I'll raise the widow's son, I'll call him, Christian.

INT. CHRIS' HOUSE - NIGHT

Chris, Christina and Mariah are sitting on the table eating. Chris is in his suit.

> MARIAH And so you just took the baby?

CHRIS I'm keeping him, and that's final. If you don't want to, I can easily find someone who will.

MARIAH I have my objections but if this gets you out of this hole you're in, I support it. Christina plays with the baby.

222 INT. SHOP - NIGHT

Chris is at the counter, at the till JEFF the shopowner (60) wears glasses.

CHRIS Thanks for opening for me Jeff, just needed to get some planks for my baby boy. He needs a crib.

JEFF You said your rib hurts, well my whole body hurts too. You'll soon find out what real pain is.

Chris buys the plank and walks out whistling and happy. The plank is over his shoulder.

223 INT. CAR - NIGHT

DON is drinking beer in his car. He sees Chris getting out of a shop. Chris is holding a teddy bear and a plank, whistling as he walks along happily. He steps out of the car and walks towards him.

Chris turns. Don fires. Chris is hit through the hand. The bullet grazes the side of his head. Chris lies on the ground arms outstretched. Don leans over him.

> DON Hello Chris, wanna know who's been trying to kill you? It's your own brother, Jimmy. Shame. Are you really the king of New York? Guess I'm a better shot when I'm drunk. I'm the real Don, Don Copolla.

Don pulls the trigger again, Chris is shot in the lung. Water drops from a drain on the roof. Jeff because he is so old and deaf carries on in the shop, he can't hear a thing. Chris has blood on his head and on his hands, literally. Chris passes out.

224 INT. STREETS - NIGHT

Two MEN in rags (24) and (25) see Chris lying arms stretched on the road. One of the men searches Chris and takes his money, he also takes the plank and the teddy bear.

> MAN#2 We gotta help him man, he looks hurt.

The second man runs off. The other one calls a taxi. A taxi comes and stops by. Chris is put inside and the taxi leaves. Surprisingly its Simon the cab driver, sirens are ringing everywhere. It arrives at the hospital.

225 EXT. LAS VEGAS - STREETS - NIGHT - CHRIS' NEAR DEATH EXPERIENCE

> Chris is bleeding. He staggers through the deserted streets of Las Vegas. On his way out he sees Mikey with blood flowing from his head.

> > MIKEY You can't die in Sin City, Chris.

Mikey points out to the desert. Chris staggers out of the desert. He falls to the earth.

226 EXT. DESERT ROAD - DAY

A car pulls alongside Chris. Then a MAN dressed like the Grim Reaper, with a black robe comes out. He wakes up Chris.

> HIT MAN Let's go meet the Boss, Chris.

Chris and the hit man get out. The hit man goes to the back, opens the trunk. A MAN who looks like Chris is in there. The hit man shoots the man.

HIT MAN You wanna kill time before we meet the Boss?

CHRIS You should never keep the Boss waiting.

HIT MAN You're right. Then Chris and the hit man start walking. Finally they get to a big white gate.

The hit man has disappeared. Chris sees a LINE of PEOPLE who look just like him. He goes to the front. He sees a man just like him at the gate.

BOUNCER Chris wait here.

Chris waits for hours. It seems like decades. He's beard has grown full length. Then another MAN who looks just like him comes to the gate.

CONSIGLIERI Chris, I'm the advisor, the Boss has been waiting for you.

Chris gets up and follows him. The man is holding a cup, he drinks. Chris and the consiglieri get to a room. Ruth is in the waiting room. Then the Underboss comes in.

UNDER BOSS I'm the underboss. Chris come this way.

Chris follows the underboss to a triangle room. The Boss is in there.

CHRIS Are you the Boss?

BOSS Are you the Boss? Apple?

The Boss hands Chris an apple, Chris declines.

BOSS Go through the door, your bodyguard is waiting.

Chris goes through the door and wakes up.

227 INT. HOSPITAL - NIGHT

Three days later. Chris wakes up, he sees The DOCTOR and the NURSES.

DOCTOR Mr. Maniago, you'll be fine. 228 INT. ROOM - DAY

Chris all bandaged, surrounded by his captains. Pete is out of jail.

CHRIS Look for this Don Copolla and bring him to me.

The men leave. Chris stares at Jimmy.

EXT. STREET - DAY

Don is staggering out of a club. Pete is in a car. He sees James and John come after him. Don runs into an alley, James and his brother follow.

Don kicks over a bucket in the alley. A black crosses over head. Don runs under a ladder then slams into an open window. He shatters it.

James and John come by and drag him into a car. The car speeds off.

JAMES Hello Don, the Boss wants to see you.

INT. WARE HOUSE - NIGHT

A bloody Don is seated on a chair. Chris comes over with a bandage on his head. He punches Don then hits him with a steel bar.

CHRIS So what's this about Jimmy trying to off me?

Don laughs.

DON Is it too late to tell you I'm your long lost brother? Guess not.Yeah Jimmy tried to kill you, through me. It wasn't Sal and it wasn't Albert.

Don stares angrily at Chris' nice suit. He grits his teeth. He spits blood.

> DON Go ahead kill me, I'm already dead.

Chris takes out the bullets in the gun and leaves one. He rolls the barrel and aims at Don.

CHRIS Let's see just how unlucky you are.

Chris pulls the trigger and Don's head is blown away.

CHRIS Surprise, surprise, he had brains after all.

INT. TAVERN - DAY

TOMMY, Chris and the other eleven captains are sitting on a table.Chris looks at his green ring on his wedding finger.

CHRIS I'm telling all of you, right now, no drugs.

TOMMY But Chris, the money is too lucrative to pass up.

CHRIS You don't believe me, you doubt me, you don't give a fuck do you, give me your finger.

Chris takes a knife.

CHRIS Give me your middle finger, you don't give a fuck?

Chris cuts of Tommy's middle finger. The finger lands on the floor.

CHRIS And this goes for all of you, no drugs! Do I make myself clear.

Chris pats Jimmy and walks out with him.

EXT. STREETS - DAY Chris and Jimmy are standing outside the café.

CHRIS

Why Jimmy?

JIMMY

Why what?

CHRIS The Don Copolla told me everything.

JIMMY

You took my father away, my mother, my spot.

CHRIS

That's not true, I had nothing to do with what happened to Ruth, I thought we found the guy and dealt with him.

JIMMY Just when I thought I had won dad's favour, just when I thought I was in, he kicked me back out.

CHRIS Little bro, when they say, blood is thicker than water, it don't mean you gotta act stupid. Let's put this behind us.

Chris hugs him.

JIMMY I'm sorry Chris.

CHRIS We keep our friends close, our enemies closer and our family, the closest.

Jimmy hugs Chris.

229 INT. GRAVESITE - DAY

Chris is at Johnny's grave. Nicodemus is standing, Chris is kneeling.

CHRIS How could I not attend my cousin's funeral?

Nicodemus puts a hand on Chris' shoulder. Chris puts a hundred dollar bill on the grave.

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CHRIS So all the other bosses are supporting heroine?

Nicodemus nods.

CHRIS What is worth, if a man gains all the riches and yet loses his freedom.

NICODEMUS I know where you coming from but this is a battle you can't win.

CHRIS Money talks, I know. And this money will break omerta. Look what happened to Jude.

They walk to their cars.

NICODEMUS

What's with leaving money at the grave?

CHRIS You wouldn't understand.

NICODEMUS How's Christian?

CHRIS I feel like I have been born again.

NICODEMUS

How so?

CHRIS He looks so innocent, he washes away all my guilt.

230 EXT. SCHOOL, SICILY - DAY

Giuseppe and Donna now in their seventies stand under the tree.

GIUSEPPE This is where we first met. DONNA

There's the heart you drew.

They hold hands and kiss.

231 INT. GARDENS - DAY

1953. Chris and his ten captains. They are in the gardens by Pete's house.

PETE

So you're going back to Sicily.

Chris walks out of the garden.

CHRIS

When I return, it'll be a new era, money will fall from the sky. But there will be hell to pay. Some of you will betray me.

PETE

Never.

PAULIE Chris you're right, heroine is a villain amongst villains.

CHRIS

I tried to talk some sense into the other heads of the families, but all they can see is dollars. I tried. I failed. I quit.

EXT. AIRPORT - DAY Jimmy, Chris, Christina, Sarah, Mariah, baby Christian. Chris hugs and kisses his captains. The family get on to his private plane.

INT. PLANE - DAY His immediate family are all around. Chris holds Christian in his arms asleep. Chris smiles and nods off..

INT. HOUSE, SICILY - DAY - CHRIS' DREAM Chris dreams of a feast with his entire blood family. Christina, Giuseppe, Dona, Sarah, Mariah, Jimmy and his SON (2), Uncle Zach, Liz, Johnny and his DAUGHTER (5). The babies look like cherubs. And he is at the centre holding Christian. FADE OUT.