

MADE NOT BEGOTTEN.

By

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FADE IN

INT. LIZ'S HOME - DAY

A shooting star overhead. The year is 1900. The sound of groaning. Filthy streets in Los Angeles.

A glimpse through a door, into a poverty stricken house, through the passages, the groaning rings out.

DONNA (21) an Italian beauty holds a baby. ELIZABETH (24) kneels nearby, ZECHARIAH (27) stands a distance away.

The baby cries, it is bloody. Three WISE GUYS walk in. 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 third wise guy leaves the mirror on the floor.

WISE GUY #2

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

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

WISE GUY # 3

Us Italians have to stick together. Zechariah, still lost your voice?

Zechariah nods.

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 nibbles the flower that Joe had left.

Donna looks out at the shooting star and begins to reminisce.

INT. PLAINS SICILY - DAY - DONNA'S FLASHBACK

Donna is kissing GIUSEPPE (25) under a tree.

Her FATHER (45) and brothers TACITO (27) and ORFEO (30) come, Giuseppe runs away. Donna is struck across the face by Orfeo.

INT. DONNA'S HOUSE - NIGHT - DONNA'S FLASHBACK

Donna is sitting at a table with her father, her TWO BROTHERS a FAT MAN (34), the fat man holds Donna's hand, she slides it away.

INT. GIUSEPPE'S HOUSE - NIGHT - DONNA'S FLASHBACK

Giuseppe and Donna are making love.

INT. DONNA' HOUSE - NIGHT

Donna packs her bags and jumps through the window into the night.

EXT. SHIP - DAY

Donna is getting onto a ship heading for America.

INT. LIZ'S HOUSE - NIGHT - REAL TIME

Donna sings to her newborn son. She looks out at the sky.

DONNA
Giuseppe where are you?

INT. SHOP - NIGHT

Giuseppe and GIOVANNI (24) are in a money lending shop. Their faces are covered as they hold guns and rob the shop. The SHOP OWNER (55) has his hands raised up.

Giuseppe and Giovanni go out of the shop, Giuseppe holding a bag.

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.

INT. CAR - NIGHT

SALVATORE (26) 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.

EXT. STREET DAY

Giovanni is waiting in his car.

Giuseppe gets out of the house. He kisses JIMMY (8) on the forehead. Then he runs into the car.

Giuseppe waves to RUTH (23).

Ruth and Jimmy wave back.

Giovanni waves to Ruth and Jimmy.

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.

Giuseppe counts some money.

GIOVANNI

One day I will.

GIUSEPPE

We'll never see a million bucks extorting push carts.

(CONTINUED)

GIOVANNI
You still selling dope aint cha?

GIUSEPPE
Yeah.

The car stops at a gambling house.

Giovanni and Giuseppe get out and get into the Inn.

INT. INN - DAY

There are WHORES everywhere, a staircase and a bar.
Giuseppe and Giovanni get on their seats. A piano plays.

Salvatore is also there. So is NICODEMUS (20) and RUGGIERO (32).

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 (CONT'D)
That's Nicodemus, he's with us.

Salvatore comes and greets Giuseppe.

GIOVANNI (CONT'D)
So you like?

GIUSEPPE
I love it. You're sitting pretty.

A whore walks by.

GIUSEPPE (CONT'D)
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 (CONT'D)

Officer, don't blow the load in one go, ok. The officer goes to one of the rooms with one of the whores.

GIOVANNI (CONT'D)

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.

GIOVANNI (CONT'D)

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.

EXT. HORSE RACES - DAY

Giuseppe, Salvatore and Ruggerio are in the stands.

The horses begin to race.

Jazz begins to play off screen. 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.

EXT. STREET - DAY

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 daisies, Giuseppe drives by,

RUGGERIO

Hello.

Ruggiero shoots him.

RUGGIERO (CONT'D)

Goodbye.

The car speeds away.

EXT. HORSE RACE STADIUMS - DAY

Giuseppe 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.

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.

Giuseppe is making collections from a MAN.

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.

(CONTINUED)

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.

Giuseppe 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 lying on top of the fish, 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.

RUGGIERO

And Giovanni slept with the
fishes.

The two laugh.

INT. LIVING ROOM, RUTH'S HOUSE - DAY

Ruth is knitting when Giuseppe comes home.

RUTH

Finally, you come back home, I
swear one day your son won't
recognise you.

GIUSEPPE

Where is he? Jimmy!

RUTH

James!

GIUSEPPE

Jimmy!

(CONTINUED)

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.

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

RUTH
You need to spend more time with
your son, you and Donna.

Ruth punches his arm playfully.

GIUSEPPE
I'm working myself to death out
there, isn't that good enough.

RUTH
No, it isn't.

GIUSEPPE
A hungry man is an angry man,
Ruth, make me something to eat.

Ruth sighs, shrugs and walks out of the room.

EXT. OUTSIDE LIZ'S HOME - DAY

JOSEPH (31) 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.

(CONTINUED)

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.

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
here, 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 and puts her head on her hands.

INT. CHURCH - DAY

A PRIEST (44) 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.

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.

INT. LIZ'S HOME - DAY - REALITY

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

INT. CHURCH HOUSE -DAY

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

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 and son?

GIUSEPPE

Life couldn't be better.

Giuseppe rubs his arm.

INT. NEWSROOM- DAY

Headlines about human flight are being printed.

EXT. STREETS - DAY

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

GIUSEPPE

Get high! Like the Wright
brothers you can't go wrong with
G.

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

Say hello to the Big guy for me.

Chris then pretends to shoot Johnny.

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.

INT. FURNITURE SHOP - DAY

Joseph walks around the furniture shop. Coffins and other pieces of furniture are around. 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.

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? You said you're
are their great great great great
grand-daughter...

Donna laughs.

(CONTINUED)

DONNA

I said that's what people in
Sicily said, they're just fables.
What else did I tell you?

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.

Chris closes his eyes and falls asleep, Donna leaves.

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

The screen is split into three. Chris is busy stealing
apples at a stall. The OWNER (43) comes out of his house
with dogs, Chris gets caught and is beaten.

Giuseppe is tilling in his garden. Donna is giving birth
to CHRISTINA, Liz is nearby, Zech is drinking beer.

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.

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.

INT. CHURCH - DAY

While the harmonica is playing off screen, the priest preaches.

John and Chris are fast asleep. Donna holding Christina nudges them to wake up.

Chris opens up his green eyes.

EXT. STREETS - DAY

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

EXT. MARKET - DAY

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

EXT. STREETS - DAY

Chris and John are being chased by POLICEMEN.

INT. JOE'S HOUSE - DAY

Donna wakes up Chris.

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.

INT. SCHOOL HOUSE -DAY

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

(CONTINUED)

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.

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 rubbing
their bottoms.

They walk through the corridors. With their backs to the
view Chris offers his apple 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
You can have your apple back?

Michael nods.

The two boys walk into the sunlight.

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.

INT. FLAT - DAY

Giuseppe goes into a dark room, with strands of metal at the entrance.

INT. ROOM - DAY

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 - DAY

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

DONNA

This oak tables are really popular.

JOE

They are strong and durable.

INT. KITCHEN, JOSEPH'S HOUSE - DAY

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. Come here.

She hears the beating ensue. Donna is cutting carrots, the sound of the beating blends with the cutting of the carrots.

CHRIS (OS)

Let me go, you're not my father!

EXT. STREETS - DAY

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

CHRIS

I thought we were supposed to go fishing.

JOHNNY

Forget fishing you've got to meet these guys.

EXT. OUTSIDE GARAGE - DAY

A group of MEN are standing around. ANTONIO (34) and his MEN are also there. Chris and Antonio shake hands,

Chris and Johnny wash Antonio's Model T.

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.

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.

(CONTINUED)

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.

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?

INT. WINE DISTILLARY - DAY

Montage

Giuseppe is loading booze into the truck.

Giuseppe hands some money to a POLICE OFFICER (23).

(CONTINUED)

Jimmy is in the driver's seat. The truck leaves.

The wheel is seen turning.

EXT. CAFE - DAY

PEOPLE are seated in the café. Even OLD LADIES are in there.

A WAITRESS pours alcohol from a vodka into their tea cups. They drink the alcohol in tea cups.

Ruth sits behind the table with her arms folded, she sighs.

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.

Angle on the wheel 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. 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?

(CONTINUED)

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

INT. JOSEPH'S HOUSE - DAY

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

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.

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.

They finally find Christopher.

Christopher is surrounded by a group of men, one of them
is Antonio.

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.

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.

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
Truck load of radios, good looking out kid.

Antonio hands him a wad of cash.

(CONTINUED)

CHRIS

When a man is slipping, I catch him.

Antonio then drives off.

INT. JOSEPH'S SHOP - DAY

Joseph is moving tables and furniture. Chris is also helping him.

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 to the door and calls for help.

The neighbouring SHOP OWNERS come in.

EXT. GRAVESITE - DAY

MOURNERS are in procession.

Donna, Liz, Uncle Zecharia, Christina, Chris and Johnny are standing by the gravesite.

The coffin descends.

Donna cries.

The coffin descends.

JOHNNY

The coffin isn't the only thing that's going down.

Chris nods as Johnny places a hand on his shoulder.

INT. GARAGE - DAY

Chris and Johnny have finished washing Antonio's car.
Chris rubs his eyes.

Antonio comes out.

ANTONIO

Remember now, no scratches.

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.

EXT. CAR - DAY

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

EXT. BY THE RIVER - DAY - CHRIS' DAYDREAM

Chris and Joseph fishing and laughing.

Joseph gives Chris a crucifix.

JOE

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

Chris puts on the crucifix.

EXT. CAR - DAY - REAL TIME

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.

(CONTINUED)

JOHNNY
Let's go fishing for this worm.

CHRIS
Fucking fishers of men.

The car drives off.

EXT/INT. STREETS/CAR - DAY

Chris and Johnny go around looking for the Irish thug.
There is no sign of him.

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

CHRIS
Give him his own poison, fuck the
medicine.

INT. CAR - DAY

Chris and Johnny see the Irish man 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 MOTHER (19) and SON (1) are 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 (21) holding a BABY of her own) points to the
car.

WOMAN
I saw who did it officer.

POLICE OFFICER
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.

INT. JOE'S FURNITURE - DAY

ZECHARIAH (32) holds Liz around the waist. 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 twists around.

EXT. HARBOUR, SICILY - DAY - DONNA'S DREAM

Donna walks on the harbour towards the sea.

A view of the top of a man's head, it is Giuseppe.

He is standing on the water. Giuseppe points out to the
sea.

Donna puts her hand on her forehead, she shrugs.

GIUSEPPE

Let's go to America.

Donna gets onto the water and the two begin to dance to
Italian opera.

Donna nudges Giuseppe and points.

DONNA

Look, the Statue of Liberty.

Giuseppe turns and sees the Madonna holding the infant
Jesus.

INT. JOE'S HOUSE - DAY

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

INT. JOE'S HOUSE - DAY

Donna and Christina are listening to the radio.

Zechariah pours brandy into the ice. Zechariah groans with satisfaction. A radio announcement in 1912 speaks of the Titanic sinking.

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's 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. The sun finally sets. Chris comes back in.

(CONTINUED)

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...

Christopher is led out.

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.

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.

INT. JAIL - DAY

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

INT. JAIL HOUSE - NIGHT

Chris is fast asleep. He tosses and turns.

INT. JAIL HOUSE - NIGHT - NIGHTMARE

Chris sees the woman he killed, then he sees the Madonna burning.

INT. JAIL HOUSE - NIGHT - REAL TIME

He wakes up in a fright.

Then he takes a look at his crucifix.

INT. JAIL CELL - NIGHT

Chris tosses and turns in his sleep.

INT. STREETS - DAY - DREAM SEQUENCE

He sees the woman and child he shot.

INT. JAIL CELL - NIGHT - REAL TIME

He wakes up in a cold sweat.

EXT. STREET IN LOS ANGELES - DAY

A BOY (11) is riding a bicycle. He throws a newspaper on the floor.

Donna comes out. She looks at the boy.

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 and a picture of marching soldiers.

EXT. STREETS IN EUROPE - DAY

The picture comes to life. Lines of SOLDIERS are marching in the street.

EXT. WINDOW BACK ROOM, CAFÉ - DAY

A crow is on the ledger.

The bird's eye view group of MEN are lined up. A sword and pistol are on the table and a idol of the Virgin Mary. Giuseppe pricks the fingers of MEN and then hugs each of them.

EXT. STREET - DAY

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

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 drinks from 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.

Donna peers into the mug.

DONNA

Surprised to see you clean and sober.

ZECHARIAH

You're not the only one.

Zechariah drinks from the mug.

INT. CAR - DAY

A calendar flips through ten years. 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 wearing the golden crucifix.

He gets into the car.

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.

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.

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.

Chris goes and hugs his aunt.

Mikey approaches Chris.

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.

Chris 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.

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.

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 exchanging 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 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 is Johnny, so I'm gone.

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'm
coming too.

They shake hands. Chris blows smoke.

EXT. STREET - DAY

Mikey is waiting in the car.

Chris comes out of his house with a green suitcase. He hugs his family. Donna holds his hand for a little while then lets go. They wave to Chris.

He gets into the car, Mikey drives off.

INT. CAR - DAY

MIKEY

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

CHRIS

Fuck no, those who break the rules, get broken.

INT. BUS - DAY

Mikey and Chris are in a bus. PEOPLE are in their seats.

Chris is asleep at the window.

INT. ROOM/STREET - DAY - DREAM SEQUENCE

In his dream he sees the woman and child he shot. Then next he sees the Virgin Mary and her son burning.

INT. BUS - DAY - REAL TIME

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.

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.

INT. CAB - NIGHT

In the backseat the two shuffle.

The CAB DRIVER (34) black.

CAB DRIVER

Where to?

MIKEY

Brooklyn.

The cab drives off. Chris looks at his crucifix, 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 look like someone I know.

CHRIS

Me? It's my first time in New York. Chris' eyes show in the rear view.

CAB DRIVER

I'm Simon Jackson but my friends call me Sirene and my enemies, well they just call me names.

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.

(CONTINUED)

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.

He puts it back and looks at his father.

EXT. STREET - NIGHT

Mikey and Chris stand next to a five storey apartment with balconies. It's a filthy flat. 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. Chris looks at his watch, 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.

INT. ROOM, JOHNNY'S FLAT - NIGHT

Johnny goes to the adjacent and scoops a couple of beers.

INT. FRONT ROOM, JOHNNY'S FLAT - NIGHT

He gives them to the fellas.

JOHNNY

We're not staying long, put your bags over there.

INT. CORRIDOR, FLAT - NIGHT

The men step outside and lock the girl in by mistake.

INT. ROOM, FLAT - NIGHT

They go down the stairs and into the waiting car. There is ANDREW (23).

INT. CAR - NIGHT.

JOHNNY

Andy, this is my cousin, Chris.

The men exchange pleasantries. Andy begins to drive.

JOHNNY

Andy stop right here.

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

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 (CONT'D)
Guess not. You got balls huh, bet
you do.

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.

INT. TOILET, BJ'S HOUSE - NIGHT

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.

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

(CONTINUED)

JOHNNY

I'll swear on your grave you
cocksucker! Next I look for you,
your family will be looking for
you, and the police will be
looking for me.

Johnny and his retinue leave.

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.

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.

INT. CASINO - NIGHT

MEN smoking and gambling. GIRLS serving drinks.

Johnny goes to a Salvatore. Salvatore is eating. 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.

Angle on Chris' green eyes.

The ball lands on the green 0.

CHRIS

Jesus Christ!

Johnny comes and hugs him.

JOHNNY

Jesus had nothing to do with
this, let's go.

Johnny and Chris and Mikey leave.

INT. CORRIDOR FLAT - NIGHT

Angle on eye looking through the eye hole.

The girl opens the door.

GIRL
You locked me in again.

INT. ROOM, JOHNNY'S FLAT - NIGHT

Johnny fishes in his pocket for money and gives it to her.
The girl leaves.

Chris is by the window.

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

Chris turns, he is alone.

There is an apple on the table.

He takes a bite out of it and leaves the room.

EXT. STREET - DAY

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

INT. BEDROOM, HOUSE - NIGHT

A nicely furnished house.

A MAN (40) gives his MISTRESS a glass (20), 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.

(CONTINUED)

MISTRESS

A woman's best friend?

MAN

It'll make foes of your friends.

The sound of breaking glass.

MAN (CONT'D)

What was that?

The man takes a shot gun out of the closet, he leaves the room.

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 the staircase.

Chris and Mikey get up the stairs.

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. Sound of coming cars and whistles 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.

EXT. MANSION GROUNDS - NIGHT

Chris takes the stones and eats them. They get through the wedge in the wall.

EXT. STREETS - NIGHT

Simon is waiting in a car. Chris and Mikey jump in and make their getaway.

INT. TOILET, FLAT - NIGHT

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

EXT. STREET - DAY

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

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.

EXT. BAR - NIGHT

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

She whispers in his ear.

INT. BAR - NIGHT

Chris goes into the club and from Mickey gets a bottle of pills for headaches.

He takes about five.

EXT. BAR - NIGHT

He goes outside and gives the girl. She hands him some money. Then Chris shoos them away.

Chris hands Johnny a wad of cash.

INT. BATHROOM -DAY

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

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.

INT. BAR - NIGHT

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

INT. FLAT - NIGHT - CHRIS' DREAM

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

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.

CHRIS

How many years as it been?

JOHNNY

What? You forgetting how old you are?

CHRIS

Six years and I ain't made yet?

Chris goes and sits down.

CHRIS (CONT'D)

Just because we're associates doesn't mean we gotta be treated like asses!

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.

(CONTINUED)

MIKEY
And nights too.

Mikey puts a bundle of notes into a box.

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

Johnny bundles some money and puts it in his pocket.

JOHNNY
Count your blessings. Five
thousand of them. Worry about
finding the Founding Fathers,
Benjamin Franklin for one, one
hundred dollars.

Johnny brandishes a hundred dollar note.

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. Billionaire. 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.

INT. CAR - NIGHT

MIKEY
Looks like we found ourselves
another cash cow.

Chris, and Mikey sit in the car.

Chris smokes cigarette after cigarette.

Chris looks into the box.

CHRIS
Where's this son of a bitch?

The man gets into a car, Chris and the gang follow him.

EXT. STREET - NIGHT

When the man stops and gets out at his place. Chris and Mikey get out.

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.

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.

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.

EXT. STREET - NIGHT

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.

(CONTINUED)

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. Aquiline.

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.

INT. BAR - NIGHT

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.

(CONTINUED)

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 (CONT'D)

Speaking of axes. Watch this.

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

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

Words written the year is 1930, Chris is 30. Split screen Ruth and Chris having sex. They are rolling around and around.

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.

(CONTINUED)

BOSS

I'm very pleased with what I have
been hearing and getting.

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 (CONT'D)

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

INT. GIUSEPPE'S HOUSE - DAY

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

EXT. LAKE - DAY

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.

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.

A COUPLE move through the row.

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 sandwich.

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) , VINCENT (29), FRANK (44) with , DANNY (47) seated at the table. They are in an ordinary restaurant. A WAITER (23) comes in.

(CONTINUED)

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.

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 (CONT'D)

Fuck it, find him! Fuck him, fuck him, God fuck it all!

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

DANNY

It's either him, or all of us.

INT. RESTAURANT - DAY

Giuseppe, Salvatore and other men.

GIUSEPPE

That son of mine, what a kid huh?

(CONTINUED)

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 liquor, 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 (31), JAMES (34).

CHRIS

You guys are from the neighbour
hood. You sell fish?

PETE

We've seen you around.

JOHN (34) arrives.

CHRIS

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

(CONTINUED)

JOHN

What are you gonna do?

CUSTOMERS come looking at the fish.

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.

EXT. STREET - DAY

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, Ruggiero's gotta go.

CHRIS

Just listen...

GIUSEPPE

No way Chris, he started it, now start this car, we running late.

Chris and Giuseppe get into the car and speed off.

EXT. STREETS - NIGHT

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.

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.

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.

(CONTINUED)

CHRIS
Everything's fine.

INT. FLOWER SHOP - DAY

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

RUGGIERO
The young lion.

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 (CONT'D)
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 and stands up
towering over Chris.

RUGGIERO
Sounds too good to pass up.

The men shake hands.

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

Words typed out 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.

Chris collects the cards and shuffles them.

GIUSEPPE

How's your mother?

CHRIS

She's fine. But with you being married and all she won't come. Why did you leave her, you still haven't told me?

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.

EXT. STREET - DAY

Ruggiero arrives in a black car. He comes out laughing with his DRIVER (23).

Vincent and his men are standing outside the office.

VINNY

Boss.

Ruggerio nods.

INT. GIUSEPPE'S HOME - DAY

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

CHRIS

That son of a bitch!

Ruggiero gets into his office.

INT. RUGGIERO'S OFFICE - DAY

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

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.

GIUSEPPE

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.

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.

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.

(CONTINUED)

VINNY

I don't know. Chris takes an apple and cuts it into five.

A MAN (34) comes and serves them some drinks.

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 (CONT'D)

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 (CONT'D)

You see how easy that was.

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 TOMMY (32), JUDE (22), MATT (34), Andy, Nat, BARTHOLOMEW (29), LARRY (23) Jimmy and other MADE MEMBERS.

(CONTINUED)

MEN

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

A saint is put on fire and the trio cup it in their hands.

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

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.

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 stands up and walks around the room.

(CONTINUED)

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.

JOHNNY

We made you now you make money.

CHRIS

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

Chris opens a bottle of whiskey.

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 are two men. Red lights of cigarettes spark. One man gets into a car and drives off.

The red lights of the back of the car glimmer.

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.

INT. HOUSE - DAY

He sees Christina, Liz, Uncle Zach and Donna. Christina hugs him tightly. . Chris walks in and sits down.

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.

Christopher kneels in front of his mother.

DONNA

How is Giuseppe?

CHRIS

Come and see for yourself.

LIZ

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.

DONNA

Why did you leave money under the tombstone? Chris looks at his golden crucifix.

Chris kisses his mother's cheek.

CHRIS

It reminds me that money can't buy everything.

The family goes into their cars.

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. Larry a handsome man (23) is the best man and also Mariah's brother.

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.

EXT. PARK - DAY

It's the reception. Giuseppe and Donna are standing under a tree. A leaf stands between them, Donna is holding an apple.

(CONTINUED)

DONNA

I didn't want to come. (Beat). Why did you leave?

GIUSEPPE

I...

Donna folds her hands.

GIUSEPPE (CONT'D)

You and I were all set to come to America.

Donna nods.

DONNA

My father wanted me to marry that Biaggio and guess what? You had to go and tell the whole village I was carrying your child.

Chris and Mariah dance away.

GIUSEPPE

I made a mistake, I know it.

Donna turns her back on him.

DONNA

You don't know what I went through. They were ready to cut my throat.

Donna slices her throat with her finger.

DONNA (CONT'D)

If it wasn't for Santino who let me go, then I had to sleep in a manger, your friend hid me there and gave me the money to come to America.

Donna turns to him.

DONNA (CONT'D)

So come on why did you leave without me?

GIUSEPPE

I shouldn't be telling you this...

DONNA

What? The omerta? You don't want me to give you the silent treatment, talk.

Giuseppe holds her hand.

(CONTINUED)

GIUSEPPE

For me to leave the family in
Sicily I had to...take care of
someone, the Constable of Friggi.

Donna takes away her hand.

GIUSEPPE (CONT'D)

But the whole village got angry
and I had to leave, either that
or I was a dead man.

Giuseppe holds her hand again.

GIUSEPPE

But I thought of you every day.

Donna holds his hand.

DONNA

Water under the bridge. (Beat).
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.

Then the two of them begin to dance. Donna looks
accusingly at Chris dancing, she shuts her eyes.

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.

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) is cheering his horses at the horse races.

(CONTINUED)

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
with police 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 with RONALD WILKINS (43).

DON

I hate those fucking Italians.

RON

But Don, you're half Italian. DON
Not the better half.

INT. CHRIS' HOME - DAY

1935. 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?
Ok, you're the boss, if you want
to leave New York for Sicily then
so be it.

Chris bites a green apple.

EXT. SHIP - DAY

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

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

1936. 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.

Chris sits down.

JOHNNY

Gangsters need doctors, anyway I'm telling these guys I saw Salvatore with Nat's wife.

(CONTINUED)

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... it
will be the last time you use
your balls.

Chris stands up and leaves, Johnny mouths 'It was him.'

INT. NEWS ROOM - DAY

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

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. There is
strength in numbers.

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.

SALVATORE

(to Simon)

Don't go ape shit, I'll lay off.

EXT. STREETS - DAY

Chris gets out of his car and into a barber house.

INT. BARBER SHOP - DAY

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.

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.

INT. CAFE - NIGHT

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.

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 me.

Sal gets in and takes a seat at.

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. Remember the good times.

Salvatore hesitates, he looks around and all the men are silent and serious.

Someone puts money into the juke box, a upbeat song.

(CONTINUED)

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.

The men continue to eat whilst Salvatore lies there dead.

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.

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 leans over and hugs her.

CHRIS

Why didn't you say something?

(CONTINUED)

MARIAH
I was afraid.

CHRIS
Afraid of what?

INT. HAIR DRESSERS - DAY - FLASHBACK

LARRY'S WIFE (30) and Mariah are seated while getting their hair dried. The sound is booming. LADIES are walking all around. 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?

Mariah puts down her book.

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.

INT. BEDROOM - DAY

Mariah is still crying, Chris hugs her.

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

Chris turns and closes his eyes.

INT. CAR - DAY - CHRIS' FLASH BACK

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?

Johnny takes a seat.

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 - CHRIS' FLASHBACK

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

INT. CAR - DAY - CHRIS' FLASH BACK

Nathan, Pete are still riding around.

INT. CAR - NIGHT

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

INT. CHURCH - NIGHT - CHRIS' FLASHBACK

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

CHRIS
Hello Larry, has God forgiven you yet?

(CONTINUED)

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

CHRIS (CONT'D)
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.

INT. WARE HOUSE - NIGHT - CHRIS' FLASHBACK.

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 (CONT'D)
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' FLASHBACK

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

INT. WARE HOUSE - NIGHT - CHRIS' FLASHBACK.

A pistol smokes.

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. BEDROOM, CHRIS' HOUSE - REAL TIME

Chris turns to his wife and kisses her.

CHRIS

Larry's a big boy, he'll turn up.

Chris crosses his fingers.

CHRIS (CONT'D)

Just keep your fingers crossed.

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.

(CONTINUED)

JOHNNY'S WIFE

Johnny!

JOHNNY

Keep your wig on, I'll be back.

INT. CHRIS' HOUSE - NIGHT

Chris is watching Mariah with SARAH (4). He smiles.

Mariah puts SARAH in her cot. She puts ointment on Chris' feet. Chris closes his eyes and goes to sleep.

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 (CONT'D)

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.

(CONTINUED)

PINNOCHIO

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

MATT

You don't know who're fucking
with.

PINNOCHIO

I fuck a lotta broads. 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.

INT. CAR - DAY

Matt and his men are in the car at the robots.

Pinochio, 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.

Pinochio takes off.

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 (CONT'D)

The simplest answer is the most correct.

Pete gets into the barber shop.

INT. BARBER SHOP - DAY

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 (CONT'D)

That's what I call a close shave.

INT. CAFÉ - DAY

Chris is sitting in the chair. Shots burst through the room. 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.

INT. RESTAURANT - NIGHT

One of Chris' MEN is in a restaurant.

INT. TOILET, RESTAURANT - NIGHT

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.

(CONTINUED)

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?

A MAN (31) comes and hands Chris an envelope.

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.

Pete leaves.

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.

Andy slides Johnny something.

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

(CONTINUED)

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?

A WAITER (23) comes and puts plates on the table.

CHRISTINA

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

CHRIS

What's that supposed to mean?

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.

EXT. STREET - NIGHT

Rohm comes out of the car, in flames and rolls on the pavement. Nat drives by and shoots him.

The fiery corpse lies still.

INT. KITCHEN, RESTAURANT - NIGHT

Meat on a grill.

A WAITER takes the meat and moves out of the kitchen.

INT. TABLE, RESTAURANT - NIGHT

A MAN (45) 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 (CONT'D)

Take back the beef, bring me
chicken livers instead.

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

Giuseppe, Donna, and her brother Santino (63) are eating.

SANTINO

So pa passed. The grief was too
much, Orfeo and Tacito got into a
fight with some of the local
mafiosi. Not so quick on their
feet.

Little CHILDREN run past.

INT. BAR - NIGHT - FLASH BACK

Orfeo and Tacito enter a bar. Some MAFIOSI intercept them. They push and shove each other. Orfeo takes out a gun but he and his brother are blasted away.

INT. DARIO'S HOME, DINING, SICILY - NIGHT - REAL TIME

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.

They eat in silence.

GIUSEPPE

Donna, you said money doesn't grow on trees? We're going to make a bundle with our apples this year.

Donna takes an apple from the table and munches it.

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. Walking on water.

Sarah takes Chris' hand and they begin to skate.

INT. POLICE OFFICES - DAY

An obese SERGEANT (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.

(CONTINUED)

RON
Don't sweat it.

The seargent stands at his office door.

SEARGENT
Donald, get back to work.

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 fishing rod to the
corner.

James comes in.

JAMES
Boss, there's this dick head
policeman who's been giving us
problems and I think we should
take him out, he disrupts the
crap games and er...

James sits down.

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 shoes. Chris finishes eating a big
meal then 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

Johnny, 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.

JOHN

But...

CHRIS

What's with you two brothers, kill kill kill, I should call you the sons of thunder.

James and John leave.

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.

CHRISTINA

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

EXT. CHRIS' BACK YARD - DAY

Chris' dog is suckling two pups. Chris comes out and plays with his black dog.

INT. CAR - DAY

Mikey is sitting in a car with a scantily clad WOMAN (21). He gets out and walks into Chris' modest house.

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.

Mikey spins around, Chris gets up and stands near him.

CHRIS

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

MIKEY

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

The two men hug.

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.

Mikey begins to roll a cigarette.

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.

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.

(CONTINUED)

CHRIS

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

The two begin to walk out.

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...

Vincent stands up, towering over the men.

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.

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.

EXT. HOTEL EXTERIOR - DAY

He lands on the rocks below.

INT. RESTAURANT - NIGHT

Chris, Nicodemus, Frankie and Danny are all seated.

CHRIS
Vinny fucked up!

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.

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 along with
his bodyguards.

INT. NEWS ROOM - DAY

Newspaper headlines, The Cold War.

INT. GRAVESITE - DAY

Snow falls. Vincent is being laid to rest.

His under boss Mark (56) is kneeling at the grave. His
nephew ALBERT (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.

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.

(CONTINUED)

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 television. 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 takes a swig of beer.

DON

Well from my expert knowledge of mob culture, Christopher, boss of the one of the families. And unofficial boss of all bosses orchestrated the events to destabilise 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.

(CONTINUED)

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

Don takes a swig of his beer.

INT. DINER - DAY

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.

INT. JUDE'S HOUSE - DAY

POLICEMEN come in and take Jude. Jude is led away.

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

INT. POLICE OFFICE - DAY

Jude is getting his mug shot taken.

JUDE
You forgot to ask me to say
cheese.

INT. CELLS - DAY

Jude is on the bed. Don is sitting opposite.

(CONTINUED)

DON

If you help us, we may help you.

JUDE

I'm not sure about this.

DON

If you don't and with the kilos of heroine we found under your walls, Jude begins to cry.

DON

We'll 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.

CHRIS

Son of a bitch!

EXT. DOG RACE - DAY

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

EXT. CHRIS' HOUSE - DAY

The POLICE come and 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.

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.

His men leave, they turn.

Chris waves his right hand.

CHRIS (OS)
Like this, I'll wave my right.

INT. COURTROOM - DAY

The JURY is to the left. Pete is . The PROSECUTOR (34) a tall man 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?

The Prosecutor leans on the jury box.

(CONTINUED)

PETE

No.

PROSECUTOR

What is your relationship with
the accused?

PETE

He's just a family friend and a
business associate at our timber
firm.

INT. COURTROOM- DAY

Chris whispers to his attorney Luke.

CHRIS

I should have made him employer
of the month.

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.

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 down.

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.

EXT. STREETS OUTSIDE COURT - DAY

Chris walks out, the CROWDS start have banners that read GUILTY.

CROWD

Guilty! Guilty!

A JOURNALIST (34) pushes the microphone up to Chris and accidentally nudges him.

Chris frowns and spits into his eye.

CHRIS

You blind? Watch where you stick that thing...or I'll stick it up your ass!

Chris gets into his car and is driven off.

INT. CHRIS' HOUSE - DAY

Mariah is putting a picture of Chris on the wall. POLICE come to the door. Don is one of them.

(CONTINUED)

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.

A mistrial.

Forgetful witnesses.

A hung jury.

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 and shuts his eyes.

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 your friend Jude though in jail though.

CHRIS

Hung jury, can you believe it.

INT. CELLS - NIGHT

Don comes by Jude's cell and hands him something. Jude takes it.

He ties a rope to the roof and hangs himself.

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.

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.

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.

INT. HOSPITAL HALLWAY - DAY

Tommy walks out with the other men.

TOMMY

The hitman is a fuckin' shitman,
he can point straight.

BARTHOLOMEW

You'll keep your mouth closed if
you know what's good for you.

INT. ROOM, HOSPITAL - DAY

Mariah shows Chris wedding invitation cards.

CHRIS

You getting married, to Calvin,
the bookmaker? What?! Why? Don't
tell me, you're pregnant?

Sarah nods.

SARAH

He's owns a publishing company,
dad. He's not a bookmaker, well
not really.

(CONTINUED)

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.

A MAN (67) takes their photograph.

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.

INT. NEWS ROOM - DAY

The papers print Death at Mob Wedding.

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 buries his head. He begins to cry.

INT. CHRIS' HOUSE - NIGHT

Weeks after leaving the hospital, Chris arrives to an empty house. 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.

Rain falls on the window. Chris goes to the study, he puts his head through the window.

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.

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 a long silence, Nat and Andy leave.

EXT. DRIVE WAY - DAY

Nat and Andy walk to their cars.

ANDY

Nowadays, he's more like the ghost father.

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.

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.

Mariah bends down and touches his knee.

CHRIS

Just because I'm a man doesn't mean I have to act like one.

Chris gulps some liquor.

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 empty house, drunk.

INT. KITCHEN, DON'S HOUSE - NIGHT

Don opens the fridge, he takes out lemons and whiskey.

INT. BEDROOM, DON'S HOUSE - NIGHT

Then he goes into his closet. There is a skeleton garment inside. 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 (CONT'D)

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 (CONT'D)

No Donald, put your hand down,
your father is a cop.

Don wakes up from the dream.

INT. CHRIS' HOUSE - DAY

Jimmy is sitting opposite Chris.

JIMMMY

Bro, get a hold of yourself.

Chris holds his right arm.

(CONTINUED)

JIMMY (CONT'D)

Your actions could trigger a
mutiny and literally this stinks.
Move on.

Chris drinks his liquor quietly.

Jimmy stands up, pats Chris and leaves.

After three hours, montage of

The hour hand moving like the second hand and the liquor
being emptied in the bottle.

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.

INT. BEDROOM - DAY

Don is busy changing his baby's diapers.

WIFE (OS)

When you're done, take out the
garbage.

Don finishes cleaning the baby, he takes out the trash.

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.

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.

(CONTINUED)

Chris picks HIM up. Chris and the boy burp at the same time.

CHRIS

I'll raise the widow's son, I'll call him, Christian, Christian Ronald.

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.

INT. SHOP - NIGHT

Chris is at the counter, at the till with the SHOPOWNER MAN (60)

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.

INT. CAR - NIGHT

DON is drinking beer in his car. He sees Chris getting out of a shop. Chris is holding a teddy bear, a jug of water and a plank, whistling as he walks along happily.

He steps out of the car and walks towards him.

EXT. STREET - NIGHT

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.

The water bottle is on the floor open, water seeps out.

Jeff 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 with his arms outstretched.

Don gets into his car.

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.

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.

(CONTINUED)

MIKEY

You can't die here, Chris. You know that, don't you?

Mikey points out to the desert.

EXT. DESERT ROAD - DAY

Chris staggers out of the desert. He falls to the earth.

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 gets into the car, they drive through the desert.

INT. CAR - DAY

The car goes silent, and parks by the side of the road.

Chris and the hit man get out.

EXT. DESERT ROAD - DAY

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.

INT. PEARLY GATES - DAY

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 looks at the watch, it does not move.

He's beard has grown full length. Then another MAN who looks just like him comes to the gate.

CONSIGLIERI

Chris, I'm the consiglieri, the Boss has been waiting for you.

Chris gets up and follows him.

EXT. YELLOW BRICKED, GOLD PAVED ROAD - DAY

The man is holding a cup, he drinks. Chris and the consiglieri get to a room.

INT. WAITING ROOM - DAY - CHRIS' NDE

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.

INT. THE BOSSE'S OFFICE - DAY - CHRIS' NDE

The BOSS who looks like Chris is in there.

CHRIS

Are you the Boss?

BOSS

Are you the Boss? Apple?

The Boss hands Chris an apple, Chris declines.

BOSS (CONT'D)

Go through the door, your bodyguard is waiting.

Chris goes through the door and wakes up.

INT. HOSPITAL - NIGHT

Typed out three days later. Chris wakes up, he sees the DOCTOR and the NURSES.

INT. ROOM - DAY

Chris all bandaged, surrounded by his captains.

CHRIS

Look for this Don Copolla.

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.

JAMES

Hello Don, the Boss wants to see you.

INT. WARE HOUSE - NIGHT

A bloody Don is seated on a chair. The sound of footsteps, Don raises his head.

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.

(CONTINUED)

Don stares angrily at Chris' nice suit. He grits his teeth. He spits blood.

DON (CONT'D)
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 (CONT'D)
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 (CONT'D)
Give me your middle finger, you
don't give a fuck?

Chris cuts off Tommy's middle finger. The finger lands on the floor.

CHRIS (CONT'D)
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.

Cars dash past.

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.

INT. GRAVESITE - DAY

Chris is at Johnny's grave. Nicodemus is standing, Chris is kneeling.

(CONTINUED)

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.

CHRIS

So all the other bosses are
supporting heroine? Nicodemus
nods.

CHRIS (CONT'D)

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. Whacked
himself.

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.

EXT. SCHOOL, SICILY - DAY

Giuseppe and Donna now in their seventies stand under an
apple tree.

(CONTINUED)

GIUSEPPE

This is where we first met. You used to teach Italian history in there.

A demolished building.

GIUSEPPE (CONT'D)

What's left of it.

DONNA

There's the heart you drew.

A heart on a tree.

They hold hands and kiss.

EXT. STREET - DAY

Chris and his men are walking out of a building.

ZACCEUS (43) peers from a window above.

CHRIS

Little man, I'm coming over to your house tonight, have the turkey ready or we gonna have beef.

Zacceus nods and waves.

Chris gets into a car.

INT. DINING ROOM, ZACCEUS' HOME - NIGHT

1953. Chris and his ten captains are sitting at a table by Zacceus' house.

ZACCEUS' WIFE brings a dish.

CHRIS

This is delish..

Zacceus' wife nods and leaves.

CHRIS (CONT'D)

Good work, covering our asses, wouldn't want to end up like Al in Alcatraz, Al in Alcatraz.

ZACCEUS

You pay well, which is more than I can say for our government.

Zacceus' wife comes back in.

(CONTINUED)

Chris cocks his head stands up.

CHRIS
Let's get some fresh air.

The men begin to head out.

Chris puts his arm around Pete.

CHRIS (CONT'D)
I'm gonna leave you in charge of
everything, I'll give you the
keys to the safe.

PETE
I'll keep the keys to your safe,
safe.

The men head out.

EXT. GARDENS, ZACCEUS' HOME - NIGHT

Chris sits on a table surrounded by his men.

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
bad business. It'll make us
filthy rich.

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. Our
thing? It is finished!

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..

EXT. SKYLINE - DAY

The plane shoots through the sky.

INT. POLICE OFFICE, SICILY - DAY

A MAN (34) in blue hangs up the phone.

He turns to another MAN (37) in black.

MAN IN BLUE

Those are our American contacts.

Man in black sits down.

MAN IN BLUE (CONT'D)

That enemy of ours is on his way.

MAN IN BLACK

Christopher?

MAN IN BLUE

Yes, contact our undercover agents, we're gonna nail the son of a bitch.

FADE OUT.

THE END