

The Devil's progeny.

By

Leonard Stevenson

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12a The Hague
Main Road
Cape Town
South Africa
072 497 9498
chtleo001@uct.ac.za

FADE IN

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

WISE GUY

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

The second wise guy gives

WISE GUY #2

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

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

WISE GUY # 3

Us Italians have to stick together. 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 nimbles the flower that Joe had left.

(CONTINUED)

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

INT. PLAINS SICILY - DAY - DONNA'S DREAM

Donna is kissing GIUSEPPE (25) under a tree.

Her father and brothers come, Giuseppe runs away. Donna is struck across the face.

2 INT. DONNA'S HOUSE

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.

3 INT. GIUSEPPE'S HOUSE - NIGHT

Giuseppe and Donna are making love.

INT. DONNA' HOUSE - NIGHT

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

EXT. STREETS - NIGHT

Giuseppe shoots a man, takes his money and flees.

EXT. TAVERN - NIGHT

Donna is speaking to TWO MEN, they point to the distance, Donna drops her suitcase and holds her head.

EXT. SHIP - DAY

Giuseppe waves to the Statue of Liberty.

EXT. SHIP - DAY

Donna is getting onto a ship heading for America

4 INT. LIZ'S HOUSE - NIGHT - REAL TIME

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

DONNA
Giuseppe where are you?

5 35 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) fat has his hands raised up. Giuseppe and Giovanni go out of the shop, Giuseppe holding a bag.

6 36 EXT. STREET OUTSIDE SHOP - NIGHT

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

7 37 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.

8 38 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.

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.

9 39 INT. MARKET PLACE- DAY

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

LIZ
We can't live like cattle in
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.

10 40 INT. CHURCH - DAY

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

PRIEST
The boy cannot grow up without a
father.

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

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

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

11 41 EXT. IN THE STREETS - DAY

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

12 42 INT. LIZ'S HOME - NIGHT - DONNA'S DREAM

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

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

13 43 INT. LIZ'S HOME - DAY - REALITY

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

14 INT. CHURCH HOUSE -DAY

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

15 INT. CHURCH HOUSE IN NEW YORK - DAY

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

16 INT. GAMBLING HOUSE IN NEW YORK - DAY

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

GIOVANNI

We take him out, simple as ACB.

GIUSEPPE

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

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

SALVATORE

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

Salvatore scratches his bottom.

GIOVANNI

How's the new wife?

GIUSEPPE

Life couldn't be better.

Giuseppe rubs his arm.

17 47 INT. NEWSROOM- DAY

Headlines about human flight are being printed.

18 EXT. STREETS - DAY

Giuseppe sells drugs to a MAN (20) in the street. 22.

19 48 EXT. LOS ANGELES STREETS - DAY

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

JOHNNY

No I want to be the robber.

CHRIS

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

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

CHRIS

Say hello to the Big guy for me.

Chris then pretends to shoot Johnny.

20 49 EXT. NEW YORK STREETS - NIGHT

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

PAOLO

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

GIUSEPPE

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

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

21 51 INT. FURNITURE SHOP - DAY

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

DONNA

You did it, you finally did it.

Joe walks towards Donna. He holds her close. Donna removes herself from Joe, Chris tries to take an apple from Donna's purse, she catches him and averts Joe's gaze.

DONNA

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

Chris folds his hands.

JOE

Go ahead give him one.

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

JOE

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

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

22 52 EXT. NEW YORK STREETS - DAY

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

POLICE OFFICER

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

The other two policemen arrive huffing and puffing. Giuseppe is helped off the floor and nabbed. Giuseppe is taken away. Salvatore sneaks from behind a closed door. He heaves a sigh of relief.

23 53 INT. JAIL HOUSE - DAY

Giuseppe is put into jail. There are other PRISONERS in there. One MAN (45) smiles at Giuseppe and makes a kissy face. Giuseppe goes and lies on the floor, he sleeps.

24 54 INT. BEDROOM, JOE'S HOUSE - NIGHT

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

DONNA

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

CHRIS

Julius and wise Augustus and the
walls of Troy? You said you're
are their great great great great
grand-daughter...

Donna laughs.

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 the soil a JAIL GUARD (34) watches over the PRISONERS. Donna is giving birth to CHRISTINA, Liz is nearby, Zech is drinking beer.

25 55 INT. JOSEPH'S HOME - DAY

Donna is cleaning up, she begins to daydream again. 25.

26 56 INT. A DARK HALLWAY - NIGHT - DONNA'S DAYDREAM

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

DONNA

Giuseppe?

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

27 57 INT. KITCHEN, JOSEPH'S HOME -DAY - REALITY

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

DONNA

Christopher where did you get those sausages?

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

28 58 EXT. STREETS IN LOS ANGELES - DAY

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

29 59 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.

30 60 EXT. STREETS - DAY

While the harmonica is playing, Chris is hosting a gambling event. BOYS are all huddled about. 26.

31 61 EXT. MARKET - DAY

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

32 62 EXT. STREETS - DAY

Chris and John are being chased by policeman.

33 INT. JOE'S HOUSE/PRISON - DAY

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

34 63 INT. JOE'S HOUSE/PRISON - NIGHT

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

35 64 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.

36 65 INT. SCHOOL HOUSE -DAY

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

TEACHER

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

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

37 66 INT. JAIL HOUSE - DAY

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

38 67 INT. HALLWAY - DAY

The sound of thwacking can be heard from the office.

TEACHER

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

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

CHRIS

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

MIKEY

I'm Michael Lansfield. Chris digs
into his pocket.

CHRIS

Want an apple?

Mikey declines, the two boys walk into the sunlight.

39 68 INT. JOSEPH'S HOUSE - DAY

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

JOE (OS)

What?! You got expelled?

CHRIS (OS)

They told me, never to go there,
I think it's because I'm Italian.

JOE (OS)

It's because you're a naughty.

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

(CONTINUED)

CHRIS

Let me go, you're not my father!

40 69 EXT. STREETS - DAY

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

JOHNNY

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

41 70 EXT. OUTSIDE GARAGE - DAY

A group of MEN are standing around. ANTONIO (34) and his MEN are also there. Chris and Antonio shake hands, then Chris and Johnny wash Antonio's Model T.

42 71 INT. CAR - DAY

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

43 72 EXT. CAR - DAY

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

44 73 EXT. LAKE - DAY

Chris and Johnny fishing. 29.

45 74 INT. ANTONIO'S HANGOUT - NIGHT

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

ANTONIO

Say hello to my little friend.
Chris get busy.

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

46 75 EXT. STREETS - L.A

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

47 76 EXT. SHED - NIGHT

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

MAN

Are you alright there?

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

JOHNNY

Give me your wallet.

The man straightens himself, Chris gets up.

MAN

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

JOHNNY

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

The man rushes to grab the gun. A shot is fired. The man falls down.

John stands still, as if he is dead from shock. Chris fishes in his pocket and gets the wallet. John drops the gun from fear. The boys run off. They hide by a corner. Chris opens up the wallet.

CHRIS

Four bucks?

JOHNNY

Well I guess I did him a favour.

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

CHRIS

The green eyed monster.

JOHNNY

What?

CHRIS

Nothing.

48 EXT. ALLEY - DAY

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

CHRIS
I am William Tell.

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

49 77 INT. JOSEPH'S SHOP - DAY

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

HENCHMAN
What do you have for me?

JOE
Give me a minute.

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

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

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

JOE
Who's going to save you from the
thieves if not the thieves
themselves?

50 78 INT. CHURCH/JAILHOUSE - DAY

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

51 79 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?

(CONTINUED)

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.

52 80 EXT. STREETS - DAY

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

JOE

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

Donna begins to wade through the people looking for Chris. Joe and Donna begin to search for him. After about thirty minutes they find Christopher.

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

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.

53 81 EXT. STREET - DAY

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

54 82 INT. ANTONIO'S GARAGE - NIGHT

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

MAN

How much do you think they're worth?

ANTONIO

A lot.

Antonio takes up a radio, he smiles and laughs.

55 83 EXT. PARK BENCH - DAY

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

CHRIS

What time is the crap game?

MIKEY

Around one. What is your pappy still whooping your ass over shooting dice.

CHRIS

That ain't my real pappy, and yeah he still whoops my behind. But one day I'm going to find my real dad.

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

ANTONIO

This is for you, good looking out kid. Antonio hands him a wad of cash.

CHRIS

When a man is slipping, I catch him.

Antonio then drives off.

56 84 INT. JOSEPH'S SHOP - DAY

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

(CONTINUED)

THUG

Give me any money in your
counter.

JOE

Take it easy now.

THUG

I'll take whatever I want.

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

THUG

That's for making me wait.

The Irish man runs out, Chris runs to his pappy and leans over him. Chris runs out for help, the SHOP OWNERS come in and help him out. 34.

57 85 INT. GARAGE - DAY

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

ANTONIO

Remember now, no scratches.

58 86 INT. CAR - DAY

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

JOHNNY

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

Chris holds the pistol.

CHRIS

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

59 87 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.

(CONTINUED)

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.

60 88 EXT. STREET - DAY - DONNA'S DREAM

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

61 89 INT. HOUSE -DAY - DONNA'S DREAM

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

62 90 INT. JOE'S HOUSE - DAY

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

63 91 EXT. CAR - DAY

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

64 92 EXT. BY THE RIVER - DAY - CHRIS' DAYDREAM

Chris and Joseph fishing and laughing.

65 93 INT. JOE'S HOUSE - DAY - CHRIS' DAYDREAM

Joseph gives Chris a crucifix. JOE I found this lying
around, I thought it might look good on you. Chris puts on
the crucifix.

66 94 EXT. CAR - DAY

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

JOHNNY

Let's go fishing for this worm.

CHRIS

Fucking fishers of men. The car drives off.

EXT/INT. STREETS/CAR - DAY

Day in day out, Chris and Johnny go around looking for the Irish thug. They can't find him.

JOHNNY

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

CHRIS

Give him his own poison, fuck the medicine.

67 95 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 woman with a baby is also walking out. She catches the not so friendly fire. The thug and the woman fall to the ground. Commotion rings out. Johnny drives off.

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

WOMAN

I saw who did it officer.

POLICE OFFICER

We'll get to the bottom of this.

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

68 96 INT. JOE'S HOUSE - DAY

Donna and Christina are listening to the radio. Zechariah has borrowed ice from the bar. He pours brandy into the ice. A radio announcement in 1912 speaks of the Titanic sinking. Zechariah groans with satisfaction.

DONNA

They never got to see the Statue
of Liberty.

ZECHARIAH

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

LIZ

Don't say such things.

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

POLICE OFFICER

May we come in?

CHRISTINA

Step right up.

DONNA

What'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 for hours and hours. The sun finally sets. Chris comes back in.

WOMAN

You hooligan!

She takes a swipe at Chris, the officer intervenes.

(CONTINUED)

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.

69 INT. JAIL IN NEW YORK - DAY

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

70 97 INT. CAR - DAY

GIOVANNI
Welcome back, Giuseppe.

Giuseppe smiles.

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

Giovanni starts the car and drives away.

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

(CONTINUED)

Giuseppe nods.

GIOVANNI

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

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

GIOVANNI

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

Giuseppe gets out and the car drives away. Giuseppe goes to the house, small but pretty and knocks on the door. RUTH (21) blonde petite opens the door, Giuseppe hugs her and steps inside.

71 INT. LIVING ROOM, RUTH'S HOUSE - DAY

GIUSEPPE

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

RUTH

James!

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

GIUSEPPE

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

Jimmy runs off.

RUTH

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

GIUSEPPE

There'll be plenty of time.

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

RUTH

God I have missed you.

GIUSEPPE

I never really left if I was on your mind.

They kiss.

(CONTINUED)

RUTH
You must be hungry.

GIUSEPPE
For what exactly?

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

Ruth is in the kitchen.

72 98 INT. JAIL CELL - DAY

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

73 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.

74 99 INT. GIUSEPPE'S HOUSE - DAY

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

GIUSEPPE
What?

RUTH
Nothing I just missed you.

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

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

RUTH
Just be extra careful, you and
Donna.

She pinches his arm.

GIUSEPPE

I look both sides before I cross
the street.

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

75 100 INT. JOE'S HOME - NIGHT.

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

ZECHARIAH

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

DONNA

Not around here he won't.

LIZ

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

Donna cries even louder.

76 101 INT. JAIL - DAY

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

77 102 EXT. JAIL - DAY

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

78 103 INT. BEDROOM, GIUSEPPE'S HOUSE - NIGHT

Giuseppe and Ruth making love.

79 104 INT. JAIL HOUSE - NIGHT

Chris is fast asleep.

80 105 INT. JAIL HOUSE - NIGHT - NIGHTMARE

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

81 106 INT. JAIL/JOE'S HOUSE/GIUSEPPE'S HOUSE - NIGHT

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

82 107 EXT. STREET DAY

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

83 108 INT. CAR - DAY

GIOVANNI

Look who's looking chic.

GIUSEPPE

You really think so?

GIOVANNI

I think you look like a million bucks.

GIUSEPPE

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

GIOVANNI

One day I will.

GIUSEPPE

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

GIOVANNI

You still selling dope aint cha?

GIUSEPPE

Of course.

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

84 109 INT. INN - DAY

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

(CONTINUED)

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.

(CONTINUED)

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. 45.

85 110 EXT. HORSE RACES - DAY

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

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

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

86 111 EXT. STREET - DAY

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

87 EXT. STREET - DAY

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

88 INT. GIOVANNI'S INN - NIGHT

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

GIUSEPPE
Any luck at the horse races?

RUGGIERO
Luck? Fuck luck.

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

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

Giuseppe pats Ruggiero sympathetically.

RUGGIERO

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

89 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

90 INT. BAR - NIGHT

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

91 EXT. STREET IN LOS ANGELES - DAY

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

DONNA
Thanks Christopher.

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

DONNA
Sorry.

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

92 EXT. STREETS IN EUROPE - DAY

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

93 INT. BACK ROOM, CAFÉ - DAY

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

94 EXT. STREETS - DAY

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

95 INT. JOE'S HOME - DAY

Donna sits on the sofa. She puts on a record. A romantic song plays. She begins to daydream.

96 EXT. STREET/EUROPEAN TRENCHES/JAIL - DAY

Giuseppe' SOLDIERS shoots from a moving car at other GANGSTERS. Soldiers from the front lines are shooting as well. Chris is fighting in jail. Planes are dropping bombs over Europe. The planes fly away. A picture of a flying bird (preferably a bold eagle) dropping its waste. It flies away.

97 EXT. STREET - DAY

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

98 112 INT. JOE'S FURNITURE SHOP - DAY

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

GANGSTER

What have you got for me?

(CONTINUED)

ZECHARIAH

You know I got you every week.

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

DONNA

I don't like it.

ZECHARIAH

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

99 113 INT. CAFÉ - DAY

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

RUTH

So this really is your café?

GIUSEPPE

I would never lie to you, just on you.

She hits him playfully with the towel.

RUTH

I just wish Jimmy would help around.

GIUSEPPE

He does, just not around here.

RUTH

He's just a boy.

GIUSEPPE

That moustache says he's a grown grown man. Remind me to remind him to get rid of it.

RUTH

He's only sixteen.

GIUSEPPE

You want to spoil him?!

RUTH

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

(CONTINUED)

GIUSEPPE

Would you rather have him mixing
cement all his life.

RUTH

Whoever died of mixing cement?

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

100 INT. JAIL CELL - NIGHT

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

101 EXT. STREET - DAY

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

102 INT. WINE DISTILLARY - DAY

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

103 EXT. CAFE - DAY

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

104 INT. CLOTHES SHOP - DAY

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

105 EXT. STREET - DAY

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

106 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.

107 EXT. CAR - DAY

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

108 EXT. NEIGHBOURHOOD STREET - DAY

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

GIUSEPPE

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

RUTH

More beautiful than me?

Giuseppe puts an arm around Ruth.

GIUSEPPE

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

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

109 EXT. NEW YORK CITY - DAY

The sun is rising.

110 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.

111 114 INT. FLAT - DAY

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

(CONTINUED)

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.

112 INT. FURNITURE SHOP - DAY

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

DONNA

This oak tables are really
popular.

ZECHARIAH

They are strong and durable.

113 115 INT. CAR - DAY

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

He gets into the car.

ZECHARIAH

You're back my boy. They hug.

CHRIS

How are you? Zechariah punches his arm.

ZECHARIAH

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

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

CHRISTINA

Christopher!

CHRIS

Little sis you nearly gave me a heart attack.

Christina grabs Chris' crucifix.

CHRISTINA

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

CHRIS

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

ZECHARIAH

I hope you lay low now.

Chris lays low in the seat.

CHRIS

How's this?

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

114 116 INT. JOE'S HOME - DAY

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

ZECHARIAH
Look who's home?

DONNA
Christopher my baby!

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

DONNA
Since when did you start wearing
that cross?

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

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

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

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

MIKEY
Chrissy my man.

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

MIKEY
You'll soon know why.

The two of them walk out of the house.

CHRIS
You been watching my sister's
back?

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

Chris pushes him playfully.

115 EXT. CEMETERY - DAY

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

116 INT. JOE'S FURNITURE SHOP - DAY

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

ZECHARIAH

Now that wasn't so bad, was it?

CHRIS

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

LIZ

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

CHRIS

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

Chris kiss each of his arms.

117 117 INT. GAMBLING HOUSE - DAY

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

CHRIS

Carl, how are you man.

CARL

I stay on point, you looking for work.

CHRIS

Always.

CARL

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

CHRIS

Shit stinks.

Chris sits down and gets a drink.

118 EXT. STREET - NIGHT

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

119 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 I've decided to pack my bags and head there.

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

MIKEY

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

They shake hands. Chris blows smoke.

120 EXT. CEMETERY - DAY

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

121 INT. JOE'S HOME - DAY

The year is 1924. Christina and Donna and Liz and Zach are all seated. Chris stands in front of them. He is wearing a coat with many colours. Chris hugs all of them.

122 118 EXT. STREET - DAY

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

MIKEY

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

CHRIS

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

123 119 INT. BUS - DAY

Mikey and Chris are in a bus. PEOPLE are in their seats. Chris is asleep at the window. In his dream he sees the woman and child he shot. Then next he sees the Virgin Mary and her son burning. He wakes up and sees the Statue of Liberty.

CHRIS

The green eyed monster.

MIKEY

The mean what?

CHRIS

Nothing, just the only thing I learnt at school.

Chris takes a bite out of his apple.

124 120 EXT. STREET IN NEW YORK - NIGHT

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

125 121 INT. CAB - NIGHT

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

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.

MIKEY
Who asked you?

Chris places a hand on Mikey.

CHRIS
I'm Chris.

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

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

126 EXT. STREET - NIGHT

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

SIMON

Look me up, you won't regret.

The cab goes off.

MIKEY

What's up with the friendly cab driver?

Chris looks up at the building.

CHRIS

This is it.

127 INT. FLAT - NIGHT

Mikey and Chris climb stair case after staircase spiralling upwards. They finally get to the room number 66. Chris knocks on the door, no one comes to open it. Hours pass, while Chris and Mikey sit around, pace stand. Smoking cigarettes.

A GIRL (21) passes by. Mikey whistles at her. Finally after four hours forty minutes and forty seconds Johnny comes by with NATHAN (25) a tall Italian man.

JOHNNY

Who is this? Chris cousin?

CHRIS

Johnathan Batista.

JOHNNY

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

The men shake and greet each other, Johnny opens the door.

They get into the room.

128 INT. FLAT ROOM - NIGHT

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

(CONTINUED)

CHRIS

Nice place you got.

Johnny takes out a gun.

JOHNNY

129

I SAW, I AIM, I FIRED.

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

JOHNNY

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

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

130

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) tall and skinny answers. JOHNNY punches him as they enter.

131

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.

(CONTINUED)

JOHNNY

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.

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..

JOHNNY

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

132 123 EXT. STREET - NIGHT

JOHNNY

Chris tie your shoelaces, we not kids no more, I can't do it for you. Chris ties his shoelaces. They get into the car.

133 124 INT. CAR - NIGHT

Johnny lights a cigarette.

(CONTINUED)

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.

134 125 INT. CASINO - NIGHT

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

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

135 126 INT. FLAT - NIGHT

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

CHRIS

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

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

136 127 EXT. STREET - DAY

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

137 INT. BEDROOM, HOUSE - NIGHT

A big house. Nicely furnished. A MAN (40) bald with a
moustache gives his MISTRESS (20), they toast.

MAN

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

(CONTINUED)

MISTRESS

Are you sure your wife won't...

MAN

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

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

MISTRESS

A woman's best friend.

MAN

Guaranteed to make all your girlfriends jealous. The sound of breaking glass.

MAN

What was that?

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

138 128 INT. BOTTOM FLOOR - NIGHT

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

139 129 INT. BEDROOM - NIGHT

The mistress sits on the bed.

MISTRESS

What took you guys so long? Chris bows, he kneels and takes the gems from the woman.

CHRIS

Me lady, Where does he keep the cash?

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

MISTRESS

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

Chris kisses the mistress, then he and Mikey jump through the window.

140 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.

141 130 INT. TOILET, FLAT - NIGHT

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

142 131 EXT. STREET - DAY

Chris hands Johnny B a wad of cash. Rock and roll plays. 63.

143 132 EXT. STREETS - NIGHT

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

144 INT. CASINO - NIGHT

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

145 133 EXT. BAR - NIGHT

Chris is working as a bouncer. A group of five GIRLS trying to get in. One of them, brunette (21) pulls at Chris. She whispers in his ear. Chris goes into the club and from Mickey gets a bottle of pills for headaches.

He takes about five. He goes outside and gives the girl. She hands him some money. Then Chris shoos them away. Chris hands Johnny a wad of cash.

146 134 INT. BATHROOM -D AY

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

147 135 EXT. GARAGE - DAY

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

148 136 INT. BAR - NIGHT

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

149 137 INT. FLAT - NIGHT

The music stops. Chris has the recurring nightmare of the Virgin Mary burning up and the sound of a baby crying. 64.

150 138 INT. FLAT - NIGHT

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

CHRIS

How many years as it been?

JOHNNY

What? You forgetting how old you are?

CHRIS

Six years and I ain't made yet?

JOHNNY

Don't get mad coz you ain't made, look Mikey will never get made and he ain't mad.

CHRIS

Day in day out.

MIKEY

And nights too.

JOHNNY

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

CHRIS

That too.

JOHNNY

Get your mind off that, and go make some money. Worry about

(MORE)

(CONTINUED)

JOHNNY (cont'd)
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.

151 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.

152 139 INT. CAR - NIGHT

MIKEY
Looks like we found ourselves
another cash cow.

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

153 140 EXT. STREET - NIGHT

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

154 141 INT. CAR - NIGHT

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

155 142 INT. WAITING ROOM, POLICE STATION - NIGHT

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

YOUNG MAN

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

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

156 143 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.

CHRIS

What did this girl do to you?

MAN

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

CHRIS

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

MAN#2

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

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

CHRIS

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

MAN

Alright, be cool. Chris shoots the ground.

CHRIS

Run.

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

(CONTINUED)

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.

157 144 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.

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.

158 145 INT. INTERCUTTING - RUTH'S BEDROOM /ROOM - DAY/NIGHT

The year is 1930, Chris is 30. 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.

(CONTINUED)

JOHNNY

You've made it.

CHRIS

Ay did I tell you about the girl I met. I came, I lit a cigarette and I fell asleep.

JOHNNY

Thank God, you're no longer a virgin. I was getting worried. Chris punches his arm.

CHRIS

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

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

BOSS

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

A crow lands on the ledger.

CHRIS

I'm very pleased with becoming a member.

Chris takes out a photo.

CHRIS

Do you know this woman? The Boss looks at the photo.

BOSS

Donna?

CHRIS

That's my mother.

The crow's POV, it sees, Chris and Giuseppe hugging. The sound is inaudible, Giuseppe begins to cry.

The crow flies away.

Chris raises his finger with blood on it.

CHRIS (CONT'D)

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

159 146 INT. GIUSEPPE'S HOUSE - DAY

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

160 147 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.

161 148 INT. CINEMA - DAY

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

MARIAH

Meeting your father after all this time.

CHRIS

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

MARIAH

At the bank?

CHRIS

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

MARIAH

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

Chris takes a bite out of a 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.

162 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.

163 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.

RUGGIERO
I'll have beef please.

The waiter leaves.

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

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

FRANKIE
The soldiers are getting tired.

The waiter brings the food, Ruggiero cuts the beef.

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

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

Some of the CAPTAINS come in.

RUGGIERO
Well?

The men put their heads down.

RUGGIERO (CONT'D)
Fuck it, find him!

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

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

164 149 INT. RESTAURANT - DAY

Giuseppe, Salvatore and other men.

GIUSEPPE

That son of mine, what a kid huh?

SALVATORE

But still making him underboss
after two years getting made.

GIUSEPPE

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

A waiter comes by.

GIUSEPPE

I'd like to order lamb.

SALVATORE

But...

GIUSEPPE

Good quality 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.

165 EXT. JERSEY SHORE - NIGHT

Chris and Giuseppe at the fish market. MEN are everywhere
selling fish. CHRIS You like hake right? Giuseppe licks
his lips playfully. Chris goes to a stall. He sees PETE
bulky (31), JAMES his face is scarred (34) and his brother
JOHN with gentle features (34).

CHRIS

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

PETE

We've seen you around.

(CONTINUED)

CHRIS

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

JOHN

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

JAMES

We might.

CHRIS

Might, is not a mighty word.

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

GIUSEPPE

I thought you said the books are closed.

CHRIS

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

GIUSEPPE

Never, you heard me, Ruggiero's gotta go.

CHRIS

Just listen...

GIUSEPPE

No way Chris, he started it.

Chris and Giuseppe get into the car and speed off.

166 150 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.

167 151 INT. CAFE - DAY

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

RUTH

Chris I made you your favourite,
apple pie.

CHRIS

You remembered.

RUTH

You should come to church with me.

CHRIS

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

RUTH

Half heartedness will only get
you to purgatory.

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

GIUSEPPE

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

CHRIS

I'll talk to Ruggiero. Chris cuts
the apple into two.

JIMMY

New York into two?

CHRIS

And two is good company.

Chris takes a bite out of the pie.

168 152 INT. JOHNNY'S FLAT - NIGHT.

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

MARIAH

Is everything alright. Are you
having your nightmares again?

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

CHRIS

Everything's fine.

169 153 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.

RUGGIERO
Sounds too good to pass up. The men shake hands. 75.

170 154 INT. PHONE BOOTH - DAY

Chris is on the phone with Donna.

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

Chris puts the phone down.

171 INT. CAFÉ - DAY

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

(CONTINUED)

CHRIS

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

Giuseppe remains quiet, he places spades on the table.

GIUSEPPE

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

CHRIS

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

GIUSEPPE

How's your mother?

CHRIS

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

172

156 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.

173 157 INT. GIUSEPPE'S HOME - DAY

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

CHRIS

That son of a bitch!

174 158 INT. RUGGIERO'S OFFICE - DAY

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

175 159 INT. GIUSEPPE'S HOME - DAY

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

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.

176 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.

177 160 EXT. STREET - DAY

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

MIKEY

Their already inside.

Chris and Jimmy get inside.

178 161 INT. RESTAURANT - DAY

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

VINNY

It's done. Chris takes a seat.

DANNY

The beef, it only results in bullshit.

CHRIS

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

DANNY

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

Chris lights his cigarette.

CHRIS

I have an idea, that could stop this madness.

VINNY

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

CHRIS

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

FRANKIE

Where are you going with this?

CHRIS

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

VINNY

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

CHRIS

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

(CONTINUED)

FRANKIE

Sounds like a great idea. Divide and conquer.

CHRIS

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

CHRIS

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

Chris takes one slice of the apple.

CHRIS

Who's with me? The men all raise their hands.

CHRIS

You see how easy that was.

179 162 INT. NEWS ROOM - DAY

The papers are printing that Hitler is now in power.

180 EXT. STREETS - DAY

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

181 INT. ROOM - DAY

Chris is standing beside Giuseppe. A sword and a gun cross at the table. Peter, James and John are standing in front of them. So is straight nosed TOMMY (32), beady eyed JUDE (22), MATT (34), Andy, Nat, BARTHOLOMEW (29), LARRY a handsome man (23) Jimmy and other members. It's the making ceremony. A saint is put on fire and the trio cup it in their hands.

MEN

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

JIMMY

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

(CONTINUED)

CHRIS

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

MEN

Yes.

CHRIS

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

The men all hug and kiss each other.

JOHNNY

Gangsters are made, not born.

182 163 INT. GAMBLING HOUSE - NEW YORK

Chris is surrounded by his MEN. Johnny, Jimmy, JUDE FINO, Andy, Matt, Phil, Nat, Pete, James, John, Paulie, BARTHOLOMEW (35). CHRIS So, Johnny is now my underboss, Jimmy my consiglieri. JOHNNY Finally. At last I'm number two, no shitting on me you hear.

CHRIS

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

(CONTINUED)

JOHNNY

We made you now you make money.

CHRIS

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

183 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.

184 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.

185 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.

186 EXT. STREET L. A - DAY

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

CHRIS

Hello ma.

DONNA

Christopher?

CHRIS

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

(CONTINUED)

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.

187 EXT. GRAVESITE - DAY

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

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

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

188 164 INT. CHRIS' HOME - DAY

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

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

CHRIS
Blessed are the humble. As long
as its not a pig sty. Chris winks
to Mariah.

DONNA
Have you been going to church?

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

189 INT. CHURCH - DAY

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

190 165 INT. HALL - DAY

A large hall, Chris and Mariah are slow dancing. Jude Fino looks at Mariah with an adulterous eye. He turns to Bartholomew. Fino

JUDE

Fine woman he made an honest woman out of, the rest of us, he makes dishonest men.

Bartholomew rolls his eyes.

191 166 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.

DONNA

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

GIUSEPPE

I had to, it wasn't safe for me in Sicily.

Donna grits her teeth.

DONNA

Water under the bridge. I'm very sorry about Ruth, I'm sure she was a lovely woman.

GIUSEPPE

What are you gonna do, those blacks are animals.

Giuseppe clenches his fist.

DONNA

I miss home.

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

192 167 INT. HOSPITAL - DAY

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

193 168 INT. INTERCUTTING CHURCH/STREETS/CASINO- DAY

Donna is church. The PRIEST is preaching.

PRIEST

It is better to give than to receive.

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

PRIEST

We must all have hope.

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

PRIEST

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

Chris' FIENDS run out a bank and into a car. A car chase 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. RONALD WILKINS (43) is his partner

DON

I hate those fucking Italians.

RON

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

194 169 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.

(CONTINUED)

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.

195 170 EXT. SHIP - DAY

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

196 171 INT. BEDROOM, CHRIS' HOUSE - NIGHT - CHRIS' DREAM

The sky is green. Chris is driving a green car. It starts raining money. Chris comes out of the car. He takes out his umbrella. He gets to his green house.

197 INT. BEDROOM, CHRIS' HOUSE - NIGHT - REALITY

Chris turns in his sleep, he touches his wife.

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

Chris opens the door and sees the Virgin Mary burning.

199 INT. BEDROOM, CHRIS' HOUSE - NIGHT - REALITY

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

200 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.

(CONTINUED)

CHRIS

They keep the doctor away.

JOHNNY

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

CHRIS

Anybody else see them.

JOHNNY

No, but...

CHRIS

Then don't go around saying shit
you can't prove, no fucking
another man's wife! Or else... it
will be the last time you use
your balls.

201 172 INT. NEWS ROOM - DAY

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

202 173 INT. ROOM - HOUSE - NIGHT

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

CHRIS

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

SALVATORE

Work with niggers, over my dead
body.

CHRIS

Watch your mouth Sal, you might
get your wish.

SALVATORE

Alright I'll leave the monkeys
alone.

Simon pushes him.

SIMON

He shot my friend. Check yourself
grandpa!

Chris separates them.

(CONTINUED)

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

203 EXT. STREETS - DAY

Chris gets out of his car and into a barber house. While he is sitting on the seat getting creamed a car rushes by.

A man in the car off loads fire. Chris ducks just in time. The window shatter. The BARBER (67) lies dead, The car speeds off.

204 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.

205 174 INT. CAFE - NIGHT

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

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

JOHNNY
Well?

206 EXT. ROMAN COLESEUM - DAY - CHRIS' IMAGINATION

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

207 175 INT. CAFE - NIGHT

Chris nods, he bites a red apple.

208 INT. BAR ROOM - DAY

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

JOHNNY

Hey, Sal.

SALVATORE

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

JOHNNY

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

SALVATORE

That isn't my favourite.

JOHNNY

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

SALVATORE

Excuse me? Johnny puts his gun on his table.

JOHNNY

Chris warned you to leave Harlem alone.

SALVATORE

Again with the niggers.

JOHNNY

Eat, your food is getting cold.

SALVATORE

But...

JOHNNY

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

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

(CONTINUED)

JOHNNY

Another one bites the dust.

The men continue to eat whilst Salvatore lies there dead.

209 176 INT. LIVING ROOM, CHRIS' HOUSE - DAY

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

CHRIS

Is that all you need?

WOMAN

Eye glasses and a little money
for food and heat.

CHRIS

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

WOMAN

Yes, a bright little boy.

CHRIS

I'll get him the glasses.

WOMAN

Thank you, thank you.

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

210 EXT. BEDROOM, CHRIS' HOUSE - DAY

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

CHRIS

Mariah what's the matter?

MARIAH

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

CHRIS

Why didn't you say something?

MARIAH

I was afraid.

(CONTINUED)

CHRIS
Afraid of what?

211 INT. HAIR DRESSERS - DAY - FLASHBACK

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

MARIAH
At poker, I hope.

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

MARIAH

ARE YOU SURE?

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

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

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

Larry's wife begins to cry.

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.

212 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?

(CONTINUED)

CHRIS

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

JOHNNY

What happened?

CHRIS

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

JOHNNY

No shit? Nat takes out a gun.

NAT

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

Chris places a hand on Nat's shoulder.

213 INT. CAR - NIGHT

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

214 INT. CAR - DAY

Nathan, Pete are still riding around.

215 178 INT. JOHNNY'S HOUSE - DAY

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

POLICEMAN

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

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

JOHNNY'S WIFE

Johnny!

JOHNNY

Keep your wig on, I'll be back.

216 INT. CAR - NIGHT

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

217 INT. CHURCH - NIGHT

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

CHRIS

Hello Larry, has God forgiven you yet?

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

CHRIS (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.

218 179 INT. WARE HOUSE - NIGHT.

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

CHRIS

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

LARRY

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

CHRIS

Don't fucking swear in front of me Larry.

LARRY

I swear I...

PETE

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

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

(CONTINUED)

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.

219 EXT. DESERTED ROAD - NIGHT

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

220 INT. WARE HOUSE - NIGHT.

PETE

So, Nat are you going to leave
your wife?

NAT

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

Nat shoots the already dead Larry.

221 INT. CHRIS' HOUSE - NIGHT

Chris is watching Mariah with SARAH (4). He smiles. He is lying on the bed. Mariah puts SARAH in her room. Mariah comes in. She puts ointment on Chris' feet. Chris closes his eyes and goes to sleep.

222 INT. CHRIS' HOUSE - NIGHT - CHRIS' NIGHTMARE

In his sleep he has the nightmare with the burning Madonna, he wakes up.

223 INT. HOUSE - DAY

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

DON

Go, go! Turn you mother...

WIFE

Why are rooting for the bad guys?

DON

Get me another beer.

WIFE

Get it yourself.

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

WIFE

This city is going to the dogs.

224 INT. DOG RACES - DAY

The dogs are in the tracks.

COMMENTATOR

(OS) And the dogs are off!

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

MATT

Pin, I'm here to collect.

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

PINNOCHIO

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

MATT

You don't know who're fucking
with.

PINNOCHIO

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

Pinochio turns his back, Matt turns to his men. They drag Pinochio from the stands and inflict a beating.

Then they leave him. On their way out they pass my a MAN (43) reading a newspaper. The headline WORLD WAR 2 break out is showing. 95.

225 INT. CAR - DAY

Matt and his men are in the car at the robots. Pinnochio, ROHM bald (54) year old man with other MEN slides up next to them and fires. One of the men is hit. Matt is cut with glass. Pinnochio takes off.

226 182 INT. HOSPITAL - DAY

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

CHRIS

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

MATT

He thinks he's a big shot.

CHRIS

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

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

227 INT. CAR - DAY

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

PETE

Occam's razor. Pete takes out a razor.

PETE

The simplest answer is the most correct.

Pete gets into the barber shop. Pinnochio's man's face is covered with a towel. Pete puts the razor to his lips. The BARBER (43) keeps quiet.

Then Pete cuts Pino's man on the throat, Pete leans and whispers to the dying man. Blood squirts onto the mirror.

PETE

That's what I call a close shave.

228 INT. CAFÉ - DAY

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

229 EXT. STREET - DAY

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

230 183 INT. RESTAURANT - NIGHT

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

PINO'S MAN

You Italians piss me off!

Blood and urine splatter over the urinary.

231 EXT. STABLES - DAY

Chris and Pete are standing in the street.

CHRIS

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

PETE

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

CHRIS

The what?

PETE

I read it somewhere, it means motherfucker.

CHRIS

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

232 INT. JAIL - DAY

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

JOHNNY

So Chris doesn't come to visit?

ANDY

He's got a lot on his plate.

JUDE

Tell me about it, with the way he eats.

JOHNNY

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

NAT

The Frenchmen, he won't pay.

JOHNNY

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

233 INT. RESTAURANT - NIGHT

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

MARIAH

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

FRANCIS

The late hours, huh?

CHRIS

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

CHRISTINA

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

CHRIS

What's that supposed to mean?

234 184 INT. CAR - NIGHT

Nat, Pete and other men are sitting in a car. They see Pinocchio's number one man Rohm gets into a car with the other HENCHMEN. Nat exhales cigarette smoke. NAT This job blows. As Rohm turns on the ignition the car explodes.

Rohm comes out of the car, in flames and rolls on the pavement. Nat drives by and shoots him. The fiery corpse lies still.

235 INT. RESTAURANT - NIGHT

A man is playing the fiddle, while Chris and his family eat. Tommy comes and whispers into Chris' ear.

CHRIS

At last, they have repented of their ways.

Chris calls the waiter.

CHRIS

Take back the beef, bring me chicken livers instead.

236 185 INT. DARIO'S HOME, DINING, SICILY - NIGHT

Giuseppe, Donna, and her brother Santino (63) are eating. The table is large and the food is plentiful. SANTINO So pa passed away from natural illness. Orfeo and Tacito got into a fight with some of the local mafiosi. Not so quick on their feet.

GIUSEPPE

I'm sorry to hear that.

DONNA

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

GIUSEPPE

So to you I ask, for Donna's hand in marriage. To fuse us into one.

SANTINO

You've made her happy since you met.

They eat.

(CONTINUED)

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.

237 186 INT. SKATING RING - DAY

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

CHRIS

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

Sarah takes Chris' hand and they begin to skate.

238 187 INT. POLICE OFFICES - DAY

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

DON

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

RON

Don't sweat it.

The seargent stands at his office door.

SEARGEANT

Donald, get back to work.

239 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.

240 INT. STUDY, CHRIS' HOUSE - DAY

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

JAMES

Boss, there's this policeman
who's been giving us problems and
I think we should take him out,

(MORE)

(CONTINUED)

JAMES (cont'd)
he disrupts the crap games and
er...

CHRIS
We don't kill cops, and what did
I say about coming in here
without wiping your shoes, you
want me to wash your feet for
you.

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

241 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.

242 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?

243 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.

244 EXT. CHRIS' BACK YARD - DAY

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

245 INT. CAR - DAY

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

246 INT. LIVING ROOM, CHRIS' HOUSE - DAY

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

CHRIS

Hey Mikey, how are the casinos?

MIKEY

As you can see, money talks for me.

CHRIS

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

MIKEY

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

247 189 INT. PHONE BOOTH - NIGHT

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

MIKEY

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

248 190 EXT. PHONE BOOTH - DAY

Chris is on the phone.

CHRIS

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

249 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.

250 191 INT. CHRIS' STUDY - DAY

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

CHRIS

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

Chris hangs the phone.

PRIEST

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

Chris stands up and walks to the priest.

(CONTINUED)

CHRIS

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

PRIEST

You're too kind, may God bless you.

CHRIS

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

251 EXT. PARKING LOT - DAY

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

252 INT. HOTEL ROOM - DAY

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

VINCENT

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

CHRIS

Just give him time.

VINCENT

Fuck that, I want my money...

NICODEMUS

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

CHRIS

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

VINCENT

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

Vincent stands up and gets out.

253 192 INT. MIKEY'S OFFICE - DAY

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

254 193 INT. RESTAURANT - NIGHT

Chris, Nicodemus, Frankie and Danny are all seated.

CHRIS

What he did was not right.

FRANKIE

I know, Vinny is a problem, his temper.

NICODEMUS

So now what? We whack him?

DANNY

You God damn right we do.

CHRIS

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

255 194 INT. CLUB - NIGHT

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

256 INT. ROMAN SENATE - DAY - CHRIS' IMAGINATION

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

257 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.

258 INT. NEWS ROOM - DAY

Newspaper headlines, The Cold War.

259 INT. GRAVESITE - DAY

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

ALBERT

So are we going to war?

MARK

With the Senate? not on your life.

260 EXT. LAKE - DAY

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

261 195 INT. TAVERN- DAY

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

JUDE

Pass me the salt.

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

PAULIE

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

CHRIS

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

JUDE

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

CHRIS

He who talks the most says the least, he wouldn't dare. But that

(MORE)

(CONTINUED)

CHRIS (cont'd)
Mark, he's a cold one. Shrewd
too.

262 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
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.

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

Don takes a swig of his beer.

263 196 INT. DINER - DAY

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

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

(CONTINUED)

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.

264 197 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...

265 198 INT. POLICE OFFICE - DAY

Jude is getting his mug shot taken.

JUDE

You forgot to ask me to say
cheese.

266 201 INT. CELLS - DAY

Jude is on the bed. Don is sitting opposite.

DON

If you help us, we may help you.

JUDE

I'm not sure about this.

DON

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.

267 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...

268 INT. CAFÉ - DAY

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

CHRIS

Son of a bitch!

269 EXT. DOG RACE - DAY

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

270 EXT. CHRIS' HOUSE - DAY

The POLICE come to take Chris away.

271 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.

272 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.

273 202 INT. ROOM - DAY

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

CHRIS

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

274 199 INT. COURTROOM - DAY

The JURY is to the left. Pete and Jude are being tried. 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?

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.

275 200 INT. COURTROOM- DAY

Chris whispers to his attorney Luke.

CHRIS

I should have made him employer
of the month.

276 203 INT. JAIL CELL - NIGHT - JUDE'S DREAM

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

277 204 INT. BEDROOM - NIGHT

A JUROR small man is lying beside his WIFE (27) a beautiful woman. He takes a look at his family portrait. He puts it on next to the bed lamp. He turns it off and lies dow.

JUROR

I feel like I'm the one who's on trial.

WIFE

You talking about the fat guys who sold our daughter ice creams.

JUROR

Right.

278 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.

279 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.

280 EXT. STREETS OUTSIDE COURT - DAY

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

CROWD

Guilty! Guilty!

Chris gets into his car and is driven off.

281 INT. CHRIS' HOUSE - DAY

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

DON

We have a warrant for your arrest, come with us.

MARIAH

Not again.

Chris is led away in handcuffs.

282 INT. COURT ROOM - DAY

Montage of Chris winning case after case because of, mistrial, forgetful witnesses and a hung jury.

283 205 INT. JAIL CELL - NIGHT

Don is sitting with Jude in his cell.

JUDE

What happened?

DON

You tell me, after five years we failed to nail the bastard.

JUDE

No, I meant about me, I still got hit with thirty years.

Don shrugs. He strokes his moustache.

DON

I don't know what to tell you. Life is a bitch, a short nasty bitch.

Don leaves. Jude sees a rat and shuts his eyes.

284 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.

(CONTINUED)

MARIAH

Shame about your friend Jude
though in jail though.

CHRIS

Hung jury, can you believe it.

285 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.

286 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.

287 206 EXT. STREET - DAY

It's Christmas day. Chris is handing out turkeys to about five thousand people, from a truck. Many more are getting into the hall where they are being fed.

CHRIS

Bring the children in first.

Chris hands an apple to a little girl.

288 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.

289 207 INT. HOSPITAL - DAY

Chris is surrounded by his captains.

CHRIS

For Christ's sake find out who's trying to off me.

TOMMY

I still think it might be Albert,
I don't know.

Mariah, Christina and Sarah walk in. Chris motions for his captains to get out.

MARIAH

I'm glad you're ok.

290 208 INT. HOSPITAL HALLWAY - DAY

Tommy walks out with the other men.

TOMMY

The hitman is a fucken shitman,
he can point straight.

BARTHOLOMEW

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

291 209 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.

CHRIS

Well, it's too late to cry about
it. You know maybe my nightmares
will go away with a little
critter around.

292 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.

293 210 EXT. PARKING LOT - DAY

Chris and the procession is coming out of the gardens. Chris hands the keys to his CHAUFFEUR (19). The chauffeur goes ahead and starts the car. It explodes. Chris sees the car burning as he makes his way out.

294 211 INT. NEWS ROOM - DAY

The papers print Death at Mob Wedding.

295 212 INT. STUDY, CHRIS' HOUSE - NIGHT

Three months later. Chris is sitting alone in his study drinking beer. Mariah comes in.

MARIAH

Hello Chris.

CHRIS

Hell- o.

MARIAH

I'm afraid I have bad news.

CHRIS

What could be worse?

MARIAH

Sarah lost the child.

Chris buries his head. He begins to cry.

296 213 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 rain merges with red fruit in the tree next to the house.

The red drops fall on his neck. Chris closes the window.

(CONTINUED)

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.

297 214 INT. CHRIS' HOUSE - DAY

1952. Chris is in his green bathrobe he is unshaven. His captains are all around without their shoes on.

NAT

It's been months Chris and you haven't left the house.

Andy puts an envelope on the table.

ANDY

Did you hear what happened to Johnny. BJ, the guy Johnny roughed up when you first came, severed Johnny's head clean off, while Johnny was in jail...

Chris turns and nods, while Andy talks Chris cannot hear him. Chris pours himself a glass of liquor. After a long silence, Nat and Andy leave.

298 215 EXT. DRIVE WAY - DAY

Nat and Andy walk to their cars.

ANDY

Nowadays, he's more like the ghost father.

299 216 INT. BEDROOM - NIGHT - CHRIS' DREAM

Chris has the recurring nightmare with the Virgin Mary burning. This time he sees his daughter as a baby, in a basket flowing down a river.

He runs after it but can't catch it. Then a lone shark jumps up and gulps the baby.

300 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.

301 217 INT. CHRIS' HOUSE - DAWN

Chris is sitting in his chair in his study, in a green bathrobe. Mariah gets in.

CHRIS
I'm afraid to go to sleep.

MARIAH
Chris, be a man. Chris drinks his liquor.

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

302 EXT. STREET, DON'S HOUSE - NIGHT

Don crashes his car into the mail box. He staggers out.

303 INT. DON'S HOUSE - NIGHT

Don staggers into his house drunk. His wife is away. Don opens the fridge, he takes out lemons and whiskey. Then he goes into his closet. He takes out a black suit. He wears it and looks in the mirror.

DON
Don Don, no. Donald Copolla? Don Copolla, sounds perfect.

He pulls out his gun and shoots the mirror. Then he slumps on the bed.

DON
I ain't so tough. Don falls asleep.

304 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.

305 218 INT. CHRIS' HOUSE - DAY

Jimmy is sitting opposite Chris.

JIMMMY

Bro, get a hold of yourself.

Chris holds his right arm.

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.

306 219 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.

307 220 EXT. STOOL - DAY

Don sits on a stool outside his house, next to the garbage
cans. A pigeon flies and sits on the stool next to him.
His head is on his hands. A fancy car passes by. Don looks
at his old car.

308 221 INT. ORPHANAGE - DAY

Chris and the priest walk through the cribs with babies.
NUNS and NURSES are around. All the babies are crying
except one. Chris stops at one crib.

PRIEST

This boy was left by a widow,
said it was too much for her
being a single parent.

(CONTINUED)

Chris picks him, though he's still drunk. Chris and the boy burp at the same time.

CHRIS

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

309 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.

310 222 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.

311 223 INT. CAR - NIGHT

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

He steps out of the car and walks towards him. Chris turns. Don fires. Chris is hit through the hand. The bullet grazes the side of his head. Chris lies on the ground arms outstretched. Don leans over him.

DON

Hello Chris, wanna know who's been trying to kill you? It's your own brother, Jimmy. Shame. Are you really the king of New York? Guess I'm a better shot when I'm drunk. I'm the real Don, Don Copolla.

Don pulls the trigger again, Chris is shot in the lung. The water bottle is on the floor open, water seeps out.

Jeff because he is so old and deaf carries on in the shop, he can't hear a thing.

Chris has blood on his head and on his hands, literally. Chris passes out with his arms outstretched. Don gets into his car.

312 224 INT. STREETS - NIGHT

Two MEN in rags (24) and (25) see Chris lying arms stretched on the road. One of the men searches Chris and takes his money, he also takes the plank and the teddy bear.

MAN#2

We gotta help him man, he looks hurt.

The second man runs off. The other one calls a taxi. A taxi comes and stops by. Chris is put inside and the taxi leaves. Surprisingly its Simon the cab driver, sirens are ringing everywhere. It arrives at the hospital.

313 225 EXT. LAS VEGAS - STREETS - NIGHT - CHRIS' NEAR DEATH EXPERIENCE

Chris is bleeding. He staggers through the deserted streets of Las Vegas. On his way out he sees Mikey with blood flowing from his head.

MIKEY

You can't die in Sin City, Chris.

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

314 226 EXT. DESERT ROAD - DAY

A car pulls alongside Chris. Then a MAN dressed like the Grim Reaper, with a black robe comes out. He wakes up Chris.

HIT MAN

Let's go meet the Boss, Chris.

Chris gets into the car, they drive through the desert, suddenly the car goes silent, and parks by the side of the road.

Chris and the hit man get out. The hit man goes to the back, opens the trunk.

A MAN who looks like Chris is in there. The hit man shoots the man.

HIT MAN

You wanna kill time before we meet the Boss?

CHRIS

You should never keep the Boss waiting.

HIT MAN

You're right.

Then Chris and the hit man start walking. Finally they get to a big white gate. The hit man has disappeared.

Chris sees a LINE of PEOPLE who look just like him. He goes to the front. He sees a man just like him at the gate.

BOUNCER

Chris wait here.

Chris waits for hours. It seems like decades. He's beard has grown full length. Then another MAN who looks just like him comes to the gate.

CONSIGLIERI

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

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

315 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. 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

Go through the door, your
bodyguard is waiting.

Chris goes through the door and wakes up.

316 227 INT. HOSPITAL - NIGHT

Three days later. Chris wakes up, he sees The DOCTOR and
the NURSES. DOCTOR Mr. Maniago, you'll be fine. 121.

317 228 INT. ROOM - DAY

Chris all bandaged, surrounded by his captains. Pete is
out of jail.

CHRIS

Look for this Don Copolla and
bring him to me.

The men leave. Chris stares at Jimmy.

318 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 speeds off. come by
and drag him into a car.

(CONTINUED)

JAMES

Hello Don, the Boss wants to see you.

319 INT. WARE HOUSE - NIGHT

A bloody Don is seated on a chair. Chris comes over with a bandage on his head. He punches Don then hits him with a steel bar.

CHRIS

So what's this about Jimmy trying to off me? Don laughs.

DON

Is it too late to tell you I'm your long lost brother? Guess not. Yeah Jimmy tried to kill you, through me. It wasn't Sal and it wasn't Albert.

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

DON

Go ahead kill me, I'm already dead.

Chris takes out the bullets in the gun and leaves one. He rolls the barrel and aims at Don.

CHRIS

Let's see just how unlucky you are.

Chris pulls the trigger and Don's head is blown away.

CHRIS

Surprise, surprise, he had brains after all.

320 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.

(CONTINUED)

CHRIS

You don't believe me, you doubt me, you don't give a fuck do you, give me your finger.

Chris takes a knife.

CHRIS

Give me your middle finger, you don't give a fuck?

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

CHRIS

And this goes for all of you, no drugs! Do I make myself clear.

Chris pats Jimmy and walks out with him.

321 EXT. STREETS - DAY

Chris and Jimmy are standing outside the café.

CHRIS

Why Jimmy?

JIMMY

Why what?

CHRIS

The Don Copolla told me everything.

JIMMY

You took my father away, my mother, my spot.

CHRIS

That's not true, I had nothing to do with what happened to Ruth, I thought we found the guy and dealt with him.

JIMMY

Just when I thought I had won dad's favour, just when I thought I was in, he kicked me back out.

CHRIS

Little bro, when they say, blood is thicker than water, it don't mean you gotta act stupid. Let's put this behind us.

Chris hugs him.

(CONTINUED)

JIMMY
I'm sorry Chris.

CHRIS
We keep our friends close, our
enemies closer and our family,
the closest.

Jimmy hugs Chris.

322 229 INT. GRAVESITE - DAY

Chris is at Johnny's grave. Nicodemus is standing, Chris is kneeling. CHRIS How could I not attend my cousin's funeral? Nicodemus puts a hand on Chris' shoulder. Chris puts a hundred dollar bill on the grave.

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?

(CONTINUED)

CHRIS

He looks so innocent, he washes
away all my guilt.

323 230 EXT. SCHOOL, SICILY - DAY

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

GIUSEPPE

This is where we first met.

DONNA

There's the heart you drew.

They hold hands and kiss.

324 231 INT. GARDENS - DAY

1953. Chris and his ten captains. are in the gardens by
Pete's house.

PETE

So you're going back to Sicily.

Chris walks out of the garden.

CHRIS

When I return, it'll be a new
era, money will fall from the
sky. But there will be hell to
pay. Some of you will betray me.

PETE

Never.

PAULIE

Chris you're right, heroine is a bad business.

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.

325 INT. PLANE - DAY

His immediate family are all around. Chris holds Christian in his arms asleep. Chris smiles and nods off..

326 INT. HOUSE, SICILY - DAY - CHRIS' DREAM

Chris dreams of a feast with his entire blood family. Christina, Giuseppe, Dona, Sarah, Mariah, Jimmy and his SON (2), Uncle Zach, Liz, Johnny and his DAUGHTER (5). The babies look like cherubs. And he is at the centre holding Christian.

327 EXT. SKYLINE - DAY

The plane shoots through the sky.

FADE OUT.

THE END