

Title: Lobster for Dinner

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Genre: comedy

Film: 1:30hr

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INT. DAY. CHURCH/☒ ALTAR

Setting: A funeral ceremony. A priest, Father Padrone, elderly man, dressed in traditional ceremonial outfit, is standing beside a half-opened casket. Two altar boys are at his side. The priest is busy at the altar beside the coffin. An organ player is seated. Starts playing the organ.

View of the dead man, Pasquale Todino, (Italian, handsome, fifty year old with salt and pepper hair).

View of the guests sitting in the front row, 3 overweight Italian women (**Angela's aunts:** Anita, Carmen, Paola, dressed in black, squished together, crying in their handkerchiefs.

View of Angela Todino, (widow) sexy thirty-five to forty year old woman, long fingernails, dressed in a black, very low-cut dress showing her breasts, looks towards the coffin at her dead husband.

Angela

(from her seat, runs towards the coffin)

(shakes her head, crying in a handkerchief)

Why...?

View of the priest looking at Angela. View of the guests sympathizing.

Bernadetta (Angela's mother)

(walks towards her daughter)

(puts her hands under her arms to bring her back to her seat)

Come, Angela.

Angela

(looks up at her mother)

I'm too young to be widow.

Bernadetta

(weeps in handkerchief, the tragedy of her daughter)

Of course you are, dear.

View of the 3 aunts as they support Angela. Angela and Bernadetta take their seats.

View of Pasquale Todino in his coffin while the ceremony is going on.

Priest walks away from the coffin to climb the steps of the altar. The altar boys follow him. The priest kneels in front of the cross. The altar boys do the same. Priest recites a prayer, he sprinkles holy water onto the coffin.

Priest

In nomine Padre, Figlio et Spirto Santo...amen

View of crowd as they repeats "amen."

Anita

(from the first row, weeps loudly)
What are we going to do!

Carmen

He was such a good man

Paola

So generous (shakes her head)

View of the church guests while the echoes of the weeping 3 women are heard.

Suddenly, door at the back of the church doors, making squeaky noise. **Signore Damore enters** (Italian, handsome, 50+)

Close up of Signore Damore well-groomed, well dressed, white hanky in his pocket, moving his hands to show a gold watch and a gold bracelet.

View of heads as the guests as they turn to see to who has entered.

The door opens again and his three grown sons enter, (Vincenzo, Antonio, Sergio) wearing black suits and sunglasses. They make an impression of being important people, fixing the cuffs of their shirts and making sure their suits fit well.

Close up of the priest and the altar boys also look up, momentarily halting the ceremony. Priest shakes his head discreetly, thinking.(there better not be trouble!)

The organ player stops playing, a look of panic on her face who looks towards the priest.

Organ player (to the priest)

What do I do? (whispers)

Priest nodded to continue playing the organ, which she does. He gives a deep sigh and returns to the ceremony.

Back to Signore Damore with his three sons.

Signore Damore (close up, looks around at the guests)

Boys...

(Italian accent) I want you to behave *eh!*

(uses his hands as warning) Promise ...

View of his sons looking around as if they are being followed.

Suddenly, Signore Damore spots Angela, stops for a moment. He tugs one of his sons.

Signore Damore (A look of “wait a minute”)

It must be her. The widow Todino.

Close up of Angela looking at her dead husband from her seat, being comforted by her mother. Behind Angela, view of the three overweight aunts exchanging handkerchiefs “as who can cry the most.”

View of Signore Damore walking up the aisle till he reaches Angela. The three sons removed their dark sunglasses and proceed to follow their father`s footsteps in the church aisle.

Signore Damore

Signora Todino...

Angela

(looks up, remarks he is a handsome man)

Yes? (sobs)

Signore Damore

If I may, let me introduce myself.

I am Damiano Damore.

Angela (suddenly interested)

(fixes her dress, herself)

Signore Damore. (nods in acknowledgement)

Signore Damore

(takes her hand and places a warm kiss on it)

Our paths meet at last. But first...

(moves his hands to show his gold watch and bracelet)

Please accept my personal condolences.

Angela

(enjoys the attention, then removes her hand)

Thank you.

Signore Damore (continues)

How deeply saddened I am by your...loss.

(He puts his fist delicately onto his lips to share the degree of pain)

Angela

(stops crying to have a better look)

Thank you kindly.

Signore Damore

Please,...(closes his eyes for sincerity)

if there is anything I can do,

anything at all, I will be at your service.

Signore Damore bows, then joins his sons at the seats.

Angela (follows him with her eyes)

(to mother) Who is that man?

Signore Damore gives a look of victory to his sons as he takes his place beside them.

View of the priest as he continues the ceremony and all the guests stand up. The organ players continues playing an off beat melody, makes a mistakes, then starts all over again.

EXT. DAY. IN FRONT OF CHURCH (Saint-Gorette Church)

A small car stops in front of the church, and a blonde, frizzy-haired woman manually rolls down the window of her car.

Bixie (chewing gum)
(glancing at the church)
Yeah, I think this is the place.

Inside the car, her identical twin puts her head out the window to have a better look at the church.

Trixie
Yap, that's it!

The two twins, Todino's waitresses, get out of the car, fix their hair by the reflection of the car window and run to climb the steps of the church.

INT. DAY. CHURCH

Bixie and Trixie stand by the entrance of the church.

Bixie (looks around)
Look! There's Luigi and Maurice

Fat Luigi, (30+ Italian, dressed in a dark suite too small for his large size, with the shirt buttons opening at the belly, sits in tears. **Maurice** (30+ small framed man, Pakistanian, Todino's cook) is sitting beside him.

Bixie and Trixie head towards the pew, the titter-tatter of heels clicking onto the polished, wooden floor, disrupts Father Padrone's sermon.

Angela turns around, catches Signore Damore looking at her. He looks in her direction.

Trixie (tip-toes to the pew)
(mumbles to the guests) Sorry!

The three aunts looked at one another, shake their heads at the disturbance.

Father Padrone continues blessing the coffin.

Luigi (crying like a child)
The boss is gone... Who's going to run the place now.

Bixie (feels sad for him)
Don't worry, things will work out.

Trixie comforts Luigi, but he was not convinced.

Signore Damore (to his sons)

On those two...

View of Bixie and Trixie...

Signore Damore

Keep your eyes open...*eh!*

The mass comes to an end, the coffin is rolled onto the aisle, priest and altar boys follow. Angela joins the procession, shedding a few more tears. Her mother and her three aunts stand on either side of Angela while the rest of the guests joined the procession. They walk behind the coffin.

The organ player plays off key notes that makes the priest roll his eyes at the screeching sound.

Walking by, Signore Damore intercepts Angela and they look at each other, smiling.

Luigi (sees Angela)

Look at her, she's so beautiful, what have I done! (cries)

View of Angela walking behind the coffin.

Bixie and Trixie (tug Luigi)

Don't be so hard on yourself.

As the coffin rolls in front of Bixie and Trixie, they grasps Luigi's arm to be strong one last time. Luigi doesn't have the courage to look at Pasquale Todino's coffin.

Angela scrolls her eyes onto Bixie and Trixie.

Angela

(to mother, low tone)

Are they the blonde waitresses he hired?

Bernadetta

(waves with her hand helplessly)

What can you do?

Angela (suddenly upset)

You mean he cheated on me?

Bernadetta motions with her hands.

Angela gives a disgusted look at the possibility of her husband having cheated on her.

View of the coffin being rolled down the aisle.

Angela purposely kicks the coffin and almost slips, but Bernadetta caught her on time.

The guests (amongst themselves)

(alarmed) She fainted!

Other guests

Oh my God, Lord Jesus, have mercy!

Bernadetta (to the guests)

(to justify the Angela's reaction)

The emotions... You understand.

(To Angela) Get a grip on yourself.

INT. DAY. FATHER PADRONE'S OFFICE

Later that day...after the funeral, Father Padrone is seated at his desk while Luigi is seated cross. Luigi still dressed in his dark, tight suite, crying.

Father Padrone

What is so urgent, Luigi, my son, that you had to see me today?

Luigi (head down)

I...(choked in tears)

Father Padrone

I see you are troubled...
Whatever it is, I will see you are forgiven.

Luigi (no one can understand him)

I will never be forgiven. Not for what I've done!

Father Padrone

Come now, Luigi. The Lord is merciful.
...Have you sinned, my son?

Luigi (nods rapidly)

You could say that...a lot.

Father Padrone (trying to guess)

Like when you stole my grandmother's jewelry?

Luigi

(shrugged his shoulders) Got good money for it.

Father Padrone

Luigi, be serious.

Luigi (started to sob again)

I killed the boss.

Father Padrone

You mean Pasquale Todino?

Luigi

He was a good boss and I killed him.

Father Padrone (rolls his eyes)

(knows he had a desperate case on his hands)

Calm yourself, my son...

Pasquale Todino died of a heart attack.

Luigi

I knew you would not understand.

...He died because of me.

Father Padrone

You mean you were the cause of his heart attack?

Luigi (nods)

Yeah...

Father Padrone

Sometimes people die for no apparent reason.

It's the way of life. (offers encouraging words)

The Lord knows what he is doing.

Luigi (justifying himself)

I took pizza from the joint...

Father Padrone

I see you have a problem with taking things

that don't belong to you...

Luigi (agrees)

But I'm working on it.

Father...

Father Padrone

Yes Luigi?

Luigi

It goes like this...

EXT. DAY. BACK ALLEY OF PIZZERIA

Luigi with a pencil on his ear and a chart in his hand, waves at a supply truck to backup in the back doorway of Todino Pizzeria.

The man opens the supply truck (quick inside view of the many crates), then the man begins unloading crates of supplies for the pizzeria, such as crates of pepperoni, tomato sauce, sausages, meat lovers, meatballs, cheese.

Luigi takes to heart at counting the crates and writing them on his chart.

Luigi (takes pencil from his ear)
(at the cheese crates) One for the pizzeria, two for me.
(at the pepperoni crates) One for the pizzeria, two for me.

The man said goodbye in Italian and gets back into his truck. The truck drives away.

(Luigi's voice over)
*Every Wednesday, when the supply truck came to deliver
supplies at the pizzeria I...
I loaded the supplies in the Quick Delivery Truck instead....
I drove to the old neighborhood.... You know how it is father,
I never forgot the feeling of the old neighborhood.
People waited for me....
Treated me like a hero.
Made me feel special.*

Luigi loads his supplies in a tuck with a sign that indicates Quick Delivery Truck. He hops in happily and drives the truck into the old neighborhood.

EXT. DAY. STREET. NEIGHBORHOOD

Close up of sign Quick Delivery Truck, Luigi is driving down the streets.
View of the neighborhood, people sitting outside their homes waving at Luigi. Children run about.

Luigi honks at the people while driving.

Luigi (at random)
How you'a doin'?

The truck is parked near the sidewalk, Luigi unloads the crates. He distributes large chunks of cheese to some children.

Luigi
(to a child) Bring this home to your mom.
(the child is thrilled)

Little Girl (approaches Luigi)
(gives her a huge pepperoni)
Did you make this yourself?

Luigi
You could say I helped a little.
(she runs along)

Baker husband (with his apron)
(shakes hands) Luigi.

Luigi
For you, the best...
(gives him a crate filled with cakes)

Baker
The best (he confirms with a smile)

View of a window display of Bellini bakery, the baker husband lines Luigi's cakes in neat rows.

(Luigi voice over)
When I look at the neighborhood,
I'm happy to have contributed to its success...
at least to some extent.

View of Luigi watching the people of his neighborhood going about their daily activities.

EXT. DAY. VIEW OF TODINO'S PIZZERIA

Close up view of pizzeria's name: Todino's Pizzeria.

Pan further away to view customers walking towards pizzeria, opening the front door to go inside.

INT. DAY. TODINO'S PIZZERIA

Rush of usual customers ordering various types of pizza from the counter while Bixie and Trixie are waiting on table customers. At the counter, four cooks are busy making pizzas.

Bixie (waiting at a table)
(Family of 4 people) What'll be?

Customer (man)
The usual Friday night special. (smiles at this kids)
We love pizza on a Friday night, right kids.
(kids are happy, one kid talks off his shoe)

At another table, a kid is picking his nose, his mother pulls his hand away. Kid stick his finger in the glass of soda of his little sister, then the little sister drinks it.

At the counter, a customer has 4 pizza boxes in his hands.

Joe (shouts out loud)
(holding 4 boxes of pizzas)
Hey, where's desert?

Todino (hits Maurice the cook on head)
Did you hear what the customer said?

Joe

(pulls a flyer from back pocket)
Says right here free desert included with any
order of fifty dollars or more.

Maurice (to Todino)

We're out of deserts.

Todino (upset)

What do you mean we're all out?

Joe

Hey, the pizzas are getting cold...
You don't want to hear my wife complaining
about the pizza's getting cold.
She'll hit you with her rolling pin.
... And I'm not kidding.

Todino (apologizes)

Give me a minute, Joe, let me check the back.

Todino goes in the back kitchen. To his surprise, finds Luigi indulging in a savory, three-sausage pizza, in a moment of perfect gluttony, deaf to all that was surrounding him.

Close up of Luigi savoring his pizza- first, he eats it in little bites as if kissing the slice, then bites it in a full gluttony of passion.

Todino (rips the pizza from Luigi's mouth)

(angry) Give me that!

Luigi (looks up, embarrassed)

Hey, my pizza!

(then realizes its Pasquale) Boss?

Todino (opens the huge fridge)

(angry) Ten cases of deserts and no one has seen them!

(angrier) What do I have to do to run a business around here!

Pasquale Todino takes a fit, jumps up and down in anger, hits his head with empty pizza boxes.

Luigi

You shouldn't get so upset, boss.

Todino

You're telling me not to get upset! Not to get upset??

Luigi

It's not good for your blood pressure.

Todino wants to strangle Luigi but Luigi runs away. Todino runs after him around the table. Just then...Joe enters the kitchen.

Joe

(calling out) ...reminding everyone...
the pizza's getting cold!

Todino (takes money from his pocket)

(to Luigi) Go buy cakes for the customer.

Luigi takes the money.

Todino (con't)

(shouts) And don't eat them on the way!

Luigi shakes his head in fear.

EXT. DAY. BACK ALLEY OF PIZZERIA

Luigi hops into the Quick Pizza Delivery truck and drives to the old neighborhood at Bellini's Bakery. Follow the truck as it stops in front of the bakery.

Close up of Bellini Bakery where the cakes had been lined up earlier in the window display.

From the bakery's window display, the baker husband is taking cakes from the window.

Close up of hands as Luigi pays baker for the cakes.

View of Luigi holding cake boxes in his hands, goes back to his truck and hops inside.

INT. DAY. FATHER PADRONE'S OFFICE – back to

Back to Luigi at Father Padrone's office, where he was slowly coming to his senses.

Luigi

So you see father, I killed the boss.

Father Padrone

(in reflection) I see.
(nods extensively)

EXT. DAY. LOBSTER FOR DINNER RESTAURANT SIGN

View of the flashy sign that says "Lobster for Dinner." An enormous fish tank is displayed in the restaurant's window. A few onlookers stop to look at the lobsters.

Close up of lobsters looking at customers.

View of people stopping to look at the lobsters.

A little boy gets scared, runs away.

INT. DAY. LOBSTER FOR DINNER RESTAURANT

An enormous fish tank (huge aquarium) of the best live lobsters in town, swimming happily together. A closer look and it seems the lobsters could see what is going on in the restaurant through the glass.

Pan to a crowd of reporters from various newspapers and food magazines gathered around Signore Damore as he provides details of the restaurant and of his success. Always impeccably dressed.

Reporter

Damiano Damore, you've been nominated
"The businessman of the year."
How do you feel about it?

Signore Damore

(posing to get his picture taken)
(Italian accent) Not to mention that I was also nominated the
year before, and the year before too, and
(as if remembering) the year before,
and before, and before that one.

But...
it is a great, great honor, to have such a wonderful
nomination.
I cannot thank my customers enough for making
Damiano Damore the success of what, naturally, he is.

Signore Damore makes sure the reporters cite him correctly as he looks over their shoulders.

Signore Damore

(more pictures taken)
But (he shakes his head seriously, looking around at the reporters)
As many newspaper reporters and food critics have
often written about Damiano Damore...
My accomplishments are nothing without my lobsters.
(hand movement to show his gold watch and bracelet)
Yes... (confirms) my lobsters.

Signore Damore walks to the fish tank, reporters follow him. He points to the reporters to take picture of him beside the fish tank.

Eliot Brown (accountant) small man, dressed in suit with bow-tie, is standing with a briefcase in his hands, waiting for Signore Damore to finish his speech. He sniffs at the lobster platters as the waiters bring the platters to various tables.

Close up of lobster platters as they are being deposited on tables.
Close up of Eliot Brown, his mouth watering.

Signore Damore

And now....

Fresh lobster for your degustation...
(points at the platters of lobsters brought by the waiters)
Every time you come to my restaurant...
you discover a true, true, dining experience!
(closes his eyes for intensity)
Nothing less!

Reporters clap and acclaim Damiano Damore. What a success story! He shakes hands with every reporter and newspaper writer and volunteers a few more pictures besides his aquarium.

A “chef” wheels a cart with platters of freshly cooked lobsters for the reporters to enjoy and stands beside the waiters.

Signore Damore

And now, I present to you...
My chef William Basio!

The “chef” bows as the platters are presented. More acclamation, more clapping.

Signore Damore

(invites everyone to sit at the tables)
Please ...be seated at my best tables. Enjoy!

While the reporters are sitting at the table, indulging in a gourmet of fresh lobsters, Signore Damore is approached by the Mayor. (50+man, good natured, likes to have a good time)

Mayor

(laughing) Damiano!

Signore Damore

Mr Mayor. (shakes hands)

Signore Damiano points to a reporter to take a picture.

Mayor

Nothing like publicity. (laughing)

Signore Damore (shakes hands again)

Please Mr Mayor, join the degustation.

As Signore Damore invites the Mayor to sit at the table with the reporters, he scurries off to the back of the restaurant and disappears behind a closed door.

INT. DAY. SIGNORE DAMORE'S OFFICE

Eliot Brown, sits in his office, with a briefcase on his lap.

Signore Damore (doesn't care about him)
Well, well, Eliot Brown...

Eliot Brown
(greet) Signore Damore...
You know I have your best interest at heart.

Signore Damore
(head movement in agreement that it is only natural)

Eliot Brown
The widow...(embarrassed to confess his feelings)
(low voice)...is quite a woman.

Signore Damore
(slightly nods in agreement)

Eliot Brown (opens briefcase, excited)
I haven't spoken to the widow yet, but as Todino's
accountant for many years...
I will see to it that she sells the business to you...
(takes papers out)

Signore Damore
Good.
(hand movement, doesn't want to see papers)
The sooner the better...
But (raises index finger)...
I want no competitors.
And...with my conditions.

Eliot Brown
Don't worry, Signore Damore.
I'll come up with convincing arguments.

Signore Damore (warns)
Discreetly, eh!

Eliot Brown
Of course...
One more thing?

Signore Damore (looks at him)
Make it quick.

Eliot Brown

You think ...I could have some of those...
delicious lobsters?

Signore Damore

(categorically, standing up)
No!

Eliot Brown

(surprised to be turned down)
No?

Signore Damore

(invents an excuse)
They are for the reporters.
You, Eliot Brown, are so much more important.

Eliot Brown

(tries to understand how it makes sense)
Of course.

INT. DAY. ANGELA'S BEDROOM

She's crying on the bed, hugging her wedding picture.

Angela (to picture)

You left so soon, I didn't have time to say....
(cries) goodbye. (blows her nose)
Where will I find another...
husband. All the good ones are taken...

Noise from downstairs, she hears her name. "Angela...Angela"

The three aunts (Anita, Carmen, Paola) go up the staircase looking for Angela. They find her in the bedroom and surround her.

Angela (to the aunts)

What's going on? Auntie Anita?

Anita

Up you go, come on girl...

Carmen (invites her to get up)

Come on, baby.
Auntie Carmen will take care of you.

Angela (confused, gets up)

Where are we going?

Paola

Let's go, honey. Auntie Paola knows just the place for you. The beauty parlor.

Anita

There is nothing better than getting your hair done when everything around you has let you down. Trust me!

EXT. DAY. BEAUTY SALON

The four women enter the beauty salon. The rest of the scene continues inside the beauty salon.

INT. DAY. BEAUTY SALON

Anita (calls one of the girls)

Marcy, this is Angela, my niece....The works for her!

Hairdressers buzz around Angela, saying "that's the widow, her husband had a heart attack."

Carmen

Honey, this is the only way to feel good about yourself.

Paola

We're here for you baby, Auntie Paola won't let you down.

Against her will, Angela is placed on a high chair.
Sequences of scenes as Angela gets her hair washed and set.

Followed by scenes where she gets a manicure,

followed by scenes where she gets a pedicure.

Followed by the three aunts who supervise the progress till the end product.

Anita, Carmen, Paola

(provides compliments such as:)
gorgeous, spectacular...

The entire salon is quiet as Angela is revealed in front of a mirror.

Angela (in front of mirror)

(admires herself) Wow...

If only my husband were here... (starts crying)...to see me...

Anita, Carmen, Paola

No, no, no crying. (alarmed)
The mascara will run.
We'll find you a husband.

Angela

(holds herself from crying)
Okay, Okay.

Anita, Carmen, Paola

Any man would be lucky to have you.

Angela hugs her aunts in appreciation.

INT. DAY. SIGNROE DAMORE'S OFFICE

Signore Damore is in his office, looking with binoculars through his window at Todino Pizzeria across the street.

Through his binoculars, we see Todino Pizzeria has a lineup of customers waiting to get inside. It's lunch time.

On his desk, a small aquarium with a lobster.

Signore Damore

(to the lobster, removes binoculars)
Why? Eh? Why is there a lineup?

Close up of the lobster's eyes.

Signor Damore goes back to his binoculars.

Again through the binoculars, we see more customers waiting to get pizza for lunch. A closer look and we see the waitresses (Bixie and Trixie) seating customers through Todino's windows..

Signore Damore (to the lobster)

So many people eating pizza!
(removes binoculars)
(to the lobster) You understand this?

Close up of the lobster's eyes.

Signore Damore

(not getting the response he wants from lobster)
You know I could eat you.
(mimics a face to the lobster)

Lobster is quiet as if he knows he'll be thrown in a pot of boiling water.

INT. NIGHT/DARK. BASEMENT (OF RESTAURANT)

The basement is a wine cellar, with salamis of various sizes hanging from the ceiling. A lightbulb is suspended from the ceiling over a small table. The basement is dark.

Signore Damore is seated at the table with his 3 sons. **The lightbulb is the only light** that shines over their heads. **A bottle of wine and four glasses is placed on the table.**

Signore Damore (takes a seat)
(serious) My sons...
(raises his index) We have a crisis.

Vincenzo, Antonio, Sergio look at each another while Signore Damore pours wine.

Signore Damore
I don't need to tell you the restaurant has
been losing money since the pizzeria opened.

Sergio
(doesn't understand the crisis)
The man's dead. That should solve our problem.

Signore Damore
(wants to slap his son but bites his hand instead)
Sergio, you're my youngest...
(angry) How many times do I have to tell you...
read between the lines. Eh?

Sergio (looks at his brothers)
What did I say?

Signore Damore
(coming to a decision) **Zito! Eh!** Enough!
You talk too much instead of observing.
Definitely... that is your problem.
Now I ask you...
How many line ups do we have?

Sergio (not getting it)
Line ups?

Signore Damore (looks at other sons)
None!
Vincenzo, You're my first born...
what do you think?

Vincenzo (dark, handsome)
I think we should invest in our future,
diversify our opportunities.
If the widow wants to sell, (shrugs his shoulders)
I say we go for it.

Signore Damore

(Looks at Sergio, approving Vincenzo's thinking)
You see that? (uses his hands)
That's reading between the lines.

Signore Damore (looks at Antonio)

Antonio, what do you think?"

Antonio (points his finger on the table)

If we don't buy the place, someone else will.
Ask to verify the books and make an offer,
Take over the market share
and minimize our risk.

Signore Damore (sitting back)

(looking straight at his sons,
(Nodding that they are solid men)
The accountant is on our side.

Vincenzo

Eliot Brown? He's a whimp.

Antonio (warns)

Don't trust him with too much information.

Sergio

(taking his time before saying something)
What if the widow doesn't want to sell?

Signore Damore

(controlling his temper as if Sergio said something wrong)
(looks at his other sons, (referring to Sergio)
(nods vigorously) See...
this is what I mean?
Why won't she sell? She has to sell.

Vincenzo

I'll keep an eye on the staff,
see what information I get.

Antonio (points his finger on the table)

The sooner we get our hands on the business, the better.

Signore Damore (lifts his glass to his family)

(proud of his sons, except Sergio – for the moment)

INT. NIGHT. PIZZERIA. Closing time

Closing time at the pizzeria, the last customer walks out the door and Bixie locks the front door.

Trixie, Luigi and the Maurice (cook) are behind the counter cleaning up.

Bixie and Trixie ring up the cash register.

Bixie (looks at the bills in her pocket)
With the soft drinks and special pizza combos
(nods) I would say I had a full day.

Trixie
18 extra larges, 33 all dressed, 5 hot peppers,
16 extra meat-lover pepperoni and cheese.
I would say I made good tips. .

Luigi
Was busy today. (agrees)

Bixie (sarcastic, to Luigi)
Busy? What did you do? Eat all day!

Everyone laughs discreetly behind his back.

Luigi (feeling insulted)
Hey wait a minute. I made deliveries, yes sir, I did...
(confirms) I made deliveries...
and helped out in the kitchen.

Maurice
Counting the stock that went in your mouth?

Luigi
(everyone laughs at him)
I love this place as much as anyone here,
...and I work hard.

Maurice
You mean you love your stomach!

Luigi (clarifying)
(mocking back) Very Funny.
You got me all wrong.
I love this place as much as you all do, and
I know that Angela Todino will keep the place.

Bixie

What makes you so sure?

Luigi

(pointing to his heart)

I feel it right here.

Trixie

That's not the message she gave us.

INT. DAY. CHURCH (FLASHBACK)

Close up of Angela's face as she lift the black veil from her face.

Angela (lifting her veil)

Who needs a business? Blah,

(shakes her head in disgust)

Who needs the headache... (beat)

No, not for me.

Back to: INT. NIGHT. PIZZERIA. Closing time

Luigi

I say she'll keep the business.

Bixie (convinced)

She's never set foot in this place since it opened.

Six years and she never came to see us.

Trixie (approving)

Huh, Huh, she's never worked a day in her life.

The boss kept her like a lady.

Bixie (dreamy)

Gotta find myself a husband like that.

Trixie

(removes her apron and folds it)

I wish it for you sis, but in the meantime, I'm tired...

My feet are huge balloons and I want to go home.

Maurice, Bixie and Trixie say goodnight and leave by the back door, while Luigi closes the lights and heads towards the back door.

EXT. NIGHT. BAR "LA ROULOTTE" SLEEZY CLUB/BAR

View of the sign from the bar "La Roulotte."

Pan towards the parking lot where a few cars are parked.

A car drives up the parking lot.

Close up of Maurice as he parks his car.

View of Maurice as he opens the car door and throws away his cigarette butt. Walks towards the bar's front door.

INT.NIGHT. BAR "LA ROULOTTE"

Maurice steps into the bar and walks towards the back, passes the bar area where a few customers are sitting around, nods to someone he knows and heads down a narrow staircase. Follow him as he goes down the stairs.

Stops, knocks on a wooden door and waits nervously. Someone opens the door, looks at him and lets him inside.

INT. DARK. BACK ROOM OF BAR "LA ROULOTTE"

The place is badly lit, smoky, a few tables have card games going. View of men playing cards, a few girls bring beers to customers.

Maurice takes his place at one of the tables.

Man #1 (pats him on the back)

Look who finally showed up.

Man #2 (shakes his hand)

Where you been, man?

Maurice (nods)

Been busy.

Brutus Mackenzie (40+, tough looking, cruel eyes, owner of La Roulotte) looks at Maurice. He's sitting at a table, dealing cards, suspicious,

Maurice and Brutus make eye contact.

Man #1

Heard about the business, man.

Maurice

(Still looking at Brutus but answering to Man #1)

Died of a heart attack.

Man #2

You don't say.

Brutus

(looks at everyone at the table, suspicious)
(to Maurice)
Still owe me from last time.

Maurice

(challenging him)
All or nothing.

Brutus

(doesn't trust him)
I don't deal with losers.
What you got?

Maurice

(defying him)
(puts money on the table)

View of money on the table.

Brutus

(looks at Maurice)
Ain't enough.

Maurice

We'll see about that.

Brutus

(no one trusts each other at the table)
(shouts to bartender)
Charlie, bring Maurice a drink.

Everyone looks at each other at the table.

Charlie prepares a drink.

Brutus Mackenzie keeps his eyes on Maurice while giving him cards.

Close up of a security camera on the top corner of the wall.

EXT. SUNRISE. BACK ALLEY OF BAR "LA ROULOTTE"

It's sunrise, the next morning. The backdoor of the bar "La Roulotte" opens with a bang, and Man #1 and Man #2 are carrying a very, drunk Maurice.

They dump his body near the garbage cans. Maurice is unconscious.

EXT.DAY. BACKYARD. DUGOUT SWIMMING POOL – Angela’s backyard.

Angela is sitting in her backyard, in a swimsuit, sunbathing on a patio chair. She leans over the small table beside her chair to take a fancy drink. She sips on her fancy drink.

A ring from a timer makes her turn around. She wants to get an even sun-tan.

Her phone rings. She doesn’t want to answer and becomes upset at it as it continues ringing. She takes the phone from the table beside her drink.

Angela
Hello?

INT.DAY. ELLIOT BROWN’S OFFICE

Eliot Brown, small, middle-aged man, is sitting behind his desk, dressed in a suit with a bow-tie. He looks at himself in a mirror placed on his desk. Picks up the phone.

Eliot Brown
(fixing his bow tie in mirror)
Mrs. Angela Todino please?

(voiceover)
Yeah?

Eliot Brown
(nervous, stands up, then sits down)
Yes, Mrs Todino, Eliot Brown.

(voiceover)
Who?
Eliot What?

EXT.DAY. BACKYARD. DUGOUT SWIMMING POOL

Angela
(closes phone)
Wrong number!
(sips her drink and sets timer again)

The phone rings again.

Angela
(upset again, hits her pillow)
(answers) Yeah!

INT.DAY. ELLIOT BROWN’S OFFICE

Eliot Brown
I’m sorry, the line must have cut

(voiceover)
No, I closed it.

Eliot Brown

We've never met, I'm your late husband's accountant,
Eliot Brown.
(stands up and paces nervously around his desk)
My condolences for your husband...
I would need to meet with you, Mrs Todino
...For your husband's affairs. You see, there's an
urgent matter to attend to...

EXT.DAY. BACKYARD. DUGOUT SWIMMING POOL

Angela

(drink in hand)
I don't like urgent matters. They're creepy.
...When?... This afternoon?
Impossible...I'm just too busy!

In the background, the timer goes off and Angela is upset for having missed the rotating time.

Angela (to herself)

Now, I'll never get an even tan!

INT.DAY. ELLIOT BROWN'S OFFICE

Eliot Brown (pass a hand through his hair)

I assure Mrs Todino.
Your husband's affairs must get regulated.

EXT.DAY. BACKYARD. DUGOUT SWIMMING POOL

Angela (looks at the phone in disgust)
(then sets the timer again and positions herself on the chair)
But I'm so busy. I don't think I can make it this afternoon.

EXT. DAY. BACK ALLEY OF BAR "LA ROULOTTE" – back to

A garbage truck stops in front of the garbage cans.

The noise of the truck wakes Maruice up. Still drunk, hangover, he doesn't recall where he is, nor what happened to him.

Trucker (greet him)

How ya doin'?

The trucker takes the garbage.

Maurice tries to get up but falls over a few times. The sun in his eyes bothers him, doesn't see where he is going. Can't find the keys to his car.

Opens the door of the garbage truck and gets inside to sleep on the bench.

View of the driver that throws Maurice out of the truck.

Driver

Get the hell out of my truck!

Maurice is thrown again by the garbage bins. The empty bin falls on him, knocks him out.

INT. DAY. ELIOT BROWN'S Accounting OFFICE

Angela enters the office of Eliot Brown's accounting office.

Eliot Brown

(charming, smiles, greets her)

Mrs Todino, please come in.

(takes her hand to kiss it all the way up her arm)

Angela

(looks around the small office)

Call me Angela.

(pulls her hand away from all the kisses)

Eliot Brown

Yes, Angela. Call me Eliot.

Won't you please sit down.

(goes behind his desk)

Angela

Your office is as big as my closet.

Eliot Brown

(looks at her up and down, tilts his head)

Well, it's temporary.

Close up of Angela's legs.

Angela

(fixes her dress as he looks at her)

So what's the urgent matter?

Eliot Brown (clears his throat,

Being your husband's accountant for many years,
the responsibility of running the business

rests on your shoulders, now that he has passed away.

Angela (with her hand)
No, no, I don't want any of it.
Don't go through so much trouble.

Eliot Brown
Well, anyhow, for the business, (hands her papers) there are
suppliers to pay, bills to pay, (shows her a stack of bills)
And of course, employees to pay.
Thought you should be aware Miss Angela.

Angela
(looks confused at the papers)
(pinches her lips)
I've never dealt with my husband's business.

Eliot Brown (convincingly)
The bills are piling up.

Angela
Piling up? (scared)

Eliot Brown
As any accountant will testify, if the expenses are not paid,
The creditors will come after you.

Angela
After me?

Eliot Brown
(as if telling her a secret)
You'll end up losing everything.

Angela (worried)
Losing everything? ... What do you mean?

Eliot Brown
You've inherited all of your husband's assets, including
the business. If the bills are not paid, you'll lose
the house, the car, the pool house, the furniture.

Angela
(frightened) Everything?

Eliot Brown
Eventually, the bank accounts will dry up.

Angela
The bank accounts? Like, no more money?

Eliot Brown

(blinks, attesting to the truth)
I assure you, all of it!

Angela

(suddenly not feeling well)
(out of breath) But, but...I can't lose everything!
(almost faints, fanning herself)

Eliot Brown runs to lift her from falling off her chair. He slap her face gently.

Eliot Brown

Angela, Angela...
From a vase on his desk, he throws the flowers and dips his hand to sprinkle water on her face.

Angela

(comes to her senses)
(Suddenly grabs Eliot by the jacket, in panic)
I don't want to lose it all, you understand!...

Eliot Brown

(stuck on her chest, likes the position)
(fixes his glasses)
Perhaps I can help you.

Angela

But I...I don't know how to run a business...

Eliot Brown

As an accountant, I have the perfect...
solution.

Angela (dries her tears)

Really?
(Fixes his jacket tenderly)
What do you have in mind?

Eliot Brown (pleased)

(Takes her hands and brings them to his lips)
It would take a load off your mind.

Angela (is interested)

You would do that for me?
You kind, kind man... Then I won't lose it all.
Oh Eliot...

Eliot Brown

You see, I have a buyer for your business.

Angela

buyer? How thoughtful.

Eliot Brown

I can come to your place and...
(looks down at her breasts)

Close up of Angela's breasts.

Eliot Brown (con't)

and look at them...(gets a grip on himself)
I mean... look at the papers.

Angela

(squeezes his cheek happily)
You said it!
(takes her purse, stands up)
(waves goodbye)
Chao! (puts her sunglasses)

Eliot Brown

(flattered she squeezed his cheek)
Angela, wait a minute! (runs after her)
Angela. When can I come see you?

Angela (calls out while walking away)

Whenever you like!

Eliot Brown

(watches Angela walk down the corridor)
What a woman!

Close up of Angela's curves.

INT.DAY. MOTHER'S KITCHEN

The phone rings and Bernadetta (Angela's mother) stops her cooking to answer the phone. In the kitchen, Angela's 3 aunts are there as well.

Bernadetta (concerned)

Hello? ... Angela? What? What's going on?

INT.DAY.ANGELA HOUSE (LIVING ROOM)

Angela (pacing, crying)

Ma, it's so awful! (sobs)
It's the worst day of my life!

INT.DAY. MOTHER'S KITCHEN

Bernadetta (upset)

Angela, my poor baby.
Calm down.... now tell me what's going on!

INT.DAY.ANGELA HOUSE (LIVING ROOM)

Angela (blows her nose)

Ma, it's the business...
It's too much work to run the business.
I have to pay the suppliers, the creditors, salaries...
Ma, I cant take it!
Then I'll be... (cries) ...in the... (cries louder) streets.

INT.DAY. MOTHER'S KITCHEN

Bernadetta

In the streets?

INT.DAY.ANGELA HOUSE (LIVING ROOM)

Angela throws herself helplessly on the couch, still talking on the phone with her mother.

Angela

If the expenses are not paid...
I'll end up losing everything!...
(takes Pasquale's picture)
Why did he have to die!

INT.DAY. MOTHER'S KITCHEN

Bernadetta

(hand to her mouth in horror)
Everything!

Voice over

Best thing to do is sell the place.

Mother

Listen to your mother....simplify your life.
Put an ad in the newspaper. Get the best offer!

EXT.DAY.BACK ALLEY OF TODINO PIZZERIA

Luigi is taking a break, sitting on a crate, eating a slice of pizza, beside the Quick Delivery truck.

Vincenzo, Antonio and Sergio walk towards him.

Luigi stops chewing (what's going on?) and looks up at the 3 sleek men.

Vincenzo (removes his sunglasses)
(greet him) Hey Big Boy!

Luigi (swallows)
Hi Vince.
(looks at the three of them, uncertain)
How ya doin'

Vincenzo (approaches Luigi)
(Luigi is uncomfortable)
Having a snack?

Luigi
(points to the pizza)
Oh this? Yeah, (nods rapidly) you can call it a snack.

Luigi suddenly realizes he better get out of there.

Luigi (con't)
I'd really like to talk but...
I have to get back to work.

Vincenzo
Not so fast, Big Boy!
(looks at his brothers then back at Luigi)

Luigi (stands up)
I...gotta go...

Vincenzo
(holds him to sit down)
This will take a minute...
if you cooperate.

Luigi (fears for his life)
Yes, yes, yes...I'll cooperate...

Vincenzo (thinks it over)
Because if you don't...
then things could get complicated.

INT. DAY. TODINO PIZZERIA

Maurice is still drunk, walks inside the pizzeria, bumps into tables and chairs. The pizzeria has a few customers at the tables.

Bixie and Trixie comment how Maurice never misses a day's work.

Maurice heads towards the back kitchen with the other cooks, takes dough from the fridge and moves towards the oven to make pizza.

By the back view window, he hears voices, and peers out into the back alley to see Luigi with the Vincenzo, Antonio and Sergio. He hides himself.

EXT.DAY.BACK ALLEY OF TODINO PIZZERIA – back to

Luigi (looks at all brothers)
(nervous) I'll do anything you say.

Vincenzo
That's better... (pats him on the shoulder)
Looks like the place is still running.
(glances at the pizzeria)

Luigi
We're running it.
(as if he said something wrong)
...for the moment.

Vincenzo
Till the new owner comes in.

Luigi (agrees)
Yeah, till the new owner comes in.

Vincenzo
And who might that be?

Luigi
(shrugs his shoulders)
I don't know.

Vincenzo
(doesn't believe him)
I'm sure you could...
help me get to the bottom of this.

Luigi
(looks at the brothers)
What do you want from me?

Vincenzo
You see, we don't like competition

Luigi

I don't know what's going on...
...or who wants to buy it.
I just work here.

Vincenzo

(put on his sunglasses)
I don't like to waste my time.
(puts a hand in his pocket)

Luigi

(closes his eyes in fear)
Please don't shoot me!

Vincenzo

(lights a cigarette)
Do you really think I would hurt you?...
You're underestimating my generosity.

Luigi nods (scared for his life)

I'll cooperate. I promise.

Vincenzo

Good.
So, who's up for grabs?

Luigi

(under pressure)

Vincenzo

(raises his voice)
So, who's up for grabs?

Luigi

(still under pressure)
(jumps)
Bellini Bakery

Vincenzo (nods proudly)

See...that wasn't so difficult.

Luigi gets up and runs towards the backdoor. Dropping his slice of pizza.

INT. DAY. TODINO PIZZERIA

Maurice is still hiding by the window, watches as the 3 brothers walk away.

Luigi opens the door, runs inside. Locks himself in. Looks through the window, fears for his life.

Maurice (worried)
What happened man?

Luigi (stops to look at Maurice)
(puts a hand to his mouth)
(He's done a terrible, terrible thing)
It's the end of the world.

EXT. DAY. LOBSTER FOR DINNER RESTAURANT

A glimpse of Lobster for Diner Restaurant from the outside. People are passing on the sidewalk. The huge fish tank attracts attention. Some people stop to look at the lobsters.

INT. DAY. LOBSTER FOR DINNER (DINING ROOM)

View of the dining room. It's lunchtime and a few tables are occupied with customers. Signore Damore signals a waiter to attend to a couple of customers that just walked in. Customer service is everything.

Follow Signore Damore as he heads to the kitchen to make sure everything is running smoothly. View of chefs and cooks preparing succulent dishes.

A close up of a lobster dish as hands grab the platter. A waiter goes into the dining room, Signore Damore follows the waiter into the dining room.

INT. DARK. BASEMENT

A lightbulb is suspended over a small table. Signore Damore is seated at the table with his 3 sons.

Signore Damore
We're ready to make a move.

Vincenzo, Antonio and Sergio look at each other.

Vincenzo
The contender has been identified.
We'll be eliminating him soon.

Signore Damore
(hand movement to make sure)
Give him a warning, not more...
Behave eh!

Vincenzo
We have it under control.
(looks at this brothers)
Nothing to worry about.

Antonio

(taps his fingers on the table)
I say the sooner we get him out of the way,
the better.

Signore Damore

I want the coast clear.

The 3 men look at each other.

Sergio

Why go through all that trouble?

Signore Damore

Cé Cosà? What are you talking about?

What trouble? (shrugs his shoulders)

No trouble at all...

This is how business is dealt...

Ti racomando... (index finger in his face)

Follow your brothers' advice. They are older than you.

They know what to do. You?

You are still learning.

Sergio

Why don't you make a deal directly with the widow?

Will save time. And you'll know where you stand.

The 3 sons look at each other. Signore Damore looks at his sons.

Signore Damore

Sergio! What am I going to do with you?

(puts his hand together in mercy)

Let this be a lesson..

In business, you never let the other side

know your plans...not right away...

Looks at this sons.

Signore Damore (con't)

Besides (shakes his head, thinking)

Men don't deal business with women.

Women are too sensitive.

They cry all over your new suit.

(wants his suit to remain clean)

Sergio

Why not? Why not deal with women.

Signore Damore

(getting impatient)

... Why? ... Why?...Because!
...After all, a man has pride in business matters.

Sergio

She's a beautiful woman. Ask her out.

Signore Damore

Ask her out? Ma, what?

Sergio

You can woe her...

Signore Damore

(looks at his other sons)

What (doesn't understand)

...what is this woe?...

Sergio

Yes Dad, you can woe her.

It means to court her.

Vincenzo

She's still in mourning.

Antonio

(taps his fingers on the table)

I say, the sooner you woe her...

the better.

Signore Damore

(shocked)

On your mothers' grave?

Sergio

Mom passed away twenty years ago.

INT. DAY. HOSPITAL ROOM (flashback- 20 years ago)

A woman is on her deathbed (Signore Damore's wife).

By her side, three young boys are looking at her. (young Vincenzo, (10) young Antonio,(7) young Sergio (4)

Sergio (crying)

I don't want you to die!

Mother

(caresses his hair) Sergio...

Boys feel for their dying mother.

Mother (con't)

I'll be watching you boys from above.

Sergio (sobs uncontrollably)

(kneels by the bed)

(looks at mother)

I don't want you to die.

Vincenzo (to Sergio)

(hits him on the head)

Stop saying that!

Sergio

Please Mom!

Mother

Hush...everything will be alright.

Sergio

Mom...?

Mother

Sergio...

Sergio

Do you have any last wishes?

Vincenzo

(Slaps Sergio back of the head again)

Cut it out!

You're stressing her.

Mother

I do have a small request.

Sergio

Yes Mom...?

Mother

(embarrassed to ask but makes the effort)

Take care of your father.

Sergio (keeping his promise)

Yes mom, I will.

Young man Damiano Damore enters the bedroom to greet his wife.

Damiano Damore (to the boys)
Your mother needs to rest.

The boys take turns kissing their mother. They head towards the door.

Close up of young Sergio as he stares at his mother.

View of Damiano Damore taking his wife hand.

INT. DARK. BASEMENT (back to)

Signore Damore (thinks about it)
She is an attractive woman.
(to Vincenzo) What do you think about all this...
(hand movement) ...woe business...?

Vincenzo
(thinks) What do I think?

INT. DAY. BEDROOM (what Vincenzo thinks)

Vincenzo is sitting up in bed, bare chest, with Bixie and Trixie on either side of him. Both Bixie and Trixie are kissing him on the cheeks and on his lips, each their turn.

Bixie (taking a bowl of strawberries)
(feeding him) I picked these just for you this morning.

Trixie (competing with her sister)
And I made a special treat for you.
(takes a plate of lasagna by the night table)
(feeds him)
I cooked all night for you.

Vincenzo goes back to kissing Bixie,

Then turns over to kiss Trixie.

Bixie, jealous, turns Vincenzo's face to kiss her, then Trixie turns his face to kiss her. Vincenzo enjoys every moment.

INT. DARK. BASEMENT (back to)

Vincenzo
(sits up on the chair, clears his throat)
It's a possibility.

Signore Damore
(reflects what Vincenzo said)
(to Antonio) Antonio... what do you think?

Antonio
(reflective mode)
(looks at his brothers)
What I think?

INT.DAY.TODINO PIZZERIA (what Antonio thinks)

A crowd of people has gathered around him, including Father Padrone and the organ player. Bixie, Trixie, Luigi, Maurice are amongst the customers. At the center is Antonio giving a speech.

A close up of Signore Damore with Angela. He has his arm around her, listening to Antonio's speech.

Antonio (to the crowd)
I say this...
The sooner I take over the business,
the sooner the community will prosper.

The crowd cheers. People raise their arms and cheer some more. Antonio looks around him, proudly. Asks the people to hold their cheers.

Antonio (con't)
And that is why, it is my father's request,
as well as Angela Todino's request
(Close up of Signore Damore and Angela Todino)
that I become...
the new owner of Todino Pizzeria.

The crowd is ecstatic, more cheers, more clapping. Joe the customer cheers as well as the garbage truckers.
Signore Damore and Angela kiss.

Father Padrone
(looks towards the heavens in glory)
Thank the Lord, thank the Lord.

Father Padrone kisses the organ player on the cheek.

Organ player (surprised but pleased)
(blushes) Oh Father!

Bixie and Trixie hug Antonio, jumping up and down. Vincenzo and Sergio shake their brother's hand. Luigi holds a slice of pizza in his hand, cheers. Maurice and other cooks also cheer.

INT. DARK. BASEMENT (back to)

Signore Damore

(waiting to hear what Antonio has to say)

Well?

Antonio

(gathers his thoughts)

It's a possibility.

Signore Damore

(looks at his sons suspiciously)

(not sure how he should react)

Very well then... But... how to do this?

Sergio

You ask her out on a date.

Signore Damore

(as if he heard blasphemy)

A date?

Sergio

Yes Dad, a date.

Signore Damore

(confused)

Been so long...

I don't know how to woo...

(hand movement to show gold watch and bracelet)

and I don't remember how to date...

Sergio

Just like the couples that come

to the restaurant.

Vincenzo and Antonio look at each other.

Signore Damore (looks at his sons)

(repeats) Just like the couples that
come to the restaurant?

(raises his index)

No disrespect to your mother eh!

(thinks to reflect on the subject)

INT.NIGHT. IN DINING ROOM ON RESTAURANT (what Signore Damore thinks)

Signore Damore is sitting at a table with Angela. A candle is burning between them. Romantic setting.

Angela looks intensively into his eyes. He looks intensively into her eyes.

Angela

Oh Damiano...

Signore Damore

Oh Angela, mia amore

Angela

you are the most... (rubs her nose on his)
handsome man I've ever met.

Signore Damore

(Takes her hand and kisses it)
Tell me more...

Angela

You are rich and powerful....

Signore Damore

Please, do not stop yourself, my darling...
Tell me all that you wish to tell me...

Angela

You are a very successful businessman...
The most successful...the most brilliant...
The most respected, the most distinguished...man, ever...

Signore Damore

Yes, my love.
I do agree.

Angela

I am a lucky woman to have you, Damiano.
...I will love you forever.

INT. DARK. BASEMENT (back to)

Signore Damore looks at his sons, they look back at each other.

Sergio

What do you think? Dad?

Signore Damore

(coming to his senses)
It's a possibility.
(looks at his sons, feels guilty for his thoughts)

INT.DAY. TODINO PIZZERIA

The front door blast opened and the 3 women (Angela's aunts) barge in. The 3 women are dressed

in pants suites with baseball caps (ready to take charge), standing with their hands on their hips.

A few customers are seated at the table.

View of the three women invading the place.

Anita (blows her whistle)
(walks to stand in the middle of the place)
Everyone pay attention!

Luigi and Maurice stops making pizza to focus on the women. The other cooks also pay attention. Bixie (stops chewing gum) and Trixie stops taking orders as they look at the women. Luigi approaches to have a closer look. He cuts himself a piece of pizza.

Carmen (walks towards the counter)
There's going to be changes around here...
And it's about time!

Paola
(walks towards the cash register)
And everyone will follow the rules.
(Looks around her)...everyone

Serious moment: Eye contact with Luigi. Eye contact with Maurice. Eye contact with Bixie and Trixie.

Anita (opens door to back kitchen – no one there)
Call it...a new administration.

Luigi and Anita make eye contact as she sees Luigi eating pizza. She stomps towards him to remove the pizza from his mouth.

Anita
Give me that!. (takes the pizza away from him.

Luigi
(like a child whose candy has been taken away)
But..but...

Anita
No buts...*capicci!*

Luigi (swallows hard)
Yes ma'am

Carmen (towards Bixie)
(puts her hand out, for his chewing gum)
Give me that!

Bixie

Do I have to?
(spits a huge piece of gum in her hand)

Carmen

(looks disgusted at the huge piece of gum)
How the hell...(did this piece fit in your mouth...)

Paola (to Maurice)

(hands on her hips)
And...Where's your hat?

Maurice (scared of her) rushes nervously to take his hat from his apron. Puts it crookedly on his head.

Paola (con't)

(she fixes his hat)...
That's better.

Anita

No favoritism...
and no eating on the job
(looks at Luigi)

Luigi looks away as if he is innocent.

Carmen

Opening time is 11am and closing time is 11pm.
...Gotta give this place some...
(turns around to look at the staff) class.

The staff all eye each other.

The customers are pleased.

Paola

(to the waitresses)
First thing to do is serve your customer something to drink.
(walks to a table and pours a customer a glass of soft drink)

The customer is pleased.

Anita

Orders are taken fast and precise.
If it's a pepperoni and double cheese... (angry face)
Better make it pepperoni and double cheese!

Other customers are pleased (yeah man, nodding)

View of the landscape at Todino Pizzeria as the three women have taken over.

INT.DAY. KITCHEN – Joe’s kitchen

Joe opens the back door of his kitchen to enter. He is holding two pizza boxes and a cake.

Joe (calls out)
Honey... I’m home.
I’ve got the pizza.

Wife (walks into the kitchen)
You got the pizza?
(looks at her watch...) Back so soon?

Joe
And guess what honey?
...the pizza’s hot!

Wife
(cant believe it) Hot???
Let me see.(excited!)
(Takes the pizza boxes and opens one of them)

Close up of pizza.

Wife (con’t)
Oh My God!!! It is hot!!!

Joe
And I got cake too!

Wife
Oh honey...(lovey eyes) Oh honey
The pizza’s hot...
(gets close to him...to kiss him)
...and you got cake...
all in the same day...

Wife approaches to kiss Joe.

Joe places the cake on the table next to the pizza boxes to hold his wife.

Joe (kisses her)
Mumbling...the pizza’s hot...(kissing, kissing)

Wife (kisses him)
Mumbling...you did it honey...
(kissing, kissing)

Joe and wife busy kissing in an embrace.

Wife (takes Joe by the hand)
Let’s go upstairs...honey...

Joe
Sweetheart...

Wife and Joe walk out of the kitchen.

Close up of pizza on the table...getting cold.

EXT.DAY. FRONT DOOR OF ANGELA'S HOUSE

Eliot Brown happily walks up the pathway towards the front door. He has a bouquet of flowers in his hands. Going up the steps, he stands in front of the door.

Through the reflection, he fixes his hair, and places a hand over his bow-tie.

A close up of him, he thinks he looks gorgeous.

He rings the doorbell and waits. Hits his heels together, humming to himself, enjoying the wait.

A close up of a bird looking down from the roof.

Follow the bird as it flies above Eliot Brown's head, circulating around him. Eliot is annoyed by the bird and swishes it away with his hand. But the bird is resistant.

Finally, the bird sits on Eliot's head and with its beak, pecks at his **toupée** (hair piece). Eliot swishes at the bird again...

The bird flies away with his toupee...and at the same time...Eliot loses his balance and falls over the railing.

He falls into a flower garden. He gets up (dizzy) with dirt and flowers over his face and head.

Looking up, he sees the bird flying away with his **toupée**.

He touches his head...feels his bald head. Embarrassed, he looks around to see if someone saw him...and runs away from the house...

Angela opens the front door...looks around, nobody there...shrugs her shoulders...and closes the door.

Pan to Signore Damore happily walking up the pathway towards the front door of Angela's house. He has a huge bouquet of flowers in his hands. He goes up the steps, and stands in front of the door. Through the reflection, he fixes his hair, and places a hand over his collar and tie.

A close up of him, he thinks he looks handsome.

He rings the doorbell and waits. Hits his heels together, humming to himself, enjoying the wait.

A close up of a bird looking down from the roof with the toupée in its beak.

Follow the bird as it flies above Signore Damore's head circulating around him. Signore Damore is annoyed by the bird and swishes it away with his hand. But the bird is resistant.

The bird drops the toupée on Signore Damore's head.

He sees his new reflection through the glass door. Horrified, he tries to swish the bird away and throws the toupee after the bird...however...

Signore Damore...loses his balance and falls over the railing on the other side of where Eliot Brown had fallen.

He falls into a flower garden. He gets up with dirt and flowers over his face and head.

Looking up, he sees the bird flying away, chirping...

Close up of the front door.

Angela opens the door. From Angela's view of outside, there is no one on her front steps.

Signore Damore sees Angela, but she doesn't see him. He jumps back into the flower bed to hide.

Angela wonders what's wrong with doorbell. Goes back inside the house, closes the door.

Signore Damore sees the coast is clear, gets up from his hiding place.

The bird comes back and this time...shits on his head.

Signore Damore

(curses in Italian) Damn bird!

Signore Damore sneaks away, hoping Angela didn't see him.

A moment later, Eliot Brown comes back to Angela's garden, looking for his toupée on his knees. Finds his toupee on the lawn, takes it and runs away.

INT.DAY. ANGELA'S LIVING ROOM

Bernadetta (Angela's mother) is with Angela. Both women walk through the living room.

Bernadetta

Well you cant stay cooped up in this house for the rest of your life. You need to go out there, have some activities, make friends...

Angela

(doesn't want to hear what her mother has to say)
I don't want to make friends.

Bernadetta

What's wrong with making friends?
You're an attractive woman,
its time you make something of yourself.

Angela

Ma...we've been through this before.

Bernadetta

But you haven't done anything about it.

Angela (discouraged)

I guess I'm not ready.

Bernadetta

From the looks of it, you'll never be ready.
Do you even know what you want from life?
You're as boring as....your father.
May I remind you that I'm a widow as well?

Angela

Fun life you have...you play cards on Tuesday
and bowling on Friday.

Bernadetta

What's wrong with that? (thinks it over)
Don't mock your mother...
the apple doesn't fall far from the tree.
You may end up just like me.

Angela makes a sign that she doesn't want to end up like her mother.

Bernadetta (takes her purse)

Now, come on ..(nudges at her daughter)

Angela

Do I really have to?

Bernadetta (stands in front of her)

You said you'd do this.
Can't back down now.

Bernadette goes to the front door to open it. Waits for Angela to follow her.
Angela follows against her will.

Angela

Remind me to get the doorbell fixed.

EXT.DAY.STREET - Series of snapshots of Paola driving the Quick Delivery Truck while Luigi delivers pizza

Snapshot: Paola is driving the Quick Delivery Truck. Luigi is sitting beside her. Paola stops the truck. Luigi take the pizza and brings it a house.
Rings the doorbell. Gives the pizza, gets back into the truck.

Snapshot :View of Luigi getting out of the truck, delivering pizza at another house.

Snapshot: View of Luigi getting out of the truck, delivering pizza at another house.

View of Paola indicating Luigi to hurry up. Luigi getting into the truck out of breath.

View of Paola pointing to the back of the truck where a pile of pizza deliveries needed to be completed. Luigi discouraged.

Snapshot: Luigi delivering pizza to another house.

Snapshot: Luigi delivering pizza to another house

Snapshot: Luigi delivering pizza to another house

Snapshot: Luigi delivering pizza to another house

Snapshot: Luigi delivering pizza to another house

EXT.DAY.OLD AGE RETIREMENT HOME

Snapshot: Paola is driving the Quick Delivery Truck. Stops in front of an old age home. Luigi takes the huge pile of pizza orders and walks towards the complex.

In the park area, elderly people are sitting on a bench. When they see Luigi with pizza boxes, they start running after him.

Pan to more people watching Luigi holding pizza boxes. They also start running after Luigi.

Luigi sees himself being followed and quickens his step. As he quickens his step, the elderly people, now a larger crowd, start running after him. Luigi begins running faster, knows he's being followed.

View of an old man in a wheelchair, a nurse is spoon-feeding him mashed potatoes.

Nurses (spoon to his mouth)

Come on, open wide.

Old man (pouting like a child)
(resisting) I'm not hungry.

As the old man sees the pizza boxes, he suddenly revives.

Old man
I want some of that! Wait for me.

He joins the crowd, wheeling the wheelchair while the nurse falls over with the mash potato bowl over her face.

As Luigi is running, he leaves the pizza boxes behind and runs towards the truck to save himself. He jumps in just on time. Paola drives away.

EXT. DAY. BACK ALLEY OF TODINO PIZZERIA

View of Paola driving into Todino Pizzeria backdoor to park the Quick Delivery Truck.

View of Luigi getting out the truck, so tired, so discouraged, he lies on the ground in front of the truck (in suicide mode). Paola looks at Luigi, crossing her arms, tapping her foot. Luigi doesn't want to move.

Close up of Paola blowing a whistle in Luigi's ear. Luigi gets up and runs inside the backdoor.

Meanwhile – somewhere in Quebec

EXT.DAY.FOREST SETTING - SUMMER CAMP FOR KIDS

Children 8-10 years old are playing games with a coach-scout. Children are screaming for their team to win the race. Everyone is involved in the activity.

At another corner of the summer camp...

A big banner announces an ice-cream eating contest. "Bienvenue Saint-Julienne" "Ice-cream eating contest"

A line up of boys and girls (all shapes and sizes), dressed in summer clothes. Summer camp coaches place buckets of ice-cream (doesn't matter flavor) in front of each kid.

Faces of children as they become excited at eating all that ice-cream.

Coach

This marks Saint-Julienne's official (shouts)
ice-cream eating contest of the summer!

Pan to the crowd cheering.

Coach (con't)

You boys and girls are very courage...but
I'm sure you're up for the challenge.

View of two boys in line, pushing/teasing each other (in a competitive mood).

Coach (con't)

The first one to finish eating all the buckets of ice-cream,
is the winner of Saint-Julienne's ice-cream eating contest!

(more cheers, more hoorahs)

On your mark, get set...GO!

The line of boys and girls indulge in eating the ice-cream. View of crowd watching. Back to the kids eating ice-cream...

At the same time...

INT.DAY.CABIN (AT SUMMER CAMP)

Inside a cabin at the summer camp, Jean-Guy and Geroge are sitting at a wooden table.

Close up of Jean-Guy Tremblay's face (he looks like a madman of some sort, 30years old, French Canadian (Quebecois). He's staring down at something but we don't know what.

Pan to George also staring down at something, we still don't know what.

In the background, the ice-cream eating contest is going on, cheers and hoorahs from crowd. We see the children indulging in ice-cream from the window behind them.

EXT.DAY.FOREST SETTING - SUMMER CAMP FOR KIDS

View of the kids gorging themselves with ice-cream.
More cheers from the crowd.

View of coach as he follows the contest. Walks around to supervise each kid.

Coach signals to bring more ice-cream buckets on table.

Kids are stuffing themselves.

INT.DAY.CABIN (AT SUMMER CAMP) – back to...

Jean-Guy Tremblay's face staring at something. Pan to George also staring at something on the table.

View of a dish of poutine (French fries, topped with cheese, topped with gravy) set on a wooden table.

Jean-Guy (*voice-over*)

This will revolutionize the world...

View of George nodding in appreciation, breaks into a big smile.

George (*voice over*)
Awesome!

View of the poutine again.

Jean-Guy (*voice-over*)
The poutine!...
The perfect dish.

Close up of Jean-Guy staring at his masterpiece, a grin on his face. He has a plan.

View of George looking at the plate of poutine.

EXT.DAY.FOREST SETTING - SUMMER CAMP FOR KIDS

One of the boys has finished all the buckets of ice-cream.

Coach (blows his whistle)
We have a winner....

Crowd cheers...

The boys and girls stop eating, some fall on their knees from the quantity of ice-cream they've eaten, not feeling well, holding their stomachs, chocolate on their faces and hair.

The winner, (boy) has ice-cream all over his face, hair, and clothes.

An assistant brings the coach a medallion.

Coach raises his hands in the air for crowd to stop cheering for a moment.

Coach
We have a winner! Yes we do!

The winner boy approaches the coach, holding his stomach as he is not feeling well.

Coach
Son, you make us proud!

The boy is really not feeling well. Wants to vomit but hold himself back.
We have a winner! Yes we do!

Coach
(places the medallion around the kids neck)
Saint-Julienne's winner... (cheers, hoorahs)

The boy finally vomits all over the coach. The coach is filled with vomit. The boy feels there is more vomit to come...

The boy vomits like a waterfall, all over the place, in the faces of other children, on the coaches faces, on other kids watching him.

The crowd backs away as the boy's vomit is thrown at random in the crowd.

INT.DAY.CABIN (AT SUMMER CAMP) – back to...

Jean-Guy

(lifts his poutine dish in front of his face)

It's time, George, its time.

George

(admiration) Awesome!

Meanwhile – somewhere in Texas

INT.DAY.AN OFFICE (TEXAN STYLE)

Boyd Dolby, (flamboyant, Texan personality, middle aged) dressed in cowboy hat and jacket with fringes, meticulously fixes his moustache with his hands.

He's thinking of something, laid back on his chair. The squeaking of the chair is heard as he swings himself back and forth.

View of two men sitting in front of him (bankers).

Awkward silent moment as Boyd Dolby inspects them, and they inspect him.

Behind his desk, a burger sign, with a chart that outlines the arrows up and down (monthly profits)

View of two men as they continue looking at Boyd.

Boyd Dolby finally sits up and moves closer to his desk

Boyd Dolby (Texan accent)

(greet) Gentlemen.

The two men look at each other.

Banker #1

Mr. Boyd Dolby. Our position is quite clear.

Boyd Dolby

You gentlemen have nothing to worry about.

Boyd Dolby offers the best burger (click of the mouth)
on this part of Texas.

Solid Angus butt you ever did see!

Banker #2

As your bankers, we need guarantees.

Boyd Dolby

I assure you men, franchise... the old American way of maximizing business prospects. You hear right...yes gentlemen, when I say it wont be long before we hit the boarder. (points to his chart)

Put Texas on the world map...

The men look at each other. (Should we believe this guy?)

Boyd Dolby

Yes, sirree...(tilt of head) caravan and all... been on the road before and...(click of mouth)... will do it again.

I say the best is yet to conqueror.

Banker #1

However...

Boyd Dolby

Been in the burger business when yous were toddlers. (puts up a picture of a burger caravan)

Now I tell you gentlemen, aint she a beauty.

Mighty fine looking horse by me...

Close up of picture of a caravan burger.

Men look at each other.

Boyd Dolby

We raise our own cattle, generations of cattle breeders. Texan beef grown...

After a moment, they've come to a decision.

Banker #1 #2

(shakes hands with Boyd)

Mr Boyd Dolby. You have our trust.

Boyd Dolby (pleased)

That's fine American patriotism.

Yes sirree...God Bless America!

Boyd sits back in his chair, rocking himself back and forth, the squeakiness of the chair is heard again. The bankers look at Boyd Dolby.

Meanwhile – somewhere in Vancouver

INT.DAY. WAREHOUSE

A sign indicates “Jasper Norris Warehouse.”

Pan to people’s feet walking through the warehouse (men in classy footwear, young and hip, and women in high heels fashion)

View of Jasper Norris walking in the front while his associates are walking behind him. The associates are visiting the warehouse as Jasper leads the visit.

Jasper Norris, 25+ young man, skinny, fancy hairstyle, dressed in a hip, business suit (black) with tight, fitted pants. His associates are dressed just like him.

The associates are equipped with high-tech IPADS and other gadgets to take notes.

They are walking through a high-tech, sophisticated warehouse, with shelves of what looks like shoe boxes neatly lined and stored. They continue walking through rows and rows of shoe boxes.

Jasper Norris

(while walking his associates through the warehouse...)

This is our newest facility, the **Jasper Norris Warehouse**, strategically situated in Vancouver Port for appropriate shipping arrivals.

Associate #1

(reading from his IPAD) When is the next shipment due?

Jasper (calls)
Margarite...?

Margarite (Asian)

(his assistant standing next to associates)

(enters information on her IPAD)

Next shipment arrives today at 4pm, as scheduled.

subsequently, another shipment is arriving tomorrow.

Jasper Norris

Margarite has been assisting me with the expansion of our distribution centre that has doubled in the last six months.

Port Metro Vancouver offers 28 deep-sea and domestic marine terminals that service five business sectors: automobiles, break-bulk, bulk, containers, and cruise.

We are in the...commodity business and we have no intentions of slowing down.

Associate #2 (from his IPAD)

Are the arrivals safe? Do you foresees an eventual shutdown from the Port of Vancouver for our suppliers and distribution.

Jasper Norris

(while walking with his associates)

Financially a self-sufficient corporation established by the Government of Canada 2008, pursuant to the Canada Marine Act, and accountable to the federal Minister of Transport, I assure you there are no eventual shutdown.

It is the principal authority for shipping and [port](#)-related land and sea use in the [Metro Vancouver](#) region. In 2010, it was the established as the largest port by tonnage in Canada and the fourth largest in North America.

Now I tell you...(stops walking and turns to look at them) business can only but flourish in these conditions.

Associate #3

Mr. Norris, can you tell us about capacity?

Jasper (calls)
Margarite...?

Margarite

Major initiatives have been in place since the CCIP.

Jasper

(Recalls) As yes...

Everyone stops in front of a huge transparent, electronic board. Jasper enters a code and the entire board lights up showing a map of Canada and the United States. Different major cities are highlighted in both countries.

Jasper (con't)

The Container Capacity Improvement Program, the CCIP, is the port's long-term strategy to meet anticipated growth in container transportation, which is expected to triple by the year 2030. And that is our goal.

Jasper enters another code and more cities light up.

The 3 associates nod in approval as they see the information on the huge board.

Jasper (con't)

The program consists of projects that both improve the efficiency of existing infrastructure and explore opportunities to build new infrastructure as demand rises. And our demand can only rise...

Jasper enters another code and slides (as in power point presentation) of different department emery. Marketing, Distribution, Product Design, and Suppliers appear.

Jasper (con't)

I've set a Marketing team that will take care of promotion in the main stream section.

A Distribution team that will utilize facilities to move our shipment better and faster.

A Product Design team for unique designs using avant-garde techniques and materials...

and a list of Suppliers to coordinate the enhancements

The 3 associates nod in approval, Margarite smiles.

Associate #1

What is the nature of your product, Mr Norris?

Jasper (calls)

Margarite....?

Margarite runs towards the closest row from where she is standing and comes back with a box.

Jasper

It is best I show you.

(opens the box and pulls out a sophisticated woman shoe)

Close up of the woman shoe as Jasper holds it up as a trophy.

Jasper (*voice over*)

...The one product that never fails.

The next 3 scenes of Todino Pizzeria are done in slow motion (with music)

EXT. DAY. BACKDOOR OF TODINO PIZZERIA – show motion

The supply delivery truck arrives, backs up towards the back alley of Todino Pizzeria. The truck driver greets Luigi as he always did every Wednesday.

Luigi is standing in the parking lot, pencil on one ear and chart in hand. He also greets the driver.

He further instructs the truck driver to back up a little more, next to the Quick Delivery Truck that belongs to Todino Pizzeria.

The driver is doing as Luigi is instructing him –all done in slow motion—

Luigi signals with his hands to stop. The driver stops.

In his usual manner, Luigi unloads the cases of pepperoni, cheeses, salami and meats. Takes his pencil and is busy calculating and counting the crates stacked in front of him.

Luigi places some of the crates inside the back door of the Quick Delivery Truck...

View of Anita as she rushes out of the back door --in slow motion—to shout at the driver . The truck driver shrugs his shoulders that he has no clue as to what Luigi does with the crates – he’s only the delivery guy.

Driver drives truck away...

Anita runs towards Luigi as she pulls his pencil from his ear and takes away the chart from his hands. Then she shouts at Luigi to take the crates **out** from the Quick Delivery Truck and bring the crates inside the pizzeria.

View of Luigi wishing he were invisible.

View of Anita as she recounts the crates.

Close up of corrections she made on the chart example; she crosses out 10 and rewrites 20.

View of Anita as she points to the crates again.

Luigi rushes to bring the crates of supplies inside the pizzeria, view of Anita as she instructs Luigi to hurry up.

2.

INT.DAY. TODINO PIZZERA – in slow motion

In front of the ovens, Carmen stands beside Maurice and the other cooks. She is watching how they make pizza.

Maurice takes dough and twirls it to make it round, but it turns out crooked.

View of the crooked pizza.

Carmen shakes her head (not round enough). Points to start over.

Maurice and the other cooks try to make round pizza, twirling the dough in the air.

Some dough lands on the floor,

Another on the counter,

Another on their feet.

Carmen is displeased.

Snapshot: Maurice takes another dough from the batch of dough and starts again.

Snapshot: Maurice takes another dough from the batch of dough and starts again.

Snapshot: Maurice takes another dough from the batch of dough and starts again.

Finally, Maurice makes a perfectly round pizza.

Carmen is pleased, nods.

Maurice is proud of himself.

Carmen shouts at him to put his hat on...

The other cooks, nervous, also put their hats on.

Carmen (better keep up the good habits – cause I'm watching you) makes signal with her fingers towards her eyes that she is watching them.

3.

INT. DAY. TODINO PIZZERIA –in slow motion

Paola follows Bixie as she takes an order from a customer. Views that the order is correctly written.

Walks with Bixie towards the kitchen and shows her where to place the order.

View of Paola as she follows Trixie preparing soft drinks for customers. Paola includes a little umbrella in the glass as a token of decoration.

Paola back with Bixie as she brings the order to the customer as soon as the cooks have prepared the order.

View of Paola as she makes a no-no-sign with her index to Trixie as she wants to touch the cash register. Paola points to herself, as only she is allowed near the cash. Paola cashes the customer's invoice and gives him change.

Bixie and Trixie stand together rolling their eyes as Paola is taking charge.

Paola claps her hands to get Bixie and Trixie on their feet to serve new customers that walked in.

End of slow motion series when....

Angela and Bernadetta walk in...

The entire place becomes quiet as all eyes are upon Angela. (a few seconds of silence)

Close up of Angela looking around. Awkward moment. Angela looks around her, not sure what to think.

Bixie and Trixie look at her, Luigi turns around to look at her, and Maurice verifies if his hat is on his head, while looking at her.

The 3aunts look at Angela.

Everyone is surprised and flabbergasted. Everyone stops what they are doing.

Angela (to her mother)

I can't do this...

Bernadetta (holds her daughter still)

Yes you can.

Suddenly, the place resumes (back to business) to where it had left off - and the world inside the pizzeria continues.

Pan to...a corner of the pizzeria...**Brutus Mackenzie** stands up with **Charlie** (the guy who prepared Maurice a drink at Bar LaRoulotte).

Close up of Brutus Mackenzie as he pinches his lips.

View of Brutus Mackenzie as he heads towards the front door of the pizzeria to get out, followed by Charlie.

View of Angela and Bernadetta standing in the middle of the place, observing the buzz around them.

EXT.DAY. ANGELA'S HOUSE – FRONT STEPS

Eliot Brown has regained confidence in himself, walks up the pathway to Angela's door. He has a box of chocolate in his hands.

Eliot Brown (rehearsing a speech)

Angela, I've made reservations at Chateau Frontenac...

No, no, (starts over) Angela, I'm in love with you...

No, no...too abrupt.

Eliot Brown looks at his reflection again, and pulls at his toupee to show that he glued it on really tight.

Momentarily looks above, coast is clear, no bird in sight.

Eliot Brown

Angela, please accept my dinner invitation...

Close up of a dog watching Eliot Brown from the corner of a house.

Eliot Brown (con't)

You are a beautiful woman...

(senses a presence looking at him)
(looks behind him)

Eye contact is the clue that sets the dog running towards Eliot Brown.

View of Eliot Brown as he lets out a scream of panic.

Eliot Brown

Aaaaaaaaaahhhhhhhhhh....

Falls over the railing in the flower bed again.

Close up of box of chocolate flying in the air....

Close up of dog running...

Close up of Eliot Brown seeing the dog run towards him.

View of Eliot Brown as he gets up as quickly as possible and start running for his life.

View of dog running....

View of Eliot Brown running down the street....

View of dog as he takes the box of chocolate and throttles away with it.

EXT.DAY.HIGHWAY - A burger caravan

A huge burger caravan is speeding on the highway.

At the wheel, Texan Boyd Dolby is driving....

Boyd Dolby (beeps)
Yeee haaaa!

Looks at the highway in front of him, is fascinated by all the small cars.

Tries to speed faster to pass the cars...

Boyd Dolby
You folks aint seen nothing yet...

View of caravan on highway...driving along....

EXT.DAY. ANGELA'S HOUSE – FRONT STEPS

Signore Damore has regained confidence in himself, walks up the pathway to Angela's door.
He has a box of chocolate in his hands.

Signore Damore (rehearsing a speech)

Angela, I've come to invite you my restaurant
No, no, (starts over) Angela, I'm a lonely man in search
of company.
No, no...too abrupt.

Signore Damore looks at his reflection again, and fixes his suite.

Signore Damore

This is a new suit...

Momentarily looks above, coast is clear, no bird in sight.

Signore Damore

Angela, mia amore...please accept my dinner invitation...
Yes, of course, I will sacrifice one (puts his finger up)
of my best lobster to satisfy your delicate palette...
of course...my treat *eh!*...

Close up of a dog watching Signore Damore from the corner of a house.

Signore Damore

Why should you live the rest of you life...
When you can be with Damiano Damore
(senses a presence looking at him)
(looks behind him)

Eye contact is the clue that sets the dog running towards Signore Damore.

View of Signore Damore as he lets out a panic scream.

Signore Damore

Aaaaaaaaaahhhhhhhhhh.....

Falls over the railing in the flower bed again.

Close up of box of chocolate flying in the air.....

Close up of dog running...

Close up of Signore Damore seeing the dog run towards him.

View of Signore Damore as he gets up as quickly as possible and start running for his life.

View of dog running....

View of Signore Damore running down the street....

View of dog as he takes the box of chocolate and throttles away with it.

Follow the dog as he goes into his doghouse and places the second box of chocolate with the first one.

Dog sits proudly in front of his doghouse. Such a thrill to be a dog!

INT.DAY.DARK.BASMENT

Signore Damore around the small table talking to his sons.

Vincenzo, Antonio, Sergio look at each other, wondering what the important announce is.

Signore Damore

I've decided....

Vincenzo looks as Antonio, Antonio looks at Sergio, Sergio looks at Vincenzo.
Back to Signore Damore.

Signore Damore

(hand movement accompanied by facial expression)

Women are too complicated.

Vincenzo looks as Antonio, Antonio looks at Sergio, Sergio looks at Vincenzo.
Back to Signore Damore.

EXT.DAY. HIGHWAY

In the middle of traffic, a street-cart is seen.

Closer view of Jean-Guy Tremblay pedaling a street-cart, painted in Quebec colors of blue and white with Fleurs de Lys symbols on his cart.

Jean-Guy Tremblay nods a few "hellos" at the cars passing by, beeping at him going too slow. He keeps his smile.

Behind him, his friend George is also peddling on his own, the same type of street cart, following Jean- Guy.

Jean-Guy keeps his cool, looking ridiculous, yet happily peddling in the middle of traffic.

Jean-Guy (smiling)

(holding up his hand) Hello...Hello

View of George also smiling and peddling.

EXT.NIGHT.BELLINI BAKERY

Close up of Bellini Bakery sign displayed in bright light.

Outside view of the bakery. The bakery has a few cakes displayed in the window as most were sold.

INT. NIGHT. BELLINI BAKERY –CLOSING TIME

The front door opens and Vincenzo, Antonio, and Sergio enter, sleek in their suits and sunglasses. They stand around, not moving, just observing.

The last of the customer finished buying bread at the counter says good-bye and leaves.

The two cashiers behind the counter are busy cleaning the bread baskets.

Cashier (to the 3 men)
We're closed

After a moment of observing the area, the three men decide to step forward with Vincenzo leading the way.

Cashier (follows them)
Hey Mister, I said we're closed

The faces of the two cashier as they stare at the three men walking by...

Close up of the three men as they keep their cool...walking straight towards the back kitchen.

Follow the men as they enter the kitchen.

INT. NIGHT. BAKERY KITCHEN –CLOSING TIME

A typical bakery kitchen with flour bags and shelves with different baking molds.

A staff of four are busy baking.

Pan to: the center of the kitchen, a huge wooden table.

Close up of cake being decorated then moving back to get the full view of the wedding cake.

A husband and wife team (dressed as bakers) are involved in decorating a huge wedding cake of four layers set on the table.

Close up of the baker wife as she sets individual pearls on the cake. Her hands work well.

Baker wife
(to a staff) Bring more pearls...
I'll place them right here to cover this area.
(to husband) This will be the best cake
Bellini Bakery ever made.

Baker husband

(acknowledges)

(They speak Italian to each other, marveling
at how beautiful the cake is turning out.
Words such as Bellissimo, quando est bello...)
(hand gestures to accommodate it's a masterpiece)

Vincenzo, Antonio and Sergio enter the baking area. They stop...look around.

Baker husband

(Takes a few steps back, examining the cake further)
(to a staff)

Put more flowers on the top like a crown.

The three men advance towards the table. They stop, remove their glasses.

The baker sees the men advancing towards him. He looks up

Baker husband

(proudly, to the three men)
Isn't she a beauty?

Close up of cake.

View of baker wife as she takes more pearls from the staff and places them delicately on the cake.

Baker husband (con't)

(Wipes his hands on the apron around his waste)
You gentlemen want to order a cake?
Bellini makes the best cakes.
All event cakes are make by myself
and my wife. The special touch.

Baker wife

(looks up from her work)
(such compliments from her husband)
Oh...

Vincenzo looks at Antonio. Antonio looks at Sergio. Sergio looks at Vincezo.

Baker husband

(recognizes them)
You men are from...
what's that place called...
the lobster restaurant.
(turns to his wife, happily)
They're Signore Damore's sons!

Baker wife (really busy, looks up a few seconds, nods, goes back to work.

Baker husband
(points at the cake)
The weddings' tomorrow.

The three men don't answer. Keep their cool.

Baker husband
(looks at his wife, shrugs his shoulders)
(back to the men)
Need something?

Vincenzo
Keep away from Todino.

Baker husband
(does not understand)
Keep away?
(shrugs his shoulders)
Who's bothering them?

Vincenzo
(serious) Let this be a warning.

Baker Wife
(Stops putting pearls, looks up)
(approaches her husband)
Todino?
What business do we have with Todino?

Close up of Vincenzo

View of Vincenzo as he lifts the table from one end...shaking the wedding cake.

Baker wife
Hey wait a minute!

Slow motion of the baker husband and his wife running towards Vincenzo to stop him from damaging the cake.

Slow motion of Antonio holding back the husband baker.

Slow motion of Sergio holding back the wife baker.

Slow motion of the beautiful huge cake flopping to the floor.

Slow motion of the baker husband's face horrified.

Slow motion of the baker wife screaming.

Slow motion stops- View of the cake flat, broken, crooked...

Vincenzo, Antonio and Sergio turn around to walk out the kitchen. Very cool.

The baker wife turns to her husband.

Baker wife (hands to her face)
What just happened!

Baker husband
(doesn't have an answer)
Who knows?

Staff gathers to look at the cake on the floor. Horrified.

Baker wife takes a cutting knife and runs after Vincenzo.

Baker husband
(grabs his wife)
No! No!

Baker wife
I'll kill him...As God is my witness...
I'll kill him!

Baker husband holds his wife while she is still screaming.

INT. NIGHT.BELLINI BAKERY

Vincenzo, Antonio and Sergio walk from the kitchen door into the bakery where they entered.

Baker wife is still screaming in the background.

The cashiers look at each other, horrified, then turn to look at the men as they walk out.

INT.NIGHT.SIGNORE DAMORE'S OFFICE

Close up of lobster aquarium on his desk.

View of Signore Damore in his office, looking through the window at Todino Pizzeria with his binocular.

Through his binocular, we see Todino Pizzeria across the street. We see the aunts taking charge, Bixie and Trixie closing up, as well as Luigi and Maurice with Bernadetta.

Suddenly, as the binocular is panning, we see the view stop to observe Bernadetta.

Signore Damore (zooms binoculars)
Not bad...Bellissima woman!
(Removes his binoculars)
(to the lobster)
Do you agree with me?

Close up of lobster.

Signore Damore (con't)
You're right...
Let's not lose sight of our objective.
Women...
(gesture of hand, and winching of face)
Make men lose their head.

Looks through his binocular again. Then removes binoculars and talks to the lobster

Signore Damore (con't)
(to the lobster)
If I buy Todino Pizzeria,
You get a new aquarium...guaranteed.

Close up of lobster.

INT.NIGHT.TODINO PIZZERIA /closing time – end of day

Closing time, the last customer just left and Bixie is locking the front door. Bernadetta is with the 3 aunts near the counter.

Follow Bixie as she joins Trixie, Luigi, Maurice as they join the aunts at the counter...

Anita
That's it for today.

Carmen (nudges her head at Bernadetta)
How is she doing...in there....

Bernadetta
(taking her defense)
It's difficult for my daughter to keep track.
All this is new to her. Give her a chance to adjust.

Paola
Well, let's find out.

Everyone follows Paola as she opens the door to Todino's office.

INT.NIGHT. TODINO'S OFFICE

Paola opens the office door.

View of Angela sitting behind a desk, in a small, crowded office. Piles of bills and paper are all over the place.

From Angela view, she suddenly looks up at the staff that has circulated her desk.

Close up of Angela, a discouraged look on her face. She has papers in her hands that she doesn't know what to do with it.

Anita

You alright sweetheart?

Angela (shakes her head)

(hands in the air, long fingernails)

(disgusted)

How could this stuff possibly be easy?

Carmen

What is it honey?

Angela

It's...it's all these numbers...

(Shows them a stack of bills to pay)

Who are these people anyways?

Paola

(goes behind the desk)

In this column, you have the suppliers

and in this column, you have salaries.

Bernadetta

(feels sorry for her daughter)

I know you're trying to help, but it's no use.

(looks up at everyone)

She's taken my decision to sell.

(hugs her daughter for support)

The staff looks at each other, then at Angela.

Angela

I'm not sure to live up to the part.

Bixie (crosses her arms)

That's easy for you to say.

What about us?

Trixie

If this place gets a new owner,
our jobs are in jeopardy.

Luigi (sadly)
I don't want to leave this place.
Cant you just...pay
(points to the stack of bills)
...them.

Maurice (sadly)
What's going to happen (looks at Luigi)
...to us? I got nowhere else to go.

Angela
(stands up)
Listen, I'm not your boss...at least I don't want to be..
And (takes her purse) for that matter...
will never be.
The sooner I sell this place, the better...

Walks away while staff turns to watch her leave.

Angela (con't)
(turns to the staff)
I'm sorry.

The aunts look at each other.

Luigi and Maurice look at each other.

A close up of Bernadetta.

EXT.DAY. AIRPORT RUNWAY

A plane lands. The runway in daylight.

The plane runs on the runway for a few seconds. We notice the plane is from Vancouver.

INT.DAY.AIRPORT

Jasper Norris and his people come through the gates of the airport.

Close up of Jasper Norris as he stops to look around. Turns to look at his staff.

View of Jasper Norris suddenly knowing exactly where he is going, leading the staff this way.

A sign indicates "Toronto or Montreal or any other city" depending where film be shot.

INT. DAY. LOBSTER FOR DINNER RESTAURANT

Signore Damore is in the dining room of his restaurant, near the **Bar** area, supervising the coming and goings of the waiters and the customers.

View of the lobster tank as customers choose the lobsters for their lunch. A waiter stands in front of the tank with pliers, takes the lobsters the customers chose and places the beasts on a huge platter.

Close up of lobsters going to his final destiny.

The customers sit at the table and nod to his girlfriends.

View of Signore Damore as he follows the waiter bringing the beasts to the back kitchen.

Signore Damore

(a look of bye-bye to the lobsters)

Bye-bye (waves at the lobsters)

Close up of lobsters.

View of the lobster tank again, but this time, pan a little higher to capture the scenery outside the window, more specifically, what is happening outside at Todino Pizzeria.

What we see a huge burger caravan passing by the pizzeria, riding along.

EXT.DAY. IN FRONT OF TODINO PIZZERIA

The burger caravan rides by.

Close up of Boyd Dolby driving his burger caravan, looks outside his caravan window to see where he is.

View of the caravan riding backwards to stop in parking lot of Todino Pizzeria.

INT. DAY. LOBSTER FOR DINNER RESTAURANT- back to

The burger caravan catches the attention of Signore Damore, as he turns his head to see the action through the front window. He walks towards the lobster tank to have a closer.

Signore Damore

(mumbles to himself)

What...the...?

(looks behind him to see if everyone is seeing what he is seeing)

View of the customers minding their own business, having lunch.

Signore Damore turns around again to see what is going across the street.

INT.DAY.TODINO PIZZERIA

At Todino Pizzeria, customers are eating pizza at the tables, others are standing at the counter, waiting for their order.

Bixie and Trixie are busy serving customers.

Luigi and Maurice are busy cooking.

Close up of Luigi making a pizza, (as if having a love affair) spreading pizza sauce, then sprinkling pepperoni, veggies, then top with cheese, almost having a love affair in the way he sprinkles the cheese.

The Carmen, Paola and Bernadetta are helping at the counter.

Anita (to Luigi)
Get a move on back there!

View of Luigi as his love affair is broken. Watches as the pizza is placed in the oven.

Pan view to Angela coming out of the office with a bunch of papers in her hands.

Angela
Can somebody tell me why
the cheese invoices are so high?

Close up of Luigi making a guilty face, then looks away.

View of front door opening.

Boyd Dolby enters in full swing, dressed in his usual Texan outfit, with a long leather coat, fringes at the sleeves, and his signature cowboy hat.

Boyd Dolby (confident smile on his smile)
How d'y all.
Mighty fine place you got (looks around)
...been looking for a hook up (looks at the walls)
...north of the boarder.

Carmen (approaches Boyd)
Can I help you, sir?

Boyd Dolby
Boyd Dolby's the name.
(shows the sign on his coat)
King of Texas, that is, burger style.
(winks at her)
Finest burger you ever did see.
Got my horse out there (points to his caravan)
My gear's in place... Move over folks cause I'm
(tilt of the head) settling down.

Carmen

Settling down?

Boyd Dolby

(makes a sign with an open hand)

...Expansion... Yes siree!

(hands on hips)

Bixie and Trixie look at each other. "What's going on?"

Maurice removes his hat in disbelief.

Bernadetta turns around to take a closer look at him.

Boyd Dolby

Looking for a missy by the name of

...Angel Tod...

Paola

You mean Angela Todino.

Meanwhile...

EXT.DAY. IN FRONT OF TODINO PIZZERIA

Jean-Guy and George finally arrive with their street carts and park behind the huge burger caravan in Todino's parking lot.

Close up of Jean-Guy as he looks up at the pizzeria. A look of accomplishment on his face.

INT.DAY.TODINO PIZZERIA – back to...

Boyd Dolby

(tilt of the face, thumbs in his hip pants)

That's what I said...Angel Tod.

Angela

(Approaches him in small steps)

I'm...Angela Todino.

Boyd Dolby

(removes his hat as a gentleman)

Pleased to meet you...missy Angel...

I hear you need someone to save your butt.

(looks at her behind)

If I say so myself, Angel's got quite a Tod!

(laughs at his own joke)

Angela

(thinks it's a compliment but not sure)

Angela looks at her mother.

Bernadetta shrugs her shoulders. Doesn't know who he is.

View of front door opening, Jean-Guy Tremblay (dressed in t-shirt and men shorts, running shoes, with wind-blown hair from peddling on the highway) enters in a fury of emotions, followed by his friend George.

Jean-Guy (to himself)

Made it! (yes!)

(turns to George, grabs his shoulders)

This is the place.

I feel it right...here! (points to his heart)

Anita (looks at him up and down)

Can I help you?

Jean-Guy

(holds his up as a greeting to all)

(in french) Bonjour

(nods) Bonjours.

Customers look at him, Angela looks at him. The 3 aunts look curiously at him.

Jean-Guy (con't)

(French accent)

I'm Jean-Guy Tremblay from Matane.

This is my partner George.

Carmen

What kind of pizza you want?

Jean-Guy

No, no, no pizza....

Poutine!(nods contentedly)

Carmen

Poutine! What the hell is that?

Jean-Guy

Yes...poutine!

(excited, over the top, walks around)

It is the best Que-bek dish!

I'm here to revolutionize the world with

my personal poutine creation.
(walks towards a customer eating pizza)
What I have to offer goes way...beyond pizza....

Anita

(before Jean-Guy goes too far)
Hold it, just a minute...

Jean-Guy

You see... the poutine is a culinary masterpiece
from Quebec.
Soon, very soon, it will become a national dish...
Thanks to my recipe....
Fresh potatoes...and...cheese...
(makes facial movement how delicious cheese is)
.....And of course...
(walks around again and looks at Bixie and Trixie)
My secret ingredient...gravy...
.... George? Show them!

George opens a package.

Close up of poutine in a dish.

Jean-

Guy takes the poutine dish and brings it towards the counter. Everyone moves towards the counter to look at the masterpiece.

Jean-Guy (con't)

That is why I come to buy the place...
To make it my own...
To put the "Poutine" on the map.
(takes a newspaper clipping)
Says right here – business for sale...

Angela (looks at her mother...)

Mother? You put the ad in the newspaper?

Bernadetta

(shrugs her shoulders)
(proud that she was able to help her daughter)
What's a mother for.

Boyd Dolby

Now just a cotton-pickin' minute...
Aint no Ras-putin will take over
a Texan Burger...no siree!

Just then, the front door opens again and Jasper Norris enters, followed by his staff. He enters as if a hurricane brought them in.

Right away, Jasper Norris walks towards the walls and on his IPAD, sophisticated equipment, studies a layout design. He enters information.

His staff moves to other corners of the place and also inspect a layout design, entering information on their IPAD.

Jasper Norris

(to Margarite) Shelves and lights in this section...

(moves Bernadetta to the side to pass)

The Marketing department on this side...

to oversee all promotions including social media.

(snaps his fingers)

Get me the interior designer team ASAP

(Margarite is taking notes)

(moves Angela to the side to pass)

Upgrade the implementation of the import/export
in this sector. Let me know when all is available.

(swiftly moved towards Angela)

Jasper Norris from Norris Enterprise

(shakes hands)

Angela

Angela Todino.

Jasper Norris

How soon will the location be available?

Angela

Well...the sooner the better. I suppose

Jasper Norris

(snaps his fingers and his staff bring out shoe boxes)

(the staff shows the shoe products to everyone)

Our products....

Women apparel.

High in demand.

(snaps his fingers)

Always in fashion.

Everyone marvels at the magnificent shoes being presented to them: the three aunts “oh wows”, the waitresses “Oh my” Bernadette “adorable ” even Luigi and Maurice.

Boyd Dolby shies away as a woman’s shoe is presented under his nose. Jean-Guy is game about the subject and wants to know what is going on, but Jasper Norris talks so fast and is so quick, Jean-Guy cannot place a word.

Jasper Norris (con't)

We open distribution warehouses to facilitate
the distribution of our products. From the West Coast
...to the East Coast.

(to Angela, direct)

My people will contact your people
to set up an agreement.

The front door opens and Signore Damore walks in.

Signore Damore

(gets everyone's attention)

Uno minuto...no one is going to do anything!

This is a pizzeria!

Has been in the neighborhood forever...

and it is my business to buy this business,
because I am Damiano Damore, restaurateur by profession,
passed on from generation to generation.

Boyd Dolby

(looks at him up and down)

Where in hell did you come from?

Signore Damore (proudly)

From across the street!

Boyd Dolby

(to Angela) Missy Angel Tod, my offer
stands to bring the best texan burger that
texan cattle could breed on this side
of the border... yes *siree!*

Jean-Guy

(To Angela) Never mind the burger.
Try this poutine, you'll love it, love it, I tell you.
It's the best...

(takes a fork and gives some poutine
to the customers to taste)

It is irresistible, a real winner, from Que-bek!

Jasper Norris

(to Angela) My people will be in touch with your people.

He walks out followed by his staff, one by one.

INT.NIGHT/DARK.BASEMENT

Signore Damore sitting at the small table in the restaurant's basement, with a lightbulb shining over his head. Vincenzo, Antonio, and Sergio are also sitting at the small table, waiting for their father to speak.

Signore Damore (looks at his sons)

The moment is serious.

Each one looks at each other.

Vincenzo

So what you're telling us is that we're up against a cowboy, a quebecois and a technician of some kind?

Signore Damore (facial expression)

Of some kind. *Eh!*

They look at each other.

Antonio (tapping his fingers on the table)

I say this, if we don't get them out of the way, then they'll get us out of the way.

Signore Damore

(a grave expression)

Times are harder than I thought.

But...we cannot make a move right now.

(brings his hands to his lips as if thinking)

Sergio

(shrugs his shoulder)

She knows you're interested.

(looks at everyone)

Why wait?

Signore Damore

(looks at this other sons)

Because we need to reconsider our position.

EXT.NIGHT.PARKING LOT OF TODINO PIZZERIA

In the empty parking lot, the burger caravan is parked. Behind the caravan, two street carts are also parked.

Jean-Guy Tremblay knocks on the door of the caravan while George is standing beside him.

Boyd Dolby (steps outside)

How'd fellows.

Jean-Guy (embarrassed)

(a little cold in his t-shirt) Nice night.

Boyd Dolby (looks up)
Fine, mighty stars.

Jean-Guy (holds up his finger to feel the wind)
Don't you think it's a little cold.

Boyd Dolby (a moment to reflect)
Say, would you fellows like to
sleep for the night?

Jean-Guy
Yeah, (looks at George) we would like that.

George
Yeah, wouldn't mind.

Boyd Dolby
Show you fellows some good Texan
hospitality.

INT.NIGHT.TODINIO PIZZERIA – Closing time

Anita (counting the cash)
Been more customers now than ever before.
(puts the money in a bag)

Angela comes out of the office to joins her aunts.

Carmen (to Angela)
You've been cooped up in that office,
you finally decided to come out?

Angela
I got a headache, with all those numbers.

Bixie and Trixie put up the chairs on the tables to mop the floor.

Bixie
Mrs. Todino, I don't want to influence your
decision, but please...
make sure we won't lose our jobs.

Angela
I can't guarantee that. I'm sorry.

Bixie (disappointment)
For all we know, we wont have a job
by next week.

Paola (to Luigi and Maurice)
Clean up the ovens! Now!

Luigi and Maurice get to the tasks, but hey want to listen in the conversation.

Anita
Angela, take your time.
There's no need to feel rushed
in making decision.

Angela
I know auntie. It's not that...
I want to get back to my life, the way things
were. I'm not made to have
responsibilities. Not like this...
(looks at her aunts)
You've been great...supporting me...
and you're doing such a great job.
But I can't have you running the place all the time.

Carmen (hugs Angela)
Honey, we're family,
and that's what families do.
They help each other.

Bixie and Trixie look at each other.

Luigi
(listening in, getting emotional, a tear or two)
Makes me what to call my mom.

Paola
(stands behind Luigi)
(claps her hands)
let's move it!... The ovens!

View of the back door suddenly opening with a bang.

Brutus Mckenzie enters, looking rough, tough, and mean, accompanied by **Charlie**, just as rough and tough and mean.

Everyone is scared. Pan on faces as they step back. The three aunts, Luigi, Maurice, Bixie, Trixie and Angela

Brutus
Nobody move.

Carmen
(grabs Angela to hide behind counter)
(whispers) Shush!

Close up of Maurice hiding.

Brutus (points at Maurice)

You!

(throws a knife at Maurice)

...don't move!

Close up of the knife that misses Maurice's head by a millimeter as it thrust into the board behind Maurice. Maurice swallows hard.

Maurice hides behind Luigi. Luigi is too scared to move.

Everyone panics and take cover. Angela, Bixie and Trixie hold each other behind the counter.

Paola (boldly)

You don't barge into our restaurant
and throw knives like that!

Brutus

(how dare you speak to me like that)

Oh really!

Walks towards Maurice and grabs him by the collar, holding him up.

Luigi

Please don't hurt him.... He's small.

Brutus

(while holding Maurice)

Tell your friends who I am.

Maurice (fighting for his life)

Brutus McKenzie, (Brutus shakes him)...

owner of Club/Bar La Roulotte,

incarcerated for theft and evasion.

Completed his full term two years ago.

Brutus

(to Maurice) thank you Barbie doll,

(to everyone)

Saves me the trouble

of introducing myself.

Throws Maurice onto the wall. Maurice falls on the floor. He's scared.

Charlies takes the knife off the wall and throw it back at Brutus who catches it with one hand.

View of Luigi as he doesn't want to die.

Luigi
God help us!

Brutus
(walks slowly towards Angela)
(Their face are almost touching noses)
Your employee owes me money.

Close up of Angela as she looks towards Maurice.

Close up of Maurice as he gathers his thoughts.

Angela (courageously)
Money? For what?

Brutus
(looks at Maurice, then back at Angela)
Gambling.

Maurice (defending himself)
That's not true. He tricked me! He tricked me!

Angela exchanges glances with Maurice. Maurice exchanges glances with Luigi.
Bixie and Trixie exchange glances with aunts.

Brutus
Owes me enough to take over this business...
If the debt is not paid.

Angela (close up)
The business?

Maurice
Don't listen to him!

Brutus (to Maurice)
Shut the fuck up!
(throws the knife again)
(misses Maurice by a millimeter again)

Close up of Maurice and Luigi as the knife went through the both of them.
Luigi is holding his breath from screaming.

Boyd Dolby
(stands behind Brutus with a pistol at the back of his head)
I reckon you never messed business
with a Texan before.
I suggest you stop being a smart-ass and

find your way out the door, this very minute.
There are ladies in this establishment and its seems to me
aint no place for bad manners.

(tilts his head)

And don't let it cross your mind of taking
money from the register either...

yes... *siree!*

Close up Anita as she tightly holds the money bag.

Brutus lifts his arms, then Charlie lifts his arms. Boyd Dolby escorts Brutus and Charlie towards the back door.

Jean-Guy and George hide behind Boyd Dolby for protection, witnessing that Brutus and Charlies leave the premises.

Close up of Brutus as he turns around to lock eyes with Boyd Dolby.

Brutus (to Angela as a warning)

I always get my money back...
in whatever form.

Brutus and Charlie leave. Jean-Guy closes the door.

Jean-Guy

(excited from the action)

We don't sees these things in Matane.

This is like a cowboy movie!

I'm moving here, a lot more action.

Right George? (George agrees)

Everyone has a panic face: Angela, Bixie, Trixie, Luigi and aunts and of course, Maurice.

View of Angela fainting. Everyone rushes to her.

INT.NIGHT.ANGELA'S HOUSE – taking a bath

Angela is in the bath tube covered with soapsuds. Bernadetta walks in with towels.

Bernadetta

(sets the towels down)

It's too dangerous to go back
with that... Mr Roulotte.

Sell the business as soon as possible!

And what is Maurice doing
with gambling debts anyway?

Angela

He says he was tricked.

Bernadetta

(washes her daughter's back)

And you believe him?

I'd fire him before he picks into the cash register. That's how these things begin.

Angela (close up)

I don't know what to believe...

Bernadetta

Well, you can sell the business to the Texan, or to... what's his name...

Angela

Jean-Guy?

Bernadetta

Yeah, Jean-Guy.

Or have the place converted to a shoe warehouse...

Then again... there's Signore Damore.

That's not a bad choice either.

Angela (close up)

(Not sure what to think)

(She emerges herself completely under water)

EXT.DAY. ON A CITY STREET – Sergio sees Angela on the street

Angela is driving on the street when suddenly she gets a flat. She parks the car on the curb and gets out to notice the flat tire. She is upset and doesn't know how to deal with the situation.

Sergio drives by and notices Angela standing by her car, looking at the flat tire. He stops.

Sergio (greets)

Mrs Todino.

Angela (greets)

Sergio. (quick to tell him) I got a flat tire.

Sergio

I'll call a towing.

Angela appreciates his help and gets into the car with him. He drives away.

EXT.DAY.CAFE TERRASSE – Sergio and Angela having coffee

Angela and Sergio are sitting outside café, looking at each other.

Sergio

Can I ask you a personal question?

Angela (shy)

Yes, of course.

Sergio

Why sell a business your husband worked so hard to build?

Angela (embarrassed)

I've never run a business before.

Sergio

You can hire people to help you.
Your aunts are doing a great job.
Or...
You can learn to run it yourself.

Angela

Me? Learn?

No...(refusing)

It'll be like learning a new language.

Sergio

Precisely. (smiles)

Angela (smiles back)

Not sure.

Sergio

If you sell, you'll live off
your money for what...

A few years?

And then what?

What happens once your money is gone?

Angela (begins to understand)

(looks at him intensively)

Sergio

On the other hand...if you keep your business,
You'll have money coming in all the time.

Think of it...

You'll have your own independence.

Angela (reflects)

Why are you doing this?

Sergio

I think you deserve to be your own woman,
Nothing compares to having freedom.

Angela

No...I'll sell the business.

Sergio (gets a call)

(answers the phone) Thank-you.
Your car is ready.

INT.DAY.FATHER PADRONE'S OFFICE – Luigi and Maurice go see Father Padrone

Luigi and Maurice are sitting in Father Padrone's office. The priest looks at both of them.

Father Padrone

Well my sons, what is so urgent that you
call upon my services.

Maurice (looks at Luigi then at priest)

Father Padrone, I killed my boss...

Mrs. Todino

Father Padrone (to Maurice)

(unbelievable)

You too?

Luigi

I told Maurice he should come to you.

Father Padrone

(concerned)

Is she dead?

Maurice

I almost killed her. Mrs Todino.

Father Padrone (rolls his eyes)

(grateful) Thank the Lord.

(to Maurice) Tell me what happened.

Maurice

Brutus McKenzie says I owe him money from
a gambling debt...It started like this...

INT.NIGHT.BACKROOM OF CLUB/BAR LA ROULOTTE –flashback

The place is badly lit, smoky, a few tables have card games going on. View of men playing cards, a few girls bring beers to customers.

Maurice takes his place at one of the card-gambling tables. Two men are already at the table and welcome him to sit with them. view of Man #1 patting him on the back, view of Man #2 shaking his hand.

Maurice (voice over)

*The place was filled with regular players...
Played with them before.
I won money and lost money.*

View of Brutus McKenzie eyeing everyone around him with a suspicious look.

Maurice (voice over)

*La Roulotte belonged to Brutus McKenzie,
bought it two years ago from money
he received for taking the blame on a
fraud case that was pinned on him...
He knew what he was doing.
Rumor had it that he should have been accused
for murder, which would have meant life imprisonment.
Nevertheless, taking the blame for fraud meant
he had balls, and everyone in the gang
owed him....
That's how he built power.*

View of Brutus McKenzie dealing cards and keeping track of the cards already set on the table.

Maurice (voice over)

*But Brutus has a sharp mind, exercised it while
in the can, and he remembers even the most
insignificant detail imaginable.
That's how he built strength.
With it, he also developed an unforgiving heart,
which made him ruthless in the way he
conducted his business affairs...
He never liked winners at the table.
According to him, everyone should loose,
including their shirt. Sort of a personal revenge
for taking the blame.*

View of Brutus McKenzie ordering a drink to Charlie (for Maurice).

Charlie nods, prepares a drink, puts something in the drink.
View of Maurice who sees Charlie putting a substance in his drink

Maurice (voice over)
*Brutus is addicted to money. Made it his rule.
Made sure you lost your shirt.*

View of Charlie bringing the drink to Maurice.
Close up of the drink.

View of Brutus as he signs to man #1. Man#1 takes a pistol and aims it at Maurice's temple.

View of Brutus waiting for Maurice to gulp down the drink. Maurice drinks it against his will, but has no choice as he is at gunpoint.

Everyone looks at everyone.
Brutus deals cards to Maurice while staring at him. Maurice is drinking from the glass.

Close up of Maurice blinking a few times, troubling seeing, sweat on his temple. Wipes the sweat with his hand and rubs his eyes to see better.

INT.DAY.FATHER PADRONE'S OFFICE – back to

Father Padrone
(listened intently) Are you sure?

Maurice
Yes father.

Father Padrone
However...you shouldn't have been there
in the first place.

Maurice (you're missing the point)
I wanted to make extra money to buy a car.

Father Padrone
(finds forgiveness) Everyone wants to be right
in their own ways....

Luigi
Father, you see, Brutus has high surveillance tapes.
If i could get my hands on those tapes, it would prove
Maurice innocent.

Father Padrone)
(sighs) I suppose we're all sinners.
God Forgive us! (looks at the ceiling)

Luigi

I need your permission...

Father Padrone (looking at the two men)

(nods extensively)

(gives in) I suppose God gave you the talent
to take what doesn't belong to you...

(sighs) might as well put it to good use.

Maurice and Luigi (stand up)

(shaking the priest's hand)

Thank you so much father, so much.

Father Padrone

(doesn't want to shake hands)

Leave before I curse you with eternal damnation!

Maurice and Luigi precipitate themselves towards the door to run out.

As the door closes, Father Padrone quickly goes behind his desk. He picks up the phone to dial.

INT.DAY.RECEPTION HALL –Mayor's speech

The Mayor is on a podium finishing a speech. A banner indicates "City Hall."

Mayor

With the city's new development, we will
achieve our objectives in the coming year.

Thank you for your support.

Around of applause. The Mayor steps down from the podium and walks amongst the crowd of supporters, shaking hands. The reception is filled with people.

Signore Damore is having cocktails amongst the crowd of supporters whom come to witness the mayor's speech. While engaged in small talk, Signore Damore's phone rings. He answers it.

Signore Damore (answers phone)

Father Padrone.

Signore Damore walks into the lobby of the reception hall to speak privately. He listens carefully.

Signore Damore (his face tightens)

...Brutus...(closes his phone in a hurry)

Close up of his tightened face..

EXT.DAY.IN FRONT OF ANGELA'S HOUSE

Eliot Brown stops his car in front of Angela's house. He peers out the window.

Pan to a couple of kids playing baseball from the park across the street.

We see the front of Angela's house.

Eliot Brown gets out of the car and quickly heads for the doorsteps. He rings the doorbell and without hesitation, runs back to his car for protection.

View of kids playing baseball, running after a homerun. Kids are screaming and having fun.

View of Angel opening the door, peering outside, see no one at her steps.

From Angela's point of view as she notices a car parked in the front of her house.

Eliot Brown

(smiling, shouts from his car)

(waves to her)

Angela...Over here! (waves to her)

Angela (shouts back)

(is not sure) Eliot?

What are you doing there?

Eliot Brown (yells back)

Would you like to go out for diner?

(pleading) With me?

Angela (yells back)

What?

Eliot Brown (yells back)

Would you like to go out for diner
with me?

Angela (yells back)

I cant hear you...

At this point, Eliot Brown receives a baseball ball on his head. The ball knocks him out. Angela, having gotten no response from Eliot Brown, closes her door.

The kids run towards the car to see where the ball went.

View from inside the car, we see the kids peering inside the car window where Eliot Brown is now unconscious. They take the ball from the car and run away as delinquents.

Eliot Brown slowly comes to his senses.

Series of snapshots

INT. DAY.TODINO PIZZERIA – the offers

The pizzeria has its usual customers eating pizza at the tables with Bixie and Trixie serving the customers. Luigi, Maurice and other cooks are at the ovens. The 3 aunts are also busy making sure everything is running smoothly.

Angela is standing at the counter at Todino Pizzeria. Boyd Dolby walks up to her, standing on the other side of the counter.

Close up of Boyd Dolby. He hands her a folder.

Boyd Dolby

(removes his cowboy hat)

Miss Angel Tod. (greet her)

Angela

(greet) Mr. Boyd Dolby.

Boyd Dolby

See here, Miss Tod,
I have only one word. This here is my
proposition. Buy over your fine place,
got plans of my own.
My offer stands as it is, backup
by bankers of the US of A. Yes seriee...!

Angela takes the file that contains the proposition.

Angela

I will look at it Mr. Dolby.

Boyd Dolby

Don't be shy Miss Angel Todd.
I'll be staying in my caravan till I get
(tilt of the head) ...my answer.
You have yourself a nice day.
(winks, puts back his hat)

Next snapshot

Jean-Guy Tremblay with George are at the counter.

Jean-Guy

Bonjour Madame.

Angela

Jean-Guy, George

Jean-Guy

I know you want to do the best thing
for your business, so I propose my offer.

George gives Angela a file that contains the offer.

Angela

Thank you Jean-Guy.

Jean-Guy

Poutine is the next wonder of the world.
In case you didn't know that.
(George nods)

Angela

Yes, you've told me.

Jean-Guy

It's made with cheese, just like the cheese
you put on pizza.

Angela

I'll keep it mind.

Next snapshot

Jasper Norris is standing facing Angela. Both of them look at each other. Close up of both of them looking at each other.

Jasper Norris

(snaps his fingers) Margarite

From behind Jasper Norris, Maragrite appears. She hands him a file. Jasper Norris takes the file and gives it to Angela.

Jasper Norris

My people will call your people.

Close up of Angela as she looks at him looking at her.

Next snapshot

Signore Damore stands at the counter, dressed in his elegant suit amongst people in shorts and t-shirts eating pizza. He exchanges awkward glances with various customers who are looking at him suspiciously. He fixes the flower on the lapel of his jacket.

Close up of Angela as she stands on the other side of the counter.

Signore Damore

Miss Angela Todino, it gives me
great pleasure to stand before you.

Angela

Signore Damore

Signore Damore

Please, I have come to make a special offer
on your business.

Me, Damiano Damore... (looks around
at who would be interested to hear what he has to say)
will be honored to be the next owner
of Todino Pizzeria.

(lifts his index finger to show gold watch and bracelet)

Eliot Brown appears out of nowhere. His head is bandaged and has a black eye from the baseball ball he received on the head. His bow tie is crooked. He deposits his briefcase on the counter in front of Angela and opens it.

Angela

Eliot! Why am I not surprised.

Eliot Brown

Miss Angela (grins)

Signore Damore

Please, I have asked the accountant to draw
an offer. A serious one *eh!*

Not a, how do we say...Fly by night?

No, no, not Damiano Damore.

Eliot Brown

(hands Angela the file that contains the offer)

As I represent my client,
it's all in here, Miss Angela.

Angela

Thank you Eliot, Signore Damore.
I will review the offer and give you my answer.

Signore Damore

Very well then.

(he makes a few steps than comes back)

I will be across the street.

Angela (looks at him)

I know where to find you.

Signore Damore

Generous offer.

Look into it.

Of course, *Eh!*

Eliot Brown

(looks behind him as Signore Damore has stepped aside)

Angela, you think... we...could...

Angela

Yes Eliot?

Just as Eliot Brown was in the moment to ask Angela to have dinner with him, a swarm of children begin a food fight behind him. A piece of pizza hit Eliot Brown at the back of his head. He felt something gooey stick on his neck.

As he turns around, the kids are having a food fight and a kid accidentally throws a piece of pizza in Eliot's face.

Anita quickly intervenes to make the kids stop having a food fight.

Anita

Now you cut that out!

Yes, you. I'll make you eat every morsel
on your plate!

View of the kids calming down.

Close up of Anita, big and powerful, as strong as an ox, overpowering them. The kids behave.

Anita (looks around at the kids)

That's better.

Back to Angela and Eliot.

Angela

Yes Eliot?

Eliot Brown

(taking the pizza off his face)

I'll ask another time.

Angela watches Eliot Brown as he walks away with his briefcase under his arm.

INT.NIGHT/DARK.BACK DOOR OF TODINO PIZZERIA

From the backdoor window inside the kitchen of Todino Pizzeria, we see a pair of eyes looking through the window trying to see if someone is inside the pizzeria. It's dark, late at night, the lights are closed which means the pizzeria is closed.

At some point, the pair of eyes move further away from the back door till we recognize Brutus Mackenzie.

Suddenly, another pair of eyes look inside, trying to see if someone is there. As the pair of eyes moves further away, we recognize Charlie.

INT.NIGHT.ANGELA'S BEDROOM – looking at the offer files

Angela is sitting on the bed sipping a cup of coffee. On the bed, she looks at the files from each of the contenders. She rolls her eyes, undecided. Throws a pillow over her head.

Bernadetta walks in the bedroom, sees her daughter on the bed and joins her.

Close up of offer files

Bernadetta

You have all these offers
to choose from.
What are you waiting for?

Angela (confused)

I'm not sure Ma.

Bernadetta

What's there to think about?
Signore Damore seems like a charming man.
Take his offer. Simplify your life.

Angela

(gets up, paces around, confused)
It's not that simple.
I think I'll take Boyd's offer.

Bernadetta

Are you sure you want to go in this direction?

Close up of Angela, thinking.

EXT.NIGHT.BACK ALLEY OF TODINO PIZZERIA –back to

In the back alley of Todino Pizzeria, Brutus Mackenzie and Charlie walk away from the back door of Todino Pizzeria, and each one hops on their motorcycle. They make loud noise when starting their motorcycle and drive away.

They dash through the parking lot where Boyd Dolby sticks his head out of his caravan. Jean-Guy and George also stick their head out.

Close up of Boyd Dolby watching Brutus and Charlie ride away on their.

View of Brutus and Charlie riding in the night.

INT.NIGHT/DARK.BASEMENT

Dark, the sound of a lightbulb being screwed on. Squeak, squeak, squeak.
Suddenly, there is light.

We see Signore Damore standing on a chair screwing the light bulb. He is in the basement. He then sits in his chair, at the small table. His three sons look at each other.

Signore Damore fixing his suit, meticulously removing every speck of dust that may have landed on his suit.

Signore Damore

(taking his seat, places his hand together)

Signore Damore looks at Vincenzo, Vincenzo looks at Antonio, Antonio looks at Sergio, Sergio looks at Signore Damore.

Signore Damore

We must eliminate the competition.

EXT.NIGHT. TODINO'S PARKING LOT –where caravan is parked

Vincenzo, Antonio and Sergio walk towards the caravan. They inspect the tires. Vincenzo bangs on the side of the caravan. Makes loud noises

Vincenzo (shouts)

Anybody home?

INT. NIGHT. CARAVAN

The banging awakes Boyd Dolby. He looks out the small window and sees the 3 men walking around his caravan. He quickly puts his gun in his pants.

Jean-Guy sleeps like a baby. The banging continues, but Jean-Guy turns the other way.

Jean-Guy (dreaming)

(puts covers over his head)

I don't want to go to school.

The banging continues and then Jean-Guy and George wake up with a start.

EXT.NIGHT TODINO PARKING LOT – where caravan is parked.

Boyd Dolby opens the door and steps out. A suspicious look in his eye. Vincenzo, Antonio and Sergio are waiting for him.

Vincenzo (referring to the caravan)

Night piece of equipment.

I wonder how much it would cost to get it fixed.

Boyd Dolby

(doesn't trust them)

I believe you fellows aint
here to discuss my bronco.

Jean-Guy and George come out of the caravan. They stand behind Boyd.

View of Antonio walking around Jean-Guy's street cart, parked behind the caravan.

Antonio

This piece of metal belongs to you?

Jean-Guy (proudly)

It's mine. For poutine...you know...

Antonio

(opens the cart, takes out a container of gravy)
What's this?

Jean-Guy

Gravy... for the poutine.

Antonio pours the container on the ground. The gravy makes a mess.

Jean-Guy

Was gravy.

Jean- Guy and George suddenly stand behind Boyd for protection.

Boyd Dolby

What kind of trouble are you looking for?

Boyd Dolby lifts his coat to show the gun in his pants.

Antonio also lifts his jacket to show the gun.

Vincenzo

Trouble? I'm sorry you feel this way.

We're not here to cause trouble.

Quite the contrary,

We've come to inform you ...if you
know what's good for you.

Boyd Dolby

And what may that be?

Everyone looks at each other.

Vincenzo

The business is taken.

I suggest you continue on your way

and find yourself...another commodity.

Boyd Dolby

Last time I looked, it aint sold yet.

Jean-Guy

(looking towards Boyd for approval)
She didn't make up her mind.

Boyd Dolby

You boys from across the street...the fancy place?

Vincenzo

As you want to call it.

Everyone looks at each other.

INT.DAY.LOBSTER FOR DINER RESTAURANT – Bernadetta and Signore Damore
Bernadetta enters Signore Damore's restaurant and stops at the door, looking around.

Signore Damore comes to greet her.

Signore Damore

Signora Bernadetta. Such a pleasure.
I was expecting you.
Please, please come into my restaurant.

Bernadetta

Signore Damore.

He walks her towards a table and he gallantly offers her a seat. He tells the waiter to bring two espresso coffee.

Signore Damore

Now, what is troubling such a lovely
eyes? (Zut, zut.)
Perhaps I can be of help

Bernadetta (blushing)

For my daughter...
What is a poor mother supposed to do?

Signore Damore

I understand completely.
Children...I have three sons of my own
(hand movement)... to raise them,
Dio Mio! (looks above)
Allow me to take the burden from your

daughter. Running a business...
(hand movement to show gold bracelet and watch)
...is not for a woman.

Signore Damore looks into Bernadette's eyes. She looks into his eyes as well.

Bernadetta (blushing)
Signore Damore.

Signore Damore
Please, call me Damiano.
Women...women are flowers
that must be looked after.

Bernadetta
(blushes) Oh, Signore Damore

Signore Damore
Women are delicate...beautiful creatures.
What would this world be...
without women.

Bernadetta and Signore Damore continue looking into each other's eyes.

Signore Damore (con't)
(takes her hand and places a kiss)
Tell your daughter I will take care of everything.

Bernadetta (goo-goo eyes)
(repeats) Everything...

Signore Damore
Everything...

INT.DAY. HOTEL CORRIDOR – Vincenzo, Antonio and Sergio visit Jasper Norris

Vincenzo, Antonio and Sergio walk down the corridor of a hotel looking for a room number. Finally, they stop in front of a room and knock.

Jasper Norris's assistant opens the door, looks curiously at the three men. Vincenzo, Antonio and Sergio enter without being asked to come in.

INT.DAY.CLASSY HOTEL ROOM

Jasper Norris is sitting on a luxurious couch with a computer. A staff brings him two shoe boxes, and pull out two pairs of women shoes. Jasper Norris is conducting business, never losing a beat.

Jasper Norris (inspects the shoes)
(looks at the shoes in approval)
Add them to our collection.

Vincenzo, Antonio and Serge appear in front of Jasper Norris.

Vincenzo (to his brothers)
Must be the technician.

Jasper Norris
Margarite?
Next course of action?

Margarite
Appointment with Paradox Shoes next week.

Jasper Norris
(looks up at the 3 men)
(stands and shakes their hands)
Jasper Norris from Norris Enterprise.
Which line of product are your interests?

The three men look around at the group of associates. They seem lost.

Sergio (takes the lead)
We're in the gourmet industry.

View of the staff, associates and Margarite stand still.

Jasper Norris
(looks at Sergio up and down)
I see... We cater to retailers. Our interest remains in the
warehousing industry, to service our clients
better. I don't see how we can agree to a compromise.

Sergio (looks around)
We're business consultants sent by Moonson
Corporation.

Vincenzo and Antonio are more confused, trying to follow their brother.

Sergio (con't)
Twenty thousand square feet, five floors,
new facilities.
That's what you need Mr Norris.
A bigger location.
I suggest you don't let your retailers wait.
You want to impress them, by being the

...biggest.

Eastern Coastline Warehouses have
been on the market since yesterday.

Sergio winks at Margarite as he finds her attractive.

Vincenzo and Antonio look at each other. What is their brother talking about??

Jasper Norris

Margarite? New vicinity zonation...

Margarite

(looks through a sophisticated equipment)

Eastern Coastline Warehousing...new location available.

The owner is Moonson Corporation.

Sergio

It's an excellent emplacement for receiving

European shipment, Mr Norris.

You want to diversify your...

(looks at the shoes he already has)

... product line.

Jasper Norris, snaps his fingers, everyone looks into their computers, opening briefcases and setting up new action plans, talking on the phone.

Jasper Norris

(looks at Sergio with interest)

Why Eastern Coastline Warehouses?

Sergio

They are better equipped since Moonson Corporation
changed their terms.

You will find their conditions very accommodating
as they receive liners from major European ports.

The staff looks at each other.

Vincenzo and Antonio look admiringly at their young brother, nodding in agreement. Jasper
Norris looks over at Vincenzo and Antonio.

Vincenzo

(playing the game)

(clearing his throat)

I agree with...what he said.

Sergio

Moonson Corporation has a number of warehouses
suited to service your key markets and help you
attain your objectives quicker and faster.

Jasper Norris

Well.. It is with people like you that provide
Jasper Norris Enterprise with renewed insight.

Sergio and Margarite exchange glances.

EXT. DAY.PARKING LOT OF TODINO PIZZERIA – Angela and Boyd Dolby

Angela walks in the parking lot towards the caravan. Boyd Dolby has the motor on and is driving out of the parking lot.

Angela runs towards him.

View of Boyd Dolby as he sees Angela in the parking lot. He opens the door for her to jump in.

Boyd Dolby (greet's her)

Miss Angel.

Angela

Boyd, where are you off to?

Boyd Dolby

I reckoned I have to move my bronco.

Can't stay immobile in your parking lot for good.

(invitation) Hop in.

Angel takes a seat in his caravan.

View of Boyd Dolby driving the caravan out of the parking lot.

Angela (looks around)

Where's Jean-Guy?

Close up of Boyd Dolby looking at her.

EXT.DAY.PARK AREA IN THE CITY

In a park area in the city, Jean-Guy's street cart is parked near a pick-nic space. Jean-Guy and George are serving poutines to people walking in the park.

Jean-Guy is busy making poutine dishes.

Jean-Guy (smiles)

(informs customers) This is poutine from Quebec.

Made with potatoes, special cheese

And... (bends down to a little girl with her mother)

...delicious gravy.

The little girl and her mother take a poutine and start eating it. The little girls likes it.

View of customers approaching George who is preparing poutine dishes.

Jean-Guy (sees Angela)
For you, (to Angela)...a special treat!

Jean-Guy gives Angela a poutine dish.

Angela
Jean-Guy!

Jean-Guy
Poutine with mozzarella cheese,
just like a pizza.

Angela eats poutine and likes it.

Close up of Boyd Dolby looking at the park area.

Boyd Dolby
Looks accessibly to me.

Close up of people eating poutine.

At the pic-nic tables, close up of people eating poutine.

Jean-Guy (pleased)
Beautiful day to eat poutine.

INT.NIGHT/DARK. BACKROOM OF LA ROULOTTE BAR

Dark background of a room where many tables are set up for playing poker.

Brutus Mackenzie is at the bar, having a drink by himself, watching the players from various tables. Some are losing money, some are winning money.

INT.NIGHT/DARK. CORRIDOR OF LA ROULOTTE BAR

Signore Damore walks ahead with his 3 sons behind him. They are well dressed in suits, with Signore Damore wearing a long, beige coat.

Signore Damore takes the lead as he opens a door in the corridor and sees men playing cards at various tables. Closes the door.

Stops for a moment, looks at his sons.

Vincenzo turns around and nods at Luigi and Maurice to go ahead. Luigi and Maurice carefully go down the stairs of another dark corridor. They enter a security room.

Back to Signore Damore who continues walking to the end of the corridor. A bouncer stops him from entering the room.

Vincenzo, Antonio and Sergio seize the man with a hit in the balls and another on the head. The man faints.

Signore Damore steps over the man to open the door.

INT.NIGHT/DARK. BACKROOM OF LA ROULOTTE BAR

Signore Damore enters with his 3 sons behind him. They stop to look around.

Charlie notices the men and nudges at Brutus to look who has entered the room. Upon noticing Signore Damore, Brutus straightens and stands up.

View of the men stop playing cards at the tables.

Signore Damore advances towards Brutus.

Both men look into each other's eyes.

Signore Damore

Brutus Mackenzie.

Our paths meet again, unfortunately.

Brutus

This is my establishment.

I've earned my dues, I impose my rules.

Signore Damore (agrees)

Everyone has a right to his establishment.

So be it.

Yes, this is your establishment.

(looks around)

But...as businessmen, you
must have a clear conscious.

INT.NIGHT/DARK.CAMERA ROOM – back to Luigi and Maurice

Luigi stands in front of computer systems, with security camera.

Maurice (nervous)

(to Luigi) Hurry up, man

Luigi looks through the security system panel. He fumbles with the wiring, then finally, takes a pair of pliers from his coat.

Maurice looks behind him to see if someone is coming.

Maurice

This place gives me the creeps, man.

Luigi

One more twist and I'll get it.
Just like when I stole my
grandma's jewelry.

Maurice

(surprised)
You did what? Man?
Who in their right mind would steal
their grandma's jewelry?

Luigi

Got good money for it too!.

Maurice

Now you're giving me the creeps!

Luigi

(cuts the wires and takes a tape)
Got it!

Maurice takes a tape from the panel.

Maurice

Let's get out of here before your grandma
pulls a spell on us!

Luigi and Maurice run out of the room as soon as possible.

INT.NIGHT/DARK. BACKROOM OF LA ROULOTTE BAR – back to...

Signore Damore

You've been warned before
and yet, you continue to do...
as you seem fit.

Close up of Brutus thinking what Signore Damore tells him.
Brutus's men step forward.

Vincenzo, Antonio and Sergio also step forward. Tension.

Brutus Mackenzie

(spits on the floor)
I take orders from no one.

Signore Damore

Fair game, Brutus.
The bar...it's all yours.
But the gambling?

(shakes his head) Out of place.

Brutus Mackenzie

This is my territory.

Brutus men show their guns.

Vincenzo, Antonio and Sergio also show their guns.

Signore Damore

This is not your territory.

Now...I say this in good manners.

Gambling is off limits.

(shakes his index)

If I catch you again,

You'll owe me shares from this operation.

Close up of Signore Damore

Brutus Mackenzie

(holding his ground)

I owe no one.

Close up of Brutus, holding his temper. His men want to approach Signore Damore but Brutus holds them back.

Signore Damore

By tomorrow, all this (points at the tables)
should disappear and I'll call it even.

If not, the percentages (points at himself)
come on my turf.

INT.DAY. OFFICE – Eliot calls Angela for a date

Eliot Brown has a black eye and a bandage on his head. He is sitting at his desk making a phone call. His bow tie is crooked but he doesn't have the energy to fix it.

Eliot Brown

(begs) Angela...please...

....have dinner with me.(almost puffs in tears)

(Stands, happy)

You will? (picks himself up)

I promise, just this one time...

... Only one date is all I ask...

Okay Angela...(agrees)

I'll...I'll be there, yes...

Yes...thank you, thank you Angela.

....thank you

EXT. DAY. STREET.

Eliot Brown is in his car, waiting for the light to change from red to green. As he is peacefully waiting, still with a black eye and a bandage over his head, two men (strangers) enter his car. One sits in the front, the other in the backseat.

The man in the front seat is dressed in a leather jacket, seems to be a thief

Man front seat

Drive!

Eliot Brown

(nervous) Who are you?

I don't know you!

Man front seat

Never mind who I am.

Drive!

Eliot Brown

But...but...get out of my car!

I have a date.

Man front seat

So do I

(sticks a gun to Eliot's temple)

Drive!

The man in the backseat also puts a gun at the back of Eliot's head.

Eliot Brown

(nods nervously)

I can take a hint.

The traffic light turns green and Eliot Brown drives.

The man in the front seat gives a bag filled with money to the man in the back seat. The man in the back seat hides the money inside his jacket.

Man front seat

Turn here!

Eliot Brown (turns on the street)

Where are we going?

Man in the backseat verifies if they are being followed. Close up of his face.

EXT.DAY.CONSTRUCTION SIGHT

Eliot Brown's car drives into a construction site. The car stops. The man in the front seat takes Eliot Brown as hostage, grabs him by the collar. The three men get out of the car and walk into the construction site.

He searches Eliot's pocket and takes his wallet.

Eliot Brown

Hey, my wallet!

Where are you taking me?

I'm innocent, I didn't do anything.

Man front seat

(puts gun at his back)

Walk!

The man front seat pushes Eliot Brown to walk faster but Eliot trips and lands on the ground. His face is covered in dirt.

Two other men from the construction site suddenly appear, arms crossed.

Man front seat grabs Eliot from the ground and drags him to come with him.

Construction man

(chin up) Who's that?

Close up of Eliot Brown

Eliot Brown

There's some mistake I'm...

Man front seat

(hit's Eliot in the back)

(whispers) One word...and you're dead meat!

Close up of Eliot Brown scared.

Close up of construction men, not knowing what's going on.

Man front seat

(to the construction men)

We have the witness you want
in exchange for the money.

That was the deal.

Eliot Brown

Witness? (hits Eliot Brown again)

Close up of one of the construction man. He's suspicious. Takes out his gun. The man with him

also takes out his gun

Construction man

(Takes out his gun, points it at the men)
How do I know it's the right witness?

Man front seat and Man back seat look at each other. Good question.

Construction man (cont)

I aint negotiating. I want the money bag instead.

Close up of Man front seat and Man back seat.

They throw Eliot Brown in front the construction man, and Man front seat with Man back seat run towards Eliot Brown's car. They get into the car and drive away.

The two construction men fire their guns towards the car, missing the car as the car drives away.

Eliot Brown picks himself up from the ground, and looks around for safety.
He runs to hide behind the machinery on the construction site. His face and clothes are dirty and he limps.

Construction man throws his gun on the floor (upset) when the car drives away.

Construction man

(realizes the witness is gone)
Find the witness!

Eliot Brown runs from machinery equipment to machinery equipment, hiding and looking up once in a while to see if he is being followed.

INT.NIGHT. LOBSTER OF DINNER RESTAURANT

The restaurant is filled with customers. Waiters bring platters of lobster dishes to customers.

View of Vincenzo cruising a beautiful waitress, engaged in small talk with her.
He seems to want to kiss her but she slightly moves away.

Signore Damore (approaches Vincenzo)

Vincenzo, be discreet eh!

Vincenzo dismisses his father's words and takes the young girl by the hand and kisses it.

View of Signore Damore as he joins his guests sitting at a table. The Mayor and other associates are pleased to have Signore Damore join them.

From the front door, the Baker wife enters with a few of her staff...

Pan to Signore Damore and his guests at the table.

Signore Damore

(to the associates)

Mr Mayor has always brought his political views
to the benefit of the people eh!
(the associates approve)

Mayor

Signore Damore, always a pleasure
to combine our efforts.

Signore Damore

(signals a group of reporters to come to his table)

The group of reporters are taking pictures of his restaurant. They approach Signore Damore.

...at the same time.

Pan back to the Baker wife as she passes Signore Damore's table and walks towards Vincenzo.
She stops.

Close up of the baker wife's face as she nods to herself, recognizing Vincenzo.

At the same time...

INT.EVENING.LOUNGE BAR

Angela is sitting at the bar, having a drink. The atmosphere is quiet, not too many people. Looks
at her watch. Impatient.

Bartender

Can I get you anything else Miss?

Close up of Angela feeling sorry for herself.

Angela

(sarcastically)

Remind me never to accept an invitation
from an accountant ever again!

Angela gets up and leaves the bar.

EXT. EVENING. IN FRONT OF LOUNGE BAR

Angela is coming out of the bar and walks onto the sidewalk.

Across the street, Eliot Brown is walking in torn, dirty clothes, limping. He has been walking all afternoon, dragging his feet, his shoulders drooping.

Suddenly, across the street, he sees Angels walking away. He gets all nervous, excited.

Eliot Brown

(hoarse voice) Angela....
(calls again, hoarse voice) Angela...

Angela gets into her car and drives away, not seeing Eliot Brown.

Eliot Brown

(puts his arms forward in mercy)
Angela....
(cries from desperation)
I would have come sooner...
but they...they...
took...my wallet....stole my car...
(small voice) ...Angela.....

Eliot Brown has a nervous breakdown. Jumps up and down, up and down!

Meanwhile...back to....

INT.NIGHT. LOBSTER OF DINNER RESTAURANT

The baker wife sees Vincenzo and stops in front of him.
Close up of her face as she nods to herself, recognizing Vincenzo.

At first Vincenzo doesn't see her, but the young girl finds it odd that she is standing close to him.
The young woman moves away.

Vincenzo looks at the Baker wife and they lock eyes.

Baker wife

I have something for you.

Vincenzo doesn't know what she could possibly have for him.

Baker wife turns to her staff and takes a cream pie. She throws the cream pie into Vincenzo's face.

Vincenzo is taken aback, has cream pie all over face, hair and suit

Baker wife

You're lucky I didn't cut you up
into little biscuits!

Follow the Baker wife as she heads towards Signore Damore's table and stops.

Signore Damore stands up, not understanding what the Baker wife is doing there.

The Baker wife takes another cream pie from her staff's hand.

Baker wife (to Signore Damore)
And this one is for you!

Signore Damore is filled with cream pie in his face, drooping down his face and suit.

The reporter take pictures, pictures, pictures...

Wrap up scenes:

Jean-Guy/George going to Alaska // Boyd Dolby selling burgers in park area // Angela // Dog

EXT.DAY.HIGHWAY

Jean-Guy is peddling on his street cart. He's peddling along happily.
Close up of Jean-Guy as he has a contented look on his face.

George is behind him, also peddling the street cart.

George (shouts)
Where are we going?

Jean-Guy
(takes a moment to answer)
(still peddling)
Alaska!

George (smiles, nods)
Alaska...

EXT.DAY.STREET- near park area

Boyd Dolby is driving his huge burger caravan on the streets.

View of the huge caravan as it stops near a park area. View of the park area and of the people (joggers, families, children, couples) as they notice the huge caravan passing in front of them.

The caravan stops. A group of people walk towards the caravan.

Inside the caravan, Boyd Dolby is cooking burgers from a cooking grill. He's singing happily to himself. "*Home, home on the range...where the deers and the buffalows play...*"

From the outside view, a panel opens on the side of the caravan and Boyd Dolby pops his head out with a stack of freshly cooked burgers. The people rush to buy burgers from him.

Boyd Dolby

Might fine burgers...yes siree!
(approves of the crowd) Cooked them myself
fresh off the grill...

Boyd Dolby is serving his burgers as more people approach the caravan.

Boyd Dolby

I reckon you folks know a good burger
when you see one!
Try some of that Texan spicy flavors...
will make a bulldozer out of yee all!

Boyd Dolby continues serving burgers.
From a far, a crowd of people head towards the caravan.
Boyd Dolby goes to his grill to prepare more burgers.

Boyd Dolby

(puts on his cowboy hat)
Life is sweet! Can't get enough...

INT.DAY. TODINO PIZZERIA OFFICE - Angela's Office

Maurice and Luigi are sitting at Angela's desk. They are watching a video (the one they took from La Roulotte). Maurice and Luigi are laughing.

View of the video:

INT.NIGHT.BACKROOM OF CLUB/BAR LA ROULOTTE

The Mayor is sitting at the gambling table. He is drunk, with a necktie tied around his forehead. A girl from the bar comes to sit on his lap and they dance.

Sitting across from him is Brutus, dealing cards.

The Mayor is laughing and drinking while looking at the cards received from Brutus. He stands up and moves his body as if dancing disco style with the girl. The girl pulls on his necktie to draw him close.

Brutus is serious while he studies the Mayor acting silly. Brutus orders Charlie to bring the Mayor another drink.

As Charlie brings the drink to him, the Mayor gulps it down without second thoughts. Then he pulls the girl to sit on his lap again and kisses her on the cheek.

Brutus wants to see money on the table. The Mayor carelessly takes his wallet from his pocket and carelessly puts money on the table. Then goes back to kissing the girl. Brutus wants more money on the table.

The Mayor puts his wallet on the table. Brutus deals cards around the table, even to other players.

The Mayor turns his necktie towards the front of his face, as if acting as an elephant who wants to devour the girl with kisses.

INT.DAY. TODINO PIZZERIA OFFICE - Angela's Office- back to...

View of Maurice and Luigi laughing, pointing at the video and striking high-fives with each other.

The office door opens and Angela comes in. Maurice and Luigi jump up from their seats, closing the computer.

Angela (suspicious)
What's going on?

Luigi (nervous)
We gotta get back to drinking...I mean cooking.

Maurice and Luigi rush out the office door. Angela doesn't think much of it.

EXT.DAY. TODINO PIZZERIA

Outside, in front of the pizzeria, a truck with two men, are removing the sign of Todino Pizzeria and is replacing it with a sign that reads **Angela's Pizzeria**.

The front of the pizzeria is decorated with balloons, and a few clowns here and there are making funny tricks for the children.

Close up of clowns making the crowd laugh.

Customers arrive to join the festivities in front of the pizzeria. More families with children arrive.

Pan to Signore Damore standing in front of the pizzeria. Vincenzo, Antonio and Sergio join him.

Sergio (a pat on the back)
Not too disappointed?

Signore Damore
(finding a reason to all of this)
You lose some, you win some.
Women...(shakes his head) are always changing
their minds.

Close up of Sergio as he looks the other way.

Vincenzo and Antonio walk away, leaving Signore Damore alone to watch the sign being changed.

Pan to front door of the pizzeria as Angela comes out. She steps outside to see how the sign is being put up.

Two men in a pull-up truck are changing the sign. The new sign is being put up. .

Behind Angela, Sergio walks up to her.

Angela (turns around)
(to Sergio) I can't thank you enough.

Sergio (pleased)
Don't mention it.

Angela
I guess I can run a business after all.

Sergio
(looks admiringly)
I knew you would.

Angela
How did you know?

Sergio
Had a hunch.

Close up of Angela (smiling to herself) and Sergio looking at each other.

Angela
If ever you're in the mood for a pizza,
Let me know...

Close up of Sergio smiling at Angela.

Sergio
Definitely.

View of a car pulling up and Bernadetta gets out.
Signore Damore sees Bernadetta and gallantly walks towards her.

Signore Damore (greet)
Signora Bernadetta.

Bernadetta
Signore Damore.
What a pleasant surprise.

Signore Damore
Allow me to escort you to your
daughter's business

Bernadetta

Children.... (rolls her eyes)
Who would have thought.

Signore Damore

(looks towards the new sign)
Beautiful *eh!*.

Signore Damore and Bernadetta look at the men putting up the sign of Angela's Pizzeria.

INT. DAY. TODINO PIZZERIA

At the counter, Joe and his wife are standing to order their pizza. Behind her at the ovens, Luigi and Maurice are preparing pizza.

Anita

What'll be?

Joe looks at his wife lovingly.

Joe

A meat lover's for me and a cheese pepperoni
for my wife. (exchange glances)
And...make a sausage pizza for the little one.

Anita (not sure she heard right)

The little one?

Joe

Yeah (proud) We're expecting.

Anita

Congratulations!

Carmen / Paola (approach)

That's wonderful!
(hugs and kisses with the wife)

Anita

(calls) Angela!

Final scenes

Pan to Angela approaching to hear the good news. Everyone hugging. Bixie and Trixie also join congratulate the couple.

Pan out as you see a full view of the Pizzeria as Father Padrone enters with choir boys and organ player

Joe intercepts Father Padrone, talks to him about his wife (we do not hear what is being said but

we know what Joe is telling Father Padrone)

Father Padrone congratulates both Joe and his wife. The organ player does the same.

Everyone takes a seat in various booths at the pizzeria.

Pan to the clowns entering with a bunch of children. Bixie and Trixie making seating arrangements. It's a happy place to be where everyone enjoys eating pizza together.

Pan to a booth where Eliot Brown is seated. A bunch of children run up to Eliot Brown, followed by the clown. Eliot Brown is not very happy.

Eliot Brown (to a little boy)
(grumpy) What are you staring at?

Little boy runs away and the clown, followed by the children surround Eliot Brown. The clown makes a dog with a balloon and gives it to Eliot Brown.

Eliot Brown (feels being mocked)
Very funny. (mocks at the children around him)
(menacingly) You'll what happens to you when you start dating!

The children look at him weirdly.

EXT.DAY.STREET

A dog is trotting along the sidewalk with a box of chocolate in its mouth. It's the same box he took away from Eliot Brown and Signore Damore. The dog keeps trotting until he stops in front of a house.

The dog goes through the gate and enters the back yard of the house. He keeps trotting then stops.

His POV, we see another dog (female) sitting in front of her doghouse.

The dog with the box of chocolate throttles up to the female dog.

The female dog barks. The dog places the box of chocolate at her feet.

They bark to each other, then they both sit together.

Close up of female dog. Close up of male dog.

EXT.DAY.HIGHWAY- back to...

Jean-Guy is peddling on his street cart. He's peddling along happily.

EXT.DAY.STREET- near park area – back to...

Boyd Dolby selling burgers from his caravan

INT. DAY. ANGELA'S PIZZERIA – back to...

Pan to Angela writing on the menu board: New Menu: Lobster pizza.

Pan to Signore Damore enters accompanied by Bernadetta. They sit at a booth. Bernadetta enjoys the attention.

Everyone is having a good time at the pizzeria. The entire staff take their places.

****** The End******