

PRIME MINISTER
THE STORY OF FRANK COSTELLO

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FADE IN:

EXT. NEW YORK STREET - DAY

TITLE: "When you decide to be something, you can be it. That's what they don't tell you in church. When I was your age, they would say we can become cops or criminals. Today, what I'm saying to you is this: when you're facing a loaded gun, what's the difference"? -- Frank Costello

SUPER: PRESENT DAY

A busy New York road. The streets are bustling with people with no room to breathe.

EXT. STREET CORNER - DAY

An empty corner. Suddenly a hand wraps around the corner of what looks like a child's hand.

Now a head peeks out behind the wall, a kid, 10-years-old, black, in ragged clothes.

The kid peeks on to the other street hiding behind the corner.

HIS POV: He sees a bakery shop with a huge truck parked in front as the workers unload the truck.

The kid looks around and then walks away to cross the road.

EXT. BAKERY SHOP - DAY

A male and female worker is unloading the truck while a lady is checking off her list.

The male worker picks up a heavy box, turns around and heads in the store when he sees the kid standing nearby.

The female worker looks at the child.

FEMALE WORKER
Hey, kiddo.

The kid says nothing but smiles back.

The boss lady nearby looks at the female worker.

BOSS LADY
Hey, stop wasting time. Get back to
your work.

The female worker is forced to break the eye contact as she goes back to lifting the heavy boxes.

The boss lady nearby catches a glimpse of the kid.

BOSS LADY (cont'd)
You wanna help?

The kid nods rapidly: yes.

BOSS LADY (cont'd)
Okay. You can take off those smaller
ones.

The kid gets to work.

EXT. STREET - MEANWHILE

Another street. A boy, 18-years-old, round glasses is on his phone, pacing down the street.

BOY
Mom, no. Wh--Why would I? I told you
that I won't go. I got my studies.

Brief pause.

BOY (cont'd)
What do you mean bookworm, huh? I
like those books.
(beat)
Really? Then why don't you guys go to
the charity and all, huh? Cause I
don't want any of those.

The boy suddenly stops as his eyes pop out.

BOY (cont'd)
(shocked)
Oh, really? You know what? Some
parents should really get therapy
before having kids, so as to not put
the pressure of their own memories
onto their children.

Saying this, he cuts the call and walks away.

EXT. BAKERY SHOP - DAY

The truck has got a few more big boxes left inside.

The kid stands at the corner staring at the boss lady who is busy checking her list.

BOSS LADY
 (to the male worker)
 Keep them on the other rack.

Her vision falls over the kid.

BOSS LADY (cont'd)
 (not looking at him)
 Oh, thanks kid.

She begins to walk away when,

KID
 Hey.

The boss lady stops, turns to him.

BOSS LADY
 Yes?

KID
 (hesitant)
 I-I helped.

The boss lady stands confused when she sees the kid putting forth his hands. She gets what he wants is; some cash.

BOSS LADY
 Oh, really? What do you need money for, huh? I won't give you a single penny.
 (to herself)
 Should've known that you needed something in return. Go away.

The kid stands there with a blunt stare towards the boss lady.

BOSS LADY (cont'd)
 (shouts)
 Go away.

She turns away and begins to walk inside.

As she walks inside the shop, she hears a rumbling sound. The boss lady turns back to find one of the boxes open and the kid running away with the food packets.

BOSS LADY (cont'd)
 (shouts)
 Hey, thief!
 (to the workers)
 Hey you fools get him!

Two workers run after the kid.

EXT. STREET - DAY

The kid keeps running, holding the packets.

He takes a turn when BAM!

He collides with the boy we saw on the phone.

Both fall down. The kid loses the packets, he gets up pretty fast and starts collecting the food packets.

The boy sees the kid not caring about him.

BOY
 Can I get an explanation?

KID
 (busy collecting the
 packets)
 S--Sorry.

As the kid is about to get away, the boy grabs him. He gets up, dust himself off while holding the kid in his place.

KID (cont'd)
 Hey, let me go.

BOY
 Why, huh? You think you can hit me
 and run away like that?

Suddenly the boy sees two men running towards them.

Seeing the men, the kid gets tensed and tries to run away, but the boy keeps holding him back.

The boy now gets what is going on.

BOY (cont'd)
 Oh.
 (MORE)

BOY (cont'd)
(gets in his face)
So, you're a thief, huh?

The men get closer and closer to them.

KID
(pleads)
Please let me go. I beg you.

BOY
And degrade the nation?

The men now run up to the boy and grabs the kid by his shirt. They snatch away the packets and slap him.

MAN 1
You try that again, and you die.

MAN 2
The cops will arrest you next time,
bastard.

They walk away.

The kid lies on the ground, weeping.

The boy just watches the scene, he feels a little guilty.

The kid gets up, dust himself off. Saying nothing to the boy, he crosses the road. On the opposite street, he sits beside a woman sleeping on the road.

The boy watches it all with increasing curiosity.

BOY'S POV: The woman beside the kid wakes up, she's in torn clothes. She looks very pale and thin. The kid shakes his head, no to the woman breaking down in tears. The woman smiles and hugs him.

The boy sees them crying as he feels guilty. Unable to watch it any longer, he walks away.

INT. THRIFT STORE - DAY

The boy now goes inside a thrift store.

A fat man near the counter spots the boy.

FAT MAN
Hello young man, what would you like
to see?

BOY
You got any books or anything else?

FAT MAN
Not sure but you might find some old
stuff
(points to a corner)
over the right side.

The boy nods and walks to that section.

The boy enters a column filled with clothes on the left and books, toys, DVDs on the right.

The boy sees some books peeping out on the lower rack.

He sits down and pulls out the book to find torn books, some adult books, but nothing useful to him.

He gets up, not looking satisfied.

He turns away to walk out when his vision falls on the old paper section. He sees a single paper lying on the shelf.

The boy picks it up. The colors turned to yellow, covered in dust.

INSERT SHOT

It's the New York Times from February, 1973.

BACK TO SCENE

The boy turns the pages. He looks at them and finds nothing much interesting. His interest diminishes with every flip.

INSERT SHOT

He turns to the very last page with an article titled, "FRANK COSTELLO PASSES AWAY. THE PRIME MINISTER, WHO WAS MORE POWERFUL THAN THE PRESIDENT HIMSELF".

BACK TO SCENE

These lines make the boy curious. He starts reading the article.

BOY (V.O.)
Costello died yesterday of a heart
attack as the doctors say. His
funeral was joined by over fifty
members.

(MORE)

BOY (V.O.) (cont'd)

With his death, many send messages to his family reminding us the end of an era. But who is this person? What was so special about him? It all started back in Italy, 1895.

FADE IN:

EXT. DOCKYARD - DAY

SUPER: 1895, ITALY

The dock with two massive cruisers and a few small boats. The place is filled with people.

Near the first cruiser we see a few people boarding the ship, mostly in neat and expensive looking clothing. This is the queue for the rich one's.

The other line has got far more people in ragged, torn and dusty clothes. This line doesn't seem to be going anywhere, the people look sleep deprived, tired and about to explode.

A man in a red suit is standing in front of the gate checking the tickets of the rich line and greeting them warmly.

Whereas in the other line a fat man, red suit, groggy face isn't even checking the tickets and letting them get aboard.

A man with dusty clothes, torn pants is standing at the last of the poor line. He sticks out his head and sees the slow speed of the line. He turns back and sees a pregnant lady standing under the shed, grabbing her stomach, looking in discomfort.

He looks tensed. Looking over to the rich line, he sees their line progressing much quicker. The man gets out of his line and walks over to a lady at the end of the rich line.

Hesitant to talk he looks at the daughter she is holding and says to her,

MAN

Such a beautiful young lady. How are you little girl?

LITTLE GIRL

Fine.

Her mother now sees the man and suspicious of him switches her daughter in the other hand.

MAN
Hi...

LADY
What do you want?

MAN
No, no... I was just...

The man hesitates.

LADY
I will call the cops now.

MAN
No... please don't. Actually I got my wife standing up, and she is pregnant, but our line isn't moving at all. I see this one's going pretty fast. Ca--Can I stand here?

LADY
Sorry, no.

MAN
Please help me.

LADY
(higher tone)
I said no.

The others in the line get alerted and starts shooing the man away.

Ashamed he walks away to his own line when a huge man in the poor line stops him.

MAN
Excuse me?

HUGE MAN
You're not allowed here.

MAN
Huh... why not?

HUGE MAN
Cause you look good over there... kissing and licking their boots, but not here you scumbag.

The man tries to push in when two more from the poor line start to beat him up. We see a pregnant lady running in trying to stop the fight.

The beating continues as the camera slowly moves over to a family just a few people ahead of the fighting in the poor line.

A lady is standing holding a baby around 4-years-old in her hand with a small boy standing beside her. The lady is terrified seeing the man get beaten up, her husband behind her turns her head away.

INT. SHIP - DAY

The family is standing on the boat along with other people of the same status, staring at the shore line that gets further and further away from them. The name of the lady is MARIA and the man is LUIGI.

Maria and Luigi look at the shore with a blunt stare.

MARIA

Honey.

(pause)

Everything will get better when we reach America, right?

Luigi nods. A not so confident nod.

LUIGI

Yes.

FADE TO:

EXT. MANHATTAN - STREET SIDE - DAY

SUPER: AMERICA

A busy street filled with cart pullers on each side of the street filling up every empty space possible. They are selling clothes, fruits, vegetables and everything imaginable. Long stretches of shops filling the streets with customers.

The rich looking people are buying whereas the lower class are selling, it's very crowded.

We see Luigi and Maria walking down the road with their two children, Luigi is carrying the bags. Maria looks at the place and is startled seeing the busyness of the place.

The vendors are shouting at them to buy their stuff. The little boy, EDWARD looks around checking the place out. He sees a tall young woman in nice and clean clothes, wearing sunglasses, buying things.

Edward's eyes falls on a man inside a dark alley exchanging a bag and giving money in return to another man. Edward doesn't pay much heed and walks away, curious and confused.

EXT. LANE - DAY

The family walks inside an alley separating them from the busy street.

Luigi stops near a house. Maria looks up and sees a small one-storey house which looks very poorly constructed. Luigi opens the door and they walk in.

INT. HOUSE - CONTINUOUS

Maria looks around the place. The space is very tiny, not much for four people with a dining space near the door and small stairs leading up to the next floor.

LUIGI

Maria... I know it's not much and it would be hard for us to be here but...

MARIA

No, honey it's your hard earned place. I love it.

Maria looks at the baby and sees him smiling.

MARIA (cont'd)

He too likes it.

Edward is checking the house out while leaning on the door; he doesn't look much satisfied with the place.

EDWARD

(to himself)

Our old home was better.

Edward looks out of the door and his eyes fall on the same man, he saw exchanging money for a bag at the far end of the alley. Being curious, Edward slowly walks out of the house and follows the man.

EXT. LANE - DAY

SUPER: 1904, MANHATTAN

The same alley.

EXT. ROAD - DAY

The road looks a bit different than most days, the stalls are moved back widening the road. The buildings are covered with the US flag, guards are standing in place.

Near the stalls we see a teenage boy, the same boy we saw in the hands of Maria, he has grown up. His name is FRANCESCO.

Francesco is leaning against the wall chewing a candy and looks around. He is in poor clothes, much like the people around.

He sees a fruit seller in front and calls him. The man looks at him when he points his finger at the apple. The man picks up the apple and asks.

MAN

(smiles)

This one?

Francesco nods.

MAN (cont'd)

(shouts)

Ask your dad to buy it ya little cunt. Get away from here!

Francesco stands there anyways when...

...the place gets flooded with the sound of an orchestra and the people around clear the place as the cops move the rest from the road.

Francesco sees two men riding on horses coming from the left side of the road. Behind the horses is a huge black car with two flags on each side. Suddenly the place gets converted into a festival.

The orchestra group is on foot playing the national anthem. Francesco sees a man sticking out his hand and body and waving at the people around. People try to get near the car but the cops put a barrier.

Francesco asks the vendor.

FRANCESCO

Who is it?

VENDOR

The newly elected President.

People start throwing flowers, pieces of clothes near the car in his honor. As the car comes closer to Francesco the President waves at him too, but he doesn't smile.

Francesco sees the vendor throwing an apple in front of the President's car which gets crushed. The procession goes away and things go back to normal.

Francesco continues to eat his candy leaning against the wall without a care in the world.

A tall, beautiful lady walks up to the fruit seller and starts sorting some fruits. Francesco looks at her face, her way of talking, her golden curly hair, sunglasses and then checks her out from top to bottom. The lady catches Francesco looking at her but doesn't mind it.

Francesco looks the other way, chewing his candy. The lady has some problems with her shoes, she puts her bag on the vendor's cart and bends down, that's when the vendor walks on the other side to arrange a bag.

Francesco sees the vendor quickly grabbing the purse and hiding it under his clothes, acting normal, he is shocked.

The lady gets back up and sees her bag not there, she screams.

VENDOR (cont'd)

What happened ma'am?

LADY

My... my bag. I kept it right here.

VENDOR

What? Here? Where did it go then?

Suddenly the lady stops searching and looks at Francesco. She walks up to him.

LADY

I saw you looking at my purse. Tell me where it is and I won't call the cops.

FRANCESCO

(shocked)

But I did nothing.

VENDOR

Don't you lie. You're Luigi's son,
right? I know his shop isn't running
right now, so don't lie boy.

FRANCESCO

But I saw you...

Trying to stop him from spilling the truth the vendor slaps him.

Francesco starts running, the vendor tries to catch him, but runs through the crowd and the vendor gives up.

Francesco keeps running and takes a turn into the alley.

EXT. ALLEY - CONTINUOUS

Inside the alley Francesco runs into Edward, he sees Francesco crying and gets alerted and stops something he was doing.

EDWARD

What happened?

FRANCESCO

I hate this place. The vendor stole
this woman's bag but he blamed me and
now they are after me. Why are the
people here like this?

EDWARD

Hey, hey. Stop crying.

Francesco wipes his tears. Edward puts his hands on Francesco's shoulders and leans in.

EDWARD (cont'd)

Brother. You know who we are
suffering for?

(pause)

Father. He brought us here when we
could've been there in Italy and
living a good life, but no we're
rotting here. Let me tell you a
reality.

(MORE)

EDWARD (cont'd)

The people out there are ready to tear each other down, if we gotta survive we gotta take a different path. You wanna live better than this right? Huh?

Francesco nods.

FRANCESCO

Yeah. But how?

EDWARD

(smirks)

Follow me.

EXT. BACKYARD - DAY

The brothers walk into an eerily silent neighborhood. The place is huge but mostly empty.

They walk towards a huge factory. It looks very old with broken windows and door, rusty pipes and discolored walls.

Edward knocks on the door and says,

EDWARD

Hey, it's me.

Francesco waits to see what's inside when the door opens.

INT. OLD FACTORY - CONTINUOUS

A guy in ragged clothes opens the door and lets the brothers in.

Francesco sees the place to be massive from within. It is filled with broken machinery, rusted cars and pipes, water leaking in from the roof.

Francesco sees a group of five young boys sitting at the other end of the place. A guy from the table walks up to Edward. Francesco sees the guy, he is tall, handsome, in the same ragged looking clothes as them. His name is BOB.

BOB

Who's this?

EDWARD

My brother.

Bob looks at Francesco and checks him out from top to bottom.

BOB
(to Edward)
Go and give your part to Tommy. I'll
take a look at him.

Bob takes Francesco and sits inside an old rusted car.
Francesco sees Edward greeting the others on the other side.

BOB (cont'd)
So what's your name?

FRANCESCO
Fran... Francesco.

BOB
Where are ya from?

FRANCESCO
Well I live with my brother.

BOB
I asked you. Not your brother.

FRANCESCO
Lower East Side.

BOB
So, Francesco before we go any
further let me tell you why we do
what we do. See we are here to help
someone. That is our goddamn self.
Those outside aren't there to help
us; they'll do anything on this earth
but help. We are Italians right? So,
are the one's outside. The same
country, but they think being here
and having some cash in their pockets
makes them fucking enlightened or
some shit. So, we're here to take
some load off of them and taking our
part.

Francesco sees his brother on the other side getting beaten
by the rest.

BOB (cont'd)
Hey, hey leave him and look at me.
Now tell me why did you come here?

FRANCESCO

For... money?

BOB

(pats him)

You're the future boss. Now let me tell you that while working with us you gotta follow some codes. Those are... you hear nothing... speak nothing... see nothing and know nothing. What did I say?

FRANCESCO

That I know nothing... say...

Bob punches him in the stomach.

BOB

I said you know nothing.

Francesco nods.

BOB (cont'd)

Good. Now what was your name again?

FRANCESCO

Francesco Costiglia.

BOB

No. Frank Costello.

Both smile and shake hands.

BOB (cont'd)

Get used to those punches.

Costello turns his head and sees Edward lying on the chair injured, he smiles at him and Costello smiles back.

EXT. ROAD - NIGHT

We see a night road with dim street lamp lights glowing. Two cops mounted on horses pass from there.

NARRATOR (V.O.)

The neighborhood was filled with cases of robbery and murder, so by night the police patrolled the place which was all quiet in the night. But not for Costello's gang.

As they go away we see five black shadows crossing the road in the quiet of the night.

EXT. HOUSE - OUTSIDE - NIGHT

Costello is standing under a house. His face is barely lit by the nearby lamp. He seems to be waiting for someone.

Suddenly a boy walks out of the upper balcony and throws some bags to Costello. Costello tries his best to catch the bags, but only catches one out of four bags.

Four other gang members including Edward shimmy down the rope and get down.

Bob slaps Costello's head.

BOB

Do your job properly idiot. Guys
let's go.

One of the gang members sees a dog tied up inside staring at them through the gate.

GANG MEMBER

Fuck you.

He walks up and kicks the dog when it starts to bark violently which wakes up the house owner.

The five boys grab their bags and run away.

EXT. LANE - DAY

Costello is standing in front of a thin, dark lane trying to cover it up while looking nonchalant at the same time.

INT. LANE - DAY

Inside the lane we see Bob and Edward meeting with three school students and handing them three big boxes.

One of the students tears the box and opens it to find it filled with cigarettes. Happy, they hand them a thick bundle of cash.

Taking the cash the two walk out of the place.

EXT. ROADSIDE - DAY

A busy street, vendors on each side selling their stuff.

We see Bob with his gang walking through stalls acting to buy stuff. They walk over to a metal shop where Edward is standing just behind the vendor. The vendor calls him.

VENDOR
Yes? Can I help you?

EDWARD
Actually I'm new here. So, can you
give me the directions to the Martini
Hall?

VENDOR
Where?

In the meantime Bob and his gang start to quickly pickup small pans, blades, pins, gloves and hide them inside their bags.

EDWARD
Martini Hall.

VENDOR
Never heard of it.

EDWARD
Please I need your help, sir. I got
an urgent call there so--

VENDOR
But there's no such place as Martini
Hall.

Edward sees Bob signaling him that they are done.

EDWARD
My bad then. No worries I'll make it
on my own.

As they walk away they fist bump each others hands as their victory sign. Suddenly Costello sees the same fruit vendor again. Costello signals Bob to go next for him.

Costello calls the vendor, he turns around.

VENDOR
You? What the hell do you want? Get
away.

COSTELLO

No, no. Hear me out. I just wanted to say that I'm sorry.

Bob and his gang start picking up fruits and stealing them.

COSTELLO (cont'd)

Yeah. Sorry for any hard feelings, I didn't mean anything by it.

VENDOR

Don't waste my time. I barely know you.

COSTELLO

I know but... I know you.

VENDOR

So?

Seeing his team done he says,

COSTELLO

Okay, no problem.

They start to walk away, when Costello walks up to the fruit vendor one last time, calls him and kicks him in his belly, and two purses and some cash falls down. Costello picks them up and runs away. The vendor stays on the ground grabbing his stomach.

VENDOR

Curse you bastard!

Bob and his gang walk normally as if they don't know Costello. Bob sees him run away and says to Edward.

BOB

He's getting better day by day.

NARRATOR (V.O.)

Small robberies were a regular for the gang but most of their money came from helping the politicians on the day of voting.

INT. OFFICE - DAY

A man, well dressed in a suit, smoking looks at the five boys. He passes a thick bundle of cash and says,

MAN

I hope to get the same service as before.

BOB

(takes the cash)

Definitely.

INT. VOTING HALL - DAY

As they enter the room Bob signals them. Three of them take out a gun and grabbing a person nearby and threatens the cops to go out of the room. The people start to scream.

BOB

Leave the building or I shoot the hostage!

The cops drop their guns and walks out of the room. Costello and Edward tear open the boxes and begin inserting ready-made paper votes.

As soon as they are done, Bob pushes away the hostage and the five dashes out the door throwing away their guns.

The police rush in and pick up the guns, only to find that they're fake guns.

COP

Ahh! Damn it!

NARRATOR (V.O.)

As time passed their gang grew in power and were protected by the local politicians. They kept making money illegally. But soon in a war with other gangs, most members fled or were killed. Costello was now struggling to make a living and it was hard for him to return to the legal ways of making money.

EXT. CITY - NIGHT

SUPER: 1918, MANHATTAN

A wide shot of the night city glowing with the building and vehicle lights.

INT. OLD FACTORY - NIGHT

The same old factory, dark. Two new faces are sitting with Bob. He is now near his 30s, his face is covered with many scars, his head is wrapped in bandages.

Bob sips his drink.

BOB

That bastard grabs my collar and asks to pull up my mask. Now I don't mess with cops, but when he cursed my mother...

Bob slides his finger across his throat as a slitting throat gesture.

Others bang on the table showing appreciation.

BOB (cont'd)

(laughs)

That was a memorable moment, I tell ya.

Bob looks over to a man sitting alone in the shadow at the other corner of the place.

Bob walks over to the other corner of the factory to the man sitting in the corner and pats him.

BOB (cont'd)

Hey, Costello.

Now we see the face of the man, a grown up FRANK COSTELLO.

BOB (cont'd)

Why don't you join us? Costello? Look I know it's been tough but it's almost over. Let's cherish the last few moments.

Costello still doesn't reply.

BOB (cont'd)

Hey, what you gonna do for a living?

COSTELLO

I don't know.

Costello grabs his coat and gets up.

COSTELLO (cont'd)

I have a meeting with a friend.

He walks away, leaving Bob alone.

INT. RESTAURANT - NIGHT

Costello is sitting in a restaurant alone, waiting for his friend. Suddenly his friend walks in, his name is ALFRED.

ALFRED

Costello.

Costello looks up and sees Alfred is not alone, but with a pretty young girl. Alfred walks up to Costello with the girl.

ALFRED (cont'd)

Costello, right?

(hugs him)

Nice to meet you.

Costello looks at the girl.

ALFRED (cont'd)

Oh, this is my cousin Laretta. Her parents are gone out shopping with mine so, I had to bring her. I'm sorry for that.

COSTELLO

Oh, no that's perfectly fine. I don't mind it.

Alfred and Laretta take their seats. Costello seems to be mesmerized by Laretta and keeps looking at her. As she checks out the menu Costello continues to gaze at her when...

ALFRED

Costello!

Costello shakes back to the present.

COSTELLO

Yes?

ALFRED

What happened? I asked you three times what will you eat.

COSTELLO

Oh... sorry.

The waiter comes and writes their order.

INT. RESTAURANT - LATER

They are almost done with their meals.

ALFRED

(gets up)

Well excuse me, I'll be back soon.

Alfred walks toward the bathroom.

Lauretta and Costello are all alone.

COSTELLO

Umm... what are you doing right now?

LAURETTA

I'm a student.

COSTELLO

Oh right, got it.

LAURETTA

Why do you wear that? That kind of outfit?

COSTELLO

What?

LAURETTA

You know that hat and heavy coat. It isn't that cold outside.

COSTELLO

(laughs)

Oh. No it's just my style.

LAURETTA

I like it.

COSTELLO

I see.

(pause)

What do you study now?

LAURETTA

I'm in high school about to graduate.

COSTELLO

I mean what do you like? As in what do you do in your free time?

LAURETTA

I really love to sing.

COSTELLO
Great. And how many friends you got
in school? A lot?

Lauretta seems to understand what he's trying to ask.

LAURETTA
Um...

COSTELLO
Just asking.

LAURETTA
Not a lot at least two or three.

COSTELLO
Boyfriends?

Lauretta stops eating and looks at Costello. Both are frozen
in time and keeps staring at each other.

Alfred walks out of the bathroom, he stops and looks at
Costello and Lauretta from a distance. He sees them both
frozen in time and he kind of gets the idea about what is
going on.

LAURETTA
Um, no. No boyfriend.

Costello smiles at her, he takes a sip of his drink.
Lauretta smiles and starts blushing.

INT. CHURCH - NIGHT

SUPER: 6 MONTHS LATER

The marriage ceremony of Costello and Lauretta. Both
standing in front of each other as the priest reads from the
bible.

PRIEST
Do you take her as your wife?

COSTELLO
(smiles)
I do.

PRIEST
Do you take him as your husband?

LAURETTA
(blushes)

I do.

Both smile looking at each other.

EXT. CHURCH - NIGHT

The bell is rang as it echoes throughout the whole place marking their wedding as complete forever.

EXT. HOTEL - NIGHT

A massive luxurious hotel.

INT. HOTEL - ROOM - NIGHT

The camera pans across a huge room showing us the beds, mirror, unpacked baggages, gifts, flowers and pictures of their wedding. Finally we see an open balcony with the two sitting there.

EXT. BALCONY - ROOM - NIGHT

Costello and Lauretta are sitting in their easy chair under the moon. They look at the massive garden and fountain beneath them.

COSTELLO
I still can't believe that I'm with
you right now.

LAURETTA
Me too.

COSTELLO
It fells like I just met you. And the
meeting where I met you six months
ago, and now here we are.

LAURETTA
Oh God, our meeting. The questions
you were asking.
(laughs)
Couldn't you just come straight out
with the question, huh?

COSTELLO
I'm not a professional in that field,
gotta admit that.

They both look up at the sky. Costello looks at Laretta and sees her face is a little distressed.

COSTELLO (cont'd)
Hey what's wrong?

Laretta shakes her head.

COSTELLO (cont'd)
Come on talk to me.

LAURETTA
Can't you leave that work?

COSTELLO
Honey, we talked about this. I told
you that I will try my best to keep
it at least twenty percent legal.

LAURETTA
(weeps)
I... I always think when will be the
last time I'll see you if you keep up
this line of work. This isn't a good
job honey.

COSTELLO
Hey, don't cry. I told you there's
nothing to worry about. I gave up the
killing and all those parts.
(hugs her)
I'll be with you forever don't be
afraid.

LAURETTA
How can I not be worried when I
know...
(sighs)

They both look at each other.

COSTELLO
Believe me. I will always and forever
stay with you.

A sudden knock on the door.

COSTELLO (cont'd)
Room service? But I didn't call it.
Did you?

LAURETTA
No.

Costello walks toward the door and opens it to discover a team of cops waiting outside.

COP
Frank Costello? You're under arrest.

COSTELLO
What? But why?

The cop pulls out a gun inside a packet and shows it to him.

COP
I hope you know who this belongs to,
right? We have to take you in.

Another cop comes in and starts putting the handcuffs on him as Costello looks at Laretta who is completely shocked.

SLOW MOTION

The cop locks the cuffs on and Costello gets dragged away. Costello sees Laretta standing there, utterly shocked.

FADE TO BLACK

EXT. PRISON CELL - DAY

SUPER: 10 MONTHS LATER

The door of the cell opens up and a cop walks out followed by a man.

The man is Costello. A thinner body with a pale face, he walks out as the door gets shut behind him.

Nearby we see Laretta standing waiting for Costello.

Costello sees her and walks up to her, she turns around and sees him for the first time in months.

COSTELLO
La... Laretta?

She starts weeping. Costello tries to hug her but she pushes him away.

LAURETTA

Don't. Please don't. One hug won't make up for so long of isolation Frank. You promised me you were clean and...

COSTELLO

I don't know how it happened.

LAURETTA

Who cares? The damage is already done. I was so alone, you showed me so many dreams and then... you were gone. I had to start taking pills to ease my mind over losing you.

She continues crying.

COSTELLO

Maybe you're right. It was all my fault. Yeah, you don't deserve this. I should be dead. I'm sorry, I won't bother you again.

He starts walking away heading out the door, when Laretta pulls him in.

LAURETTA

Why? I can't live the rest of my life without you.

She hugs him and Costello hugs her back. Both start kissing each other.

COSTELLO

I promise, I'll never touch another goddamn gun or any weapon ever and I'll make money using my brain. But please never leave me. I grew up without anything, but I can't live anymore without you.

Both continue hugging each other.

INT. OFFICE - DAY

Costello walks up the stairs and knocks on a door. A heavy voice from the other side,

HEAVY VOICE

Who is it?

COSTELLO

Frank Costello. Masseria called me.

The door is opened and Costello walks in. A big guard leads him through a dark hallway and they enter another door.

The door leads to a bar. Costello looks around and sees three men drinking at a table, a bartender cleaning the glasses. Costello passes by a room where he catches a glance of two mafias interrogating a man by thrusting him against the floor and his hands tied behind his back. Costello is intimidated by it and walks away.

They reach a door and the guard stops, he looks at Costello and says,

GUARD

Turn around.

Costello turns around and he starts checking him for guns or any other stuff. The guard is done and finds nothing. He opens the door letting Costello in and shuts it hard.

INT. OFFICE - BOSS'S CABIN - DAY

Costello sees a man sitting in a chair turned around, smoking.

MAN

Sit down.

Costello sits down.

The man turns his chair around. A chubby face, fat body, scars on the right half of his face. He is JOE MASSERIA.

MASSERIA

How are ya?

He has a hard Italian accent.

COSTELLO

Fine.

Masseria puts Costello on hold and enjoys his cigar.

COSTELLO (cont'd)

Did you call me?

MASSERIA

Yes, I did. Frank Costello. I heard about you, so I wished meeting you.

(MORE)

MASSERIA (cont'd)

Tell me, what business are ya up to nowadays?

COSTELLO

I'm into punchboards and toys you know.

MASSERIA

See, that is a problem. An Italian like you... you are Italian, right?

COSTELLO

Yes.

MASSERIA

Se an Italian like you is selling toys on the road. I mean what the fuck is that? You and me, us, we come to these places to live, but those fucking locals fuck us and treat us like we're some nut heads here to die and kiss their ass.

(bangs on the table)

Costello a person, an Italian like you, working on the streets. I mean do you like that?

COSTELLO

I know it's not the best work, but I have to.

MASSERIA

No. You don't have to. See here's the thing. A few months back I got this Morello gang through a lot of wars and struggle along the way. I also got many men. We got men in every task but...

(pause)

I'd also like for you to join us.

COSTELLO

A boss like you calling me to work with them is an honor but--

MASSERIA

No buts and asses. Just think you get to work with us and have such a better life and make more money and we get a great business man like you. I've heard about your dealings and I know what you can do, that's why I called you.

COSTELLO

Thanks for the offer but getting back into the gang means I have to pick up a gun which I don't want to do.

MASSERIA

What are you talking about? In a gang without guns is like a man without his...

(smiles)

You know. Be a man Frank.

COSTELLO

I'm sorry but I don't think I'm yet ready for reentering you know.

MASSERIA

(sighs)

Okay. Your loss.

COSTELLO

Thank you. But let me know if you got some business which you can do with me, I'd be more than happy to help.

INT. OFFICE - DAY

We see three men from behind, all in suits and big hats walking up to the door, the man on the right gives a knock and says,

MAN

It's us.

The door is opened and the guard looks a little toned down as the three men walk inside carrying the utmost charm in their walking style.

INT. OFFICE - BAR - DAY

They walk in the bar and walk with heavy steps as others get alerted and starts calling a name.

GUY 1

Hey Lucky.

GUY 2

Have a drink with us.

The man in the middle lifts his hand gesturing later.

The bartender says,

BARTENDER
Sir, any drinks?

He signals, no and the three keep walking.

INT. OFFICE - BOSS'S CABIN - DAY

A man walks inside Masseria's office.

MASSERIA
Can't you see I'm in a meeting?

MAN
Sir, he's coming.

The man walks out. Masseria sits straight up and looks around the place, Costello looks confused.

The door is slammed open and the three men walk in revealing their faces.

The one on the left is tall, angry face, his name, BUGSY SIEGEL. The one on the right is short and tough looking and thin, his name, MEYER LANSKY, and the one in the middle has a handsome face, hat covering his right eye and has charisma around him. His name, CHARLES "LUCKY" LUCIANO.

LUCIANO
Can I ask what the hell is going on boss?

MASSERIA
What happened?

LUCIANO
I get to kill only one man in the whole month, including his driver. And ya got me doing these underpaid jobs. Can I get some respect around here?

Costello excuses himself and walks out of the office, closing the door behind him.

LUCIANO (cont'd)
Who was that?

MASSERIA
Frank Costello. A business man.

INT. OFFICE - HALLWAY - DAY

Costello looks around checking the place out when the door behind him opens and out walks Luciano and his associates.

Luciano spots Costello and asks,

LUCIANO
Frank Costello?

COSTELLO
How'd you know?

LUCIANO
Boss told me. With me.

INT. OFFICE - BAR - DAY

They keep walking through the bar.

LUCIANO
Italian?

COSTELLO
Yeah.

Luciano speaks in Italian.

LUCIANO
(Italian)
Nice to meet you.

Both shake hands.

Lansky and Siegel stop at the bar.

LANSKY
We're gonna have a drink.

LUCIANO
Okay, but be back soon, we got some work to do.

The bartender calls Luciano.

BARTENDER
Hey, Luciano have a sip. Ya don't know when the government might put a ban on this.

Others laugh. Luciano doesn't pay a heed and walks out with Costello.

EXT. OFFICE - DAY

Luciano and Costello walks out of the building.

LUCIANO
Get in my car.

COSTELLO
But...

LUCIANO
Don't hesitate. Get in I'll take you
to your place.

Costello agrees and gets inside the car. Luciano starts driving.

INT. CAR - DAY

LUCIANO
So, how did you get into gangs and
stuff?

COSTELLO
My brother took me to a local gang
one day, and then it all happened.
Worked with them for over five years.
But not anymore.

LUCIANO
Why?

A pause. Luciano spots the discomfort on Costello's face.

COSTELLO
(hesitant)
Noth... Nothing it's just my thing.

LUCIANO
And what is that?

COSTELLO
Well, I've pledged not to pick up a
gun anymore. I'm done with it.

LUCIANO
Oh, really? That's bad, cause we need
more Italians like you. Boss told me
about you.

(pause)
But I like that. A man living by the
rules. Sticking to his vows.

Suddenly... BANG!!

Costello and Luciano get alerted. Luciano looks through his side mirror and sees a car behind them with a man sticking his head out holding a gun.

LUCIANO (cont'd)
Fucking moron!

Two more shots, but it misses them.

Costello is shaken up, he's ducking his head.

LUCIANO (cont'd)
Stay low. Let me handle it.

The chase continues as the car behind fires two more shots and the last one shatters Luciano's side mirror.

LUCIANO (cont'd)
This son of a...

He grabs his gun and checks the front for clearance and seeing an all clear. He turns back and fires two shots which misses the car.

Costello turns back and catches a glimpse of the men in the car chasing them.

LUCIANO (cont'd)
You know them?

COSTELLO
No.

LUCIANO
Cause I'm seeing them for the first
fucking time.

Luciano takes a sudden right turn almost crashing into a dustbin. The car behind keeps following them.

LUCIANO (cont'd)
Try to remember, anyone you had
killed or anyone here for revenge
against you?

COSTELLO
Could be.

Another shot which hits Luciano's tire and blows it off, throwing the car off balance and hitting it against a pole coming to a halt.

EXT. ALLEY - DAY

Luciano and Costello get out of the car and runs inside a thin alley.

The two gangsters chasing them stop their car and get out and runs inside the alley.

EXT. STREET - SIDEWALK - DAY

They get out of the alley and see Luciano and Costello running to the left and they follow.

Luciano and Costello pushes through a crowd and gets mixed in. The gangsters are unable to find them and starts pushing through the crowd and they are back to square one.

Costello trips and falls over, Luciano tries to pick him up, but one of the gangsters starts firing his gun. The people run after hearing the gunshots.

GANGSTER 1

Stop there!

Luciano is forced to leave him and runs away.

The gangster grabs Costello and thrust him on the ground pulling his hands back.

GANGSTER 1 (cont'd)

Try anymore and I'll blow your head right off.

The second gangster sees there's no one ahead but he continues looking. Out of nowhere Luciano punches him and he falls down. The gangster gets up pointing his gun at Luciano.

GANGSTER 2

Get down or I'll pull the trigger.

Luciano gets down and the gangster lands a hard punch on him and Luciano falls down.

On the other side Costello is held by the first gangster. With all his force Costello turns around throwing the gangster off balance. Costello gets up and punches the hell out of him and keeps beating him until he's unconscious.

The second gangster has control over Luciano and is seconds away from pulling the trigger.

GANGSTER 2 (cont'd)

Goodbye--

BANG!!

A brief pause.

Luciano turns around and sees the second gangster lying on the ground holding his side and screaming in pain, his hands are covered in blood.

Luciano looks in the distance and sees Costello holding the gun. He hears the police siren and grabs Costello and they both run away.

EXT. BRIDGE - DUSK

Costello and Luciano take cover under a bridge. The sky's growling, it looks like its about to start raining.

LUCIANO

Motherfucker.

Costello is sitting quietly, he looks shocked.

LUCIANO (cont'd)

I knew when I saw you that you were a true breed mafiosi son.

COSTELLO

(shocked)

I... I shot him.

It starts to rain.

COSTELLO (cont'd)

(to himself)

Why did I do that? I can't do this.

(gets up)

I gotta go.

Luciano gets up and pulls him back, grabbing Costello by his collar.

LUCIANO

Don't you dare. What are you going back to? Acting all good, cause you aren't. I know that. You're a gangster like me, we're the same. Rise, act fucker.

COSTELLO

(weeps)

I can't do this.

Luciano slaps him.

LUCIANO

The fuck.

Costello keeps crying and Luciano slaps him again. Costello tries to walk away but Luciano pulls him back and grabs him by the collar again.

LUCIANO (cont'd)

What will you do, huh? Go back to the slums and work like our parents did only to die? Kiss the ass of the locals or the people from our own country who doesn't give a tiny bit fuck about who we are? Don't you dare give up here. What are you a female? Huh? I'll kill you if you go and kiss their ass.

COSTELLO

I can't... I promised my wife, I can't kill.

Luciano pushes him away and he falls down. He looks away as he gets wet from the rain.

LUCIANO

Fine. Then you fucking do that, go and join the slums. You wanna live a clean life, but you can't and those motherfuckers will make sure you die the moment you step in their area. Look here, why did you join the gang in the first place, huh? Try to remember if you can. Wasn't it because you wanted a better life? And you wanted respect, right? I know it cause all of us are in the same league. We ain't saints, ain't no good boys, but who is to blame, huh? We're just trying to make it through the world. Now stop crying.

Costello sits there reflecting on Luciano's words. Luciano tries to regain his cool and starts smoking.

COSTELLO

You... you're right.

Luciano looks at him.

COSTELLO (cont'd)
I'll join you.

Luciano smiles.

COSTELLO (cont'd)
Bu--But can I really get what I want
from here?

Luciano nods.

LUCIANO
More than that. If we work together.

They shake hands.

LUCIANO (cont'd)
Hey, thanks for saving me. Now be in
the office tomorrow, we got a lot to
do.

COSTELLO
Like what?

LUCIANO
You'll know.

He just smirks.

FADE TO BLACK

INT. OFFICE - BOSS'S CABIN - DAY

Masseria hands Costello a hat. They are surrounded by four
more men including Luciano, Siegel and Lansky.

Others clap. Masseria hands Costello a gun.

MASSERIA
Remember to load it before shooting.

Others laugh. Costello puts the empty gun inside his pocket
and wears the hat.

Masseria shakes his hand.

MASSERIA (cont'd)
Welcome to the gang.

Costello smiles.

EXT. OFFICE BUILDING - DAY

Luciano, Siegel and Lansky paces out of the office as Costello tries to keep up with them.

Lansky and Siegel gets in a car and leave.

Luciano and Costello walk down the street.

LUCIANO
The boss really seems to like you.

COSTELLO
Really?

LUCIANO
I feel it. That's nice, you can get most of your work done through him.

A beat.

LUCIANO (cont'd)
Welcome to your new life.

COSTELLO
Thanks. Looks like it'll be good work. Moreover, Masseria looks like a--

LUCIANO
(out of nowhere)
Son of a bitch!

COSTELLO
What?!

LUCIANO
These bosses are our biggest obstacles. These fuckers fight all fucking day for the title Capo di tutti capi and following these damn outdated rules, which does nothing better than fuck us all. An American came to us with a huge amount of money but he refused.

Pause. They keep walking.

LUCIANO (cont'd)
I mean why would anybody do that, huh? He only deals with Sicilians and Italians.

(MORE)

LUCIANO (cont'd)
If you were a non-Italian you
would've been lying next to Vincent
by now.

Costello looks at him, like who's that?

LUCIANO (cont'd)
I killed him last week. Goddamn I
hated him.

COSTELLO
But...

LUCIANO
Let's cross the road.

COSTELLO
Where are we going?

LUCIANO
To show you the real work we do.

INT. OLD HOUSE - DAY

Luciano and Costello walk inside an old wooden house,
Luciano locks the door.

The house is all wood, the woods are mostly cracked,
discolored walls, leaking roof. Luciano knocks on a door.

LUCIANO
It's me.

Costello stands there in confusion wanting to know what will
happen. The door opens and they walk in. Costello looks
around the room and finds Siegel and Lansky and two other
unknown men at a table smoking and drinking.

LUCIANO (cont'd)
Mates this is Frank Costello. Siegel
and Lansky already know him.

Costello sits down at the table as the others shake hands
with him.

LUCIANO (cont'd)
He's a new member from now on.

Luciano opens his coat, lights a cigar and sits down.

Everyone quietly looks at Costello as he looks at the
others.

LUCIANO (cont'd)
(to Costello)

So?

COSTELLO
I don't get it.

LUCIANO
This is our gang.

COSTELLO
Don't you already work for Masseria?

LUCIANO
Just for the show. This is where we do the actual work. They work by shitty rules which bogs us down, but here we make the rules that help us flourish. We got only a few rules... that is...

SIEGEL
Money...

LANSKY
...Power...

LUCIANO
...and Fame above all.

COSTELLO
So what do you guys do?

LUCIANO
The same thing we do with Masseria but we do it with everyone and earn from everyone and anyone.

(pause)
Lansky where's Vito?

LANSKY
He went out. Looks like he'll definitely kill someone today.

SIEGEL
(to Luciano)
I'm telling you, one day he'll definitely fuck us all.

LUCIANO
Didn't you stop him?

LANSKY

Yeah, but he pushed me away and left.
Said he was trying to prove himself.

LUCIANO

Damn it! Tell him to meet me when he
returns. This isn't a place to show
his wrath.

Luciano grabs his coat.

LUCIANO (cont'd)

(to Costello)

Be here with them or return in the
evening. Tonight we'll be doing some
important work. I'll also show you
our mentor.

He walks out.

COSTELLO

Mentor?

SIEGEL

Every gangs got a boss... we also
have a mentor.

EXT. STREET - NIGHT

We get a look of the red, growling sky.

The streets are mostly empty. The cops are in raincoats
searching the area with torches.

A cop named DEWEY, the sub head of the department along with
another cop is taking notes from a woman of a nearby house.

COP

So it was around...

LADY

Four, yes four sounds of gunshot. I
heard four.

The cop notes it down.

DEWEY

Did you see any bodies lying?

LADY

No, when I came out I just saw a man running away holding his side like he was hurt.

DEWEY

Can you describe him?

LADY

Well I just saw his back, but he was wearing a coat and hat.

DEWEY

Okay. Thanks for helping the police department.

They walk away. It starts to rain.

Dewey walks up to a man, mid 50s, husky, the head of the department.

DEWEY (cont'd)

Sir, everyone's saying they heard gunshots and are sure about it. Sir, I really think this could be part of an organized crime.

CAPTAIN

Oh yeah? You think? Don't you say that to the media. If that word you just used reaches the media we're doomed.

(instructs)

Everybody let's go back to the station.

(to Dewey)

Let's return now, it's raining.

The captain walks away. Dewey stands there looking at the blood stain on the ground.

INT. LUCIANO'S OFFICE - NIGHT

Costello enters their office and sees others wearing their raincoats and taking short range pistols with them. Luciano is taking two pistols.

SIEGEL

Hey, Costello, get ready, wear the raincoat we gotta go.

Costello picks up the coat and puts it on.

The door slams open and in walks VITO GENOVESE, all wet. A tall guy, scars on his face.

Without a word to anybody, he takes off his wet coat and puts on the raincoat.

VITO
(complaining)
Fucking rain.

He takes a pistol with him and his eyes quickly falls on Costello.

VITO (cont'd)
Who are you?

LANSKY
Frank Costello.

VITO
What are you doing here?

LANSKY
He's a new membe--

VITO
(to Lansky)
For fuck sake, let him speak.

Lansky stops.

VITO (cont'd)
The fuck are you?

COSTELLO
He told you.

VITO
I'm asking you.

COSTELLO
Frank Costello.

VITO
The fuck is he taking in new members?

SIEGEL
Cause he's the fucking boss.

VITO
Everyone knows Arnold is the real deal.

(MORE)

VITO (cont'd)
 (in a lower tone to
 Costello)
 Italian? Be safe son, try to act
 smart and I promise I'll fu...

LUCIANO
 He's the new trainee Vito.

VITO
 Can I know why?

LUCIANO
 Cause I decided so. Can I know where
 you went today, huh?

VITO
 I went out to get the man but I
 couldn't find him.

LUCIANO
 (shouts)
 This isn't the place for you to show
 your wrath, only I do that here.

VITO
 Why not? I was just trying to help
 us, and why do you get railed up,
 huh? For god's sake, I'm the under
 boss.

Luciano gets close to his face, his eyes shows he's dead
 serious.

LUCIANO
 Talk to me like that again and I'll
 make sure you can never talk like
 that again.

Luciano walks out followed by Siegel and Lansky.

Vito looks at Costello with disgust and walks pass him
 almost pushing him.

EXT. DOCKYARD - GATE - NIGHT

A ship dock. The sky is deep red with mild wind blowing.

A car stops near the gate and Luciano walks down with his
 gang members. A cop at the gate looks around making sure
 everything is clear and opens the gate while saluting
 Luciano. Costello sees him getting respect from the cop.

EXT. DOCKYARD - SHIP - NIGHT

They walk towards a massive ship standing. We see a tall figure standing towards the ship commanding the men working.

LUCIANO

Hey Arnold.

The man turns around, 6 foot, handsome face, black suit, a red rose in the left pocket while smoking a cigar. His name, ARNOLD ROTHSTEIN.

Both hug each other.

LUCIANO (cont'd)

Arnold here's the new member I told you about, Frank Costello.

Arnold and Costello shake hands.

ARNOLD

Nice to meet you young man.

(to Luciano)

So here's the deal, you look after everything here cause I got other work to do, I'll leave in your car, so do wait for me. The gate's shut right?

LUCIANO

Yeah.

Arnold walks away.

LUCIANO (cont'd)

Come on boys get to work.

Costello sees the massive ship getting unloaded by more men. He walks up to the men to help them when a flash of lighting reveals the logo on the men's shirt: a cop!

COSTELLO

(to Luciano)

Hey, why are we working with cops?

LUCIANO

We aren't working with them. They are working for us. In the morning they work for the country and at night for us. Now get with the others, you'll learn what to do.

Costello gets to work, he stands with the others and helps them pass on the boxes into the small trucks.

Vito looks in a bad mood, he looks at Luciano smoking with a guard and laughing, he feels jealous.

Lansky passes a box to Costello and he puts it inside the truck, before passing the next one Lansky says,

LANSKY

Wanna know what's inside?

COSTELLO

Sure.

Lansky pulls open the tape and gives Costello a glimpse of the liquor bottles inside and quickly retapes the box passing it on.

SIEGEL

Hey we got no time for that, quick!

COSTELLO

Were those liquor bottles?

LANSKY

Yes.

COSTELLO

But those are cheap and easily available. Why are we picking them out?

LANSKY

Cause Arnold said so, that guy is a genius. He can easily predict things and monetize them. He said that means something's gonna happen.

COSTELLO

But how's he supposed to do a huge business with a few hundred boxes?

LANSKY

(stops)

Who said it's a few hundred boxes? Look at the sea there's more ships coming. They contain like tons of these.

They are done loading when Costello turns back and looks at the dark sea. A bolt of sudden lighting and he sees almost five small boats and a bigger boat approaching the dock.

LANSKY (cont'd)
It's a big deal. BIG... BIG deal.

Costello is intimidated by the sheer size of the workings of the gang. Another lighting, he squints his eyes and sees the boats filled with tons of boxes approaching. He understands it was going to be a big deal.

EXT. DOCKYARD - ENTRANCE - NIGHT

The cop opens the gate and four trucks pass through the gate followed by Luciano's car. He stops near the cop and hands him some cash. His car drives away following the trucks.

EXT. ROAD - NIGHT

Luciano's car follows the trucks.

INT. CAR - NIGHT

Lansky is driving the car, Arnold's beside him smoking. Luciano and Costello in the middle row and Vito with Siegel and another in the last row.

ARNOLD
(to Luciano)
How much did ya pay to the guard?

LUCIANO
Five thousand.

ARNOLD
Fuck, no. Always increase by two-fifty not five hundred. Think like that and we'd be paying them in millions by next year.

LUCIANO
I know, but they asked for more.

ARNOLD
Luciano they're government fools working their asses off and kissing ours to get their asses running. They'll do anything for us. You say no from now on out and they'll agree to work for free.

A beat, Luciano gets his point.

LUCIANO
I'll take care of it next time.

ARNOLD
Nice.

Arnold looks at Costello through the mirror.

ARNOLD (cont'd)
So you're an Italian, huh?

COSTELLO
Yes.

ARNOLD
Heard ya work for Masseria. Be damn careful. That fatso got all the nonsense but no brain. He prioritizes rules over money. The very damn day he's outta money he'll be back to me beggin'. So, how did you join the mafia?

COSTELLO
Um, long story short, my brother once took me to a local gang, and from there I climbed up the ladder.

Arnold laughs.

ARNOLD
All brothers are dickheads as it seems. My one brother fucked me over by taking away everything, and your brother introduced you to gangs.
(laughs)

Vito smirks.

VITO
(to Siegel)
Why is he so interested in him?

SIEGEL
The fuck is your problem, huh?

Vito looks away.

ARNOLD
Don't think just cause I'm asking you too many questions that I'm interested.
(MORE)

ARNOLD (cont'd)
I just wanna make sure that I put my
money behind the right person, so I
earn it back.

Arnold maintains eye contact with Costello. In a silent
agreement, Costello gets his point.

ARNOLD (cont'd)
(to Lansky)
Stop it here.

The car stops near another massive car.

ARNOLD (cont'd)
(to Luciano)
I'll take the trucks from here on.
One more night and we'll be rich.

He gets out of the car and another man is holding an
umbrella for him as he gets in the other car. Arnold drives
away taking a right turn as the trucks follow his car.

Luciano's car continues going straight.

COSTELLO
(staring outside)
What will happen tomorrow?

LUCIANO
(smirks)
We'll get rich.

FADE TO BLACK

EXT. CITY - DAY

A morning shot of the city.

INT. COURTROOM - DAY

The room is filled with press and other important people.

The judge announces,

JUDGE

I hereby announce not only on the behalf of The Honorable President of America, but also on behalf of the court that from today there shall be no production, distribution or consumption of any form of alcohol or liquids with over ten percent concentration of alcohol in any form anywhere in the country.

He signs the paper. The courtroom bursts into clapping.

We get a close up of the President smiling at the decision.

EXT. COURT - DAY

The President is walking down the stairs guarded by cops while the media rushes to ask him questions.

A lady reporter asks him,

REPORTER

Sir, what do you think could be the consequences of this decision?

PRESIDENT

It was absolutely necessary.

REPORTER

Do you think this might bring up bad consequences?

PRESIDENT

This decision is a very well thought one and I only hope it brings the best for our nation. For the results, that will be known very soon.

He gets inside the car.

EXT. COURT - OPPOSITE STREET - DAY

On the opposite side of the road we see Luciano's car parked.

INT. CAR - DAY

All the members are staring at the bustling court.

Luciano smirks.

LUCIANO
It's passed.

COSTELLO
What?

Luciano starts the car.

LANSKY
The bill's passed.

SIEGEL
It states that no consumption of
drink with a concentration of alcohol
ten percent or more in it.

LANSKY
In easy words that means no more
drinking for anyone in the country.

COSTELLO
What?!

LUCIANO
They played themselves. Now it's our
time to sell the liquors.

COSTELLO
To?

Luciano stops the car and looks front, Costello looks at his
front and sees a huge riot of people against the Prohibition
decision.

LUCIANO
To them.

EXT. ABANDONED FACTORY - DAY

Luciano's car stops near an abandoned factory. They get out
of the car. Costello sees many people working to get the
same boxes up in the trucks.

INT. ABANDONED FACTORY - DAY

They walk inside and meet Arnold.

Arnold shakes hands with Luciano.

ARNOLD

Hey! Told ya it will be passed.

LUCIANO

Yeah, they're playing themselves.
Banning the very thing they brought
in the country.

(to the others)

Lets make money boys!

Costello looks at the large number of men packing liquors, number of trucks parked outside, he is enchanted by the sheer size of the work.

As Costello stands there watching the place, Vito walks pass pushing him.

VITO

(turning back to
Costello)

Don't just stand there.

EXT. STREET - NIGHT

On a street side, a homeless man is sitting smoking a cigarette staring up at the sky when he hears a faint whistle and looks to his right.

He sees two men a few yards away standing in the shadows. A man holds out a big bottle of liquor whose glare falls on the homeless man's face.

The homeless man looks around to check and see if everything is clear, he calls them over. The two men walk up to him and we see their faces, it's Luciano and Costello.

Luciano hands the homeless man a big bottle of liquor and the homeless man pulls out a thick bundle of cash and hands it to them. Luciano and Costello are impressed by his professionalism.

On another road side street, Vito, Siegel and Lansky are leaning against a wall near a dustbin, smoking and chatting.

A man walking down the street stops near the dustbin and drops something in and walks away.

Vito walks towards the trash and picks up a bundle of cash and shows it to Lansky and Siegel.

Lansky brings out a small bottle of liquor and puts it behind the bin and walks away.

COP 1
 (shouts)
 Hey whose there?

Panicked, everyone starts to run. Costello and his gang runs in the same direction. The two cops start to chase them.

As Luciano runs he crashes into a dustbin and falls down, when the police light falls on his face giving a glimpse to the cop. Luciano gets up and they run away.

COP 1 (cont'd)
 Damn it!

INT. MASSERIA'S OFFICE - DAY

Masseria is reading a newspaper.

MASSERIA
 It is suspected that the bootlegging operation was apart of a bigger plan which was constituted by Charles Luciano a major crime person.
 (looks up at Luciano)
 What's this?

Luciano is sitting in front of Masseria.

LUCIANO
 You really think it was me? They don't even have enough proof against me. I mean why would I even do that?

Luciano sees that Masseria is not looking convinced. He holds Masseria's hand.

LUCIANO (cont'd)
 Boss. I'll never do such a thing.

He kisses his hand. Masseria looks convinced.

EXT. OFFICE - DAY

Luciano and Costello walk out of the building.

COSTELLO
 So what if he knows?

LUCIANO
 No. That shall never happen.

COSTELLO

But why?

Luciano stops.

LUCIANO

Cause he hates non-natives and if he knows we work with Arnold he'll kill us all. See that's the mindset I hate. He doesn't want anything outside of his comfort, but I don't wanna miss such an opportunity. It's Prohibition time, the best for people like us, but he doesn't do anything. Why? Cause he doesn't care about the US, fuck it. Get it?

Costello nods.

LUCIANO (cont'd)

Come on.

EXT. PHARMACY - NIGHT

A closed pharmacy shop. We see Luciano's men filling in bottles from a big vessel through a pipe.

Luciano stands their inspecting the working.

LUCIANO

There put it in the pipe together,
not a single drop must leak out.

A man comes walking out with a carton of more small bottles for fill up. He is the pharmacy store owner.

MAN

(tensed)

Please do it quick. I don't wanna get
into trouble.

LUCIANO

Don't worry this isn't our first
time.

MAN

Still if the police comes...

LUCIANO

Ah fuck 'em. I don't care. Let us do our work and we'll be done in no time. You go inside and bring out the money. Huh?

Luciano picks up a bottle, the label says, "Doctor's recommended. Only ten percent alcohol". Luciano smiles.

LUCIANO (cont'd)

(commands)

Fill each one more than half.

(to himself)

Ten percent.

EXT. BAR - NIGHT

Another bar. Closed.

EXT. BAR - BACKSIDE - NIGHT

Luciano's men supplying them with liquor. Luciano reads a newspaper under a light, the headlines read, "POLICE SUSPECTS THERE'S THOUSANDS OF DOLLARS SPENT EVERYDAY TO GET A FEW DROPS OF ILLEGAL LIQUOR".

EXT. STREET SIDE - NIGHT

A man in a long overcoat and a big hat almost covering his face, looks like a mafia is walking down the street. He is GAETANO REINA.

Reina pauses and looks around the area checking for someone's presence and continues walking. He looks tensed.

A few meters away we see another man in a coat and hat, it's Vito. He's after Reina.

Reina stops again and so does Vito. Vito quickly enters a bookshop. Reina turns back and sees no one.

Reina crosses the street. Vito tries to cross when his path is obstructed by a bus. Vito tries to make his way around, he crosses the road and losses Reina.

VITO

Damn it!

Vito pushes through the people and sees Reina just taking a right turn. Vito runs behind him.

EXT. BUILDING - NIGHT

Reina walks up the stairs and before entering the building he looks around to see if everything's clear or not. He goes inside.

A little further away we see Vito who is shocked seeing Reina enter that building.

INT. BUILDING - OFFICE - NIGHT

Reina is being checked by a guard. The guard after checking him opens the door and lets him in.

Reina is amazed by the sheer size of the place. He finds himself in a big bar, much bigger than anything else he's ever seen.

He sees bartenders showing tricks, other mafiosi men drinking and smoking. Girls dancing on stage.

Reina walks up to another door and another guard opens it.

INT. OFFICE - NIGHT

We see a man, mid 40s, tough body sly face smoking a cigar. His name, SALVATORE MARANZANO. He has two guards on each side. Seeing Reina, Maranzano commands his guards.

MARANZANO
I'll call you in.

They walk out.

MARANZANO (cont'd)
(smiles)
Oh, Reina I knew you'd come. Sit.

Reina sits down in front of Maranzano. He looks nervous.

MARANZANO (cont'd)
You want anything? Liquor?

REINA
No thanks. Why did you call me?

MARANZANO
Why rush? You got time, don't you?

REINA

Not much, please say whatever you want quickly.

MARANZANO

Okay. Well tell me how's it going working for Masseria?

Reina sighs, remains silent.

MARANZANO (cont'd)

Your silence says everything.

REINA

(clears throat)

Umm... no it's fine over there.

MARANZANO

I get it Reina. You were once the boss of the Morello gang and lead many more in the past, everyone has heard about you. But now that bastard... I mean your boss has taken away everything. Am I wrong?

REINA

Maranzano, I'm glad you called me and I get where you're going, but I'm okay with my gang, I got no problems.

MARANZANO

(laughs)

Oh, no, no, no. That's not where I'm going. I just wanted to warn you.

REINA

What?

MARANZANO

I knew you wouldn't know.

(gets close to him
and whispers)

Your own gang has deployed men against you, whose always tracking your activities.

Reina now hears Maranzano.

MARANZANO (cont'd)

And when I say I'm telling the truth.
(touches the cross on
his necklace)

I mean it.

Reina looks shocked. Maranzano puts his hand over Reina's hand.

MARANZANO (cont'd)

You do all these things, work like his dog, uses your experience to control your gang while he sits and does nothing in his office, and you are fucked and gotta live like that with your nine children and rot. Huh?

Reina's eyes tear up.

MARANZANO (cont'd)

Join me and I'll make sure you get the position and the money you deserve.

Reina kisses Maranzano's hand. Maranzano pats his shoulder.

MARANZANO (cont'd)

We'll definitely celebrate a member like you.

He opens a bottle of liquor and pours it in a cup.

We see a close up of the filled glass of liquor.

INT. MASSERIA'S OFFICE - DAY

The same close up of the filled glass of liquor, but Masseria's hand is holding it, as his hand shakes in anger.

Masseria picks up the glass and smashes it right across the wall breaking it into pieces. He is fuming in anger.

MASSERIA

(shouts)

That motherfucker! I give him the money... I give him the power, the respect and he...

Luciano is standing in front of him, he looks at the broken glass.

LUCIANO

You sure Reina was there?

MASSERIA

Yes. Luciano take that fucking rat down before Maranzano knows of our workings.

INT. MASSERIA'S OFFICE - OUTSIDE - DAY

Luciano walks out of the office and sees Vito standing there.

LUCIANO

You got a new job to do.

Vito lets out a devilish smile.

INT. OLD HOUSE - LIVING ROOM - DAY

Reina is sitting on the sofa reading the newspaper. An old lady around her mid 60s walks into the room with a glass of water. She is Reina's mother.

MOTHER

(hands him the glass)

Here...

Reina drinks the water.

MOTHER (cont'd)

Take care of yourself son, you look more pale. The business is taking a lot outta you, huh?

REINA

No. I'm fine. Just dropped by to let you know that I'm reopening my shop and I can restart paying you every month from now on.

MOTHER

I'm so happy for you and Mary. That means my grandson and granddaughters will finally go to school.

She wipes her eyes.

REINA

Yes mamma. Okay. I gotta get going now.

He stands up. Reina opens the door and walks out. He hugs his mother one last time and leaves. She waves at him, longing to see him again and closes the door.

EXT. ROAD - DAY

Reina is walking along the road, he checks his watch while walking down the street. Behind him we see the appearance of Vito.

Vito gets close to Reina and keeps following him. Vito pulls out a pistol and BANG!! Vito shoots four shots and dashes away.

Reina falls down as blood flows out and covers the ground.

INT. MARANZANO'S OFFICE - DUSK

A quiet office. Silence before the storm.

The camera moves over to Maranzano grabbing a wine glass, his eyes blood red, grinding his teeth, eyes wide open ready to kill anyone.

MARANZANO
(to guard 1)
You sure he's dead?

GUARD 1
Yes, sir.

A close up of Maranzano, all we see is his face and his shaking left hand holding the glass.

MARANZANO
So Masseria's ready to fight me, huh?

We hear glass breaking. Maranzano's eyes start to tear up.

MARANZANO (cont'd)
Prepare for war.

We see the glass he was holding is broken and his hand starts to bleed. He presses it harder, breaking it further.

MARANZANO (cont'd)
(angry whisper)
Se quel figlio di puttana vuole sangue.
(pause)
Lascia che ci sia sangue. [If that son of a bitch wants blood, then let there be blood.]

The two guards nod and walks out.

NARRATOR (V.O.)

This marked the start of the Castellammarese War, one of the most dangerous in mafiosi history which injured many and killed nearly sixty gangsters. The war was on, and on the other side, Costello and Luciano continued getting wealthier through their illegal ventures.

FADE TO BLACK

EXT. DOCKYARD - NIGHT

SUPER: 2 YEARS LATER

The same dock. A different ship is standing at the dock. Men taking down boxes and stacking them up.

Costello is standing nearby reading the newspaper. He is in a good looking suit, hair styled, smoking a thick cigar.

The headlines read, "COPS SUSPECT AMERICAN LIQUOR RACKETEERING WORTH HUNDRED MILLIONS. FBI REFUSES THE INVOLVEMENT OF A SINGLE GANG". Costello smiles turning the page.

INT. DOCKYARD - SHIP - NIGHT

On the ship we see gangsters and cops working together, forming a long chain passing the boxes hand to hand.

We see faces of Lansky, Siegel and Vito at the very end of the line. Vito lifts up his head and looks at Costello smoking while reading the paper, he clinches his teeth in anger.

Vito looks at a young gangster, a new member carrying the boxes to the truck. By accident the box opens from below and all the bottles slips through and breaks. Vito walks up to the boy and pushes him, throwing him down.

VITO

What do you think you're doing, huh?
Can't you use your goddamn eyes to
see the box is upside down, huh?

Lansky and Siegel tries to stop him but Vito pushes them away. Vito now leans toward the boy.

VITO (cont'd)
We shouldn't have taken in an
American like you.

Costello steps in.

COSTELLO
Whoa, whoa, step back Vito. Mind you,
you're the goddamn foreigner here.

Costello helps the boy up. Ashamed, Vito walks away and
lights a cigarette.

COSTELLO (cont'd)
(to Lansky)
I'm going to the office. I hope
you'll manage everything.
(looks at Vito turned
away)
Keep an eye on him.

Costello gets in his car.

EXT. DOCKYARD - GATE - NIGHT

The cop opens the gate as Costello drives out.

EXT. COSTELLO'S OFFICE - NIGHT

Costello parks in front of a huge building and walks in.

INT. COSTELLO'S OFFICE - SECOND FLOOR - NIGHT

Costello walks up the stairs to the second floor. The place
is extremely busy with sounds of telephone ringing and
people working.

As Costello walks down the hallway other gangsters smile and
shakes his hand. Costello takes a right turn where he meets
another man.

MAN
Sir.

Costello stops.

MAN (cont'd)
Sir, our fighter plane has
successfully guarded the liquor
ships.

COSTELLO
That's great.

MAN
But...

The man's joyful face fades.

COSTELLO
What?

MAN
By mistake it has also taken down a
small patrolling ship with two
officers inside.

COSTELLO
No problem, the case won't go to
court. Even if it goes to court we
got our men in there.
(pats his shoulder)
Don't worry, we won't be charged.

He walks away. Costello finally enters his office.

INT. COSTELLO'S OFFICE - NIGHT

A big office room, glass window at the back with a table in
the middle. Costello sees Luciano sitting on the sofa
reading the paper.

COSTELLO
The paper estimates we're making
around a hundred million. My god, a
hundred million!

Luciano doesn't respond.

COSTELLO (cont'd)
I tell you, a few more years and
we'll be at the top of our game.

Costello looks at Luciano still reading the paper.

COSTELLO (cont'd)
Hey Lucky. What happened?

Luciano puts down the paper and looks at Costello.

LUCIANO
Is that enough for you?

A beat.

COSTELLO

What?

LUCIANO

I'm asking is that enough for you?

COSTELLO

I guess, um...

LUCIANO

I'm asking for a clear cut answer Mr. Costello.

COSTELLO

Whoa. What happened?

LUCIANO

My answer.

COSTELLO

Yes, it's enough for me.

LUCIANO

Bullshit. That's the beggars way of thinking Frank. We ain't beggars, we're gangsters with brains. Get out of that fucking mindset.

(explaining his
attitude)

Arnold was shot yesterday.

Costello is shocked.

COSTELLO

What? How?

LUCIANO

Played cards with the wrong hands and made the same deals. I knew him very well.

Costello takes all of this in.

LUCIANO (cont'd)

You know why he's dead? Because he reached a level and got stagnant over there. I tell you that's a fucking bad thing for us, we don't do that. We never stay in the same place or work with the same faces forever until we know them well enough.

Costello is still shook over the news.

LUCIANO (cont'd)

Let's not do that Frank. Let's not stop here. Remember we got more things to do, huge things to do. Now we also got all of the connections with Tammany Hall, the judges, the politicians, the cops of the city and it will be a fucking shame if we can't do nothing with all that.

(pause)

But those fucking bastards... they don't get it. Their bullshit war is fucking the underworld and us, and it'll end us along with them.

Costello takes that in, he speaks up.

COSTELLO

But haven't we made enough?

LUCIANO

This? You call this enough? Not for me, not for history at least.

Luciano walks up to Costello.

LUCIANO (cont'd)

Think big Frank. Was this all you wanted to do? Just earn this much and sit there for the rest of your life like a beggar, huh? We gotta do something bigger before we get killed like Arnold. So big which no one had ever imagined, especially in our field. I'll do it and I won't let them stop us anymore.

Costello nods his head showing his approval. Luciano walks out of the room.

Costello grabs his coat and stops near the door. His eyes falls down on the newspaper which reads, "FINALLY, GREEDY BUSINESSMAN ARNOLD ROTHSTEIN WAS FOUND MURDERED".

COSTELLO (V.O.)

Was Arnold killed because he was to stagnant?

Costello walks out.

INT. MARANZANO'S OFFICE - NIGHT

Luciano and Costello are sitting in front of Maranzano who's busy cleaning his revolver.

Costello takes a look around and sees Maranzano's guards standing with their gun almost ready to aim and fire on a single command.

LUCIANO

Maranzano, I know you're angry and disturbed.

MARANZANO

Angry? My man was killed Luciano. I took his goddamn responsibility and I failed in that.

LUCIANO

I know and you have every right to get mad.

Pause. Maranzano puts away his revolver, lights a cigar and starts smoking.

LUCIANO (cont'd)

I mean I even tried to stop him but he just wouldn't hear anyone.

MARANZANO

So? What can I do, huh? What's done is done. Why are you here? Let me be very clear Luciano. I won't stop the war and tell your fucking gang and boss that I...

(bangs on the table)

won't

(another beat)

budge. Got that?

Maranzano starts fidgeting in his chair, he takes a puff and sighs.

LUCIANO

(leans forward)

I agree with everything. But, Maranzano I hope you get that Reina broke the rule, the code. The rule which is very sacred and important to you guys, I hope you realize that.

Maranzano looks at Luciano, he starts to realize Luciano's words.

MARANZANO
(under his breath)
Whatever.

LUCIANO
Maranzano look here. We are here to stop this war and can you tell your guys to put down the guns, I'm not here to kill or anything.

Maranzano signals the guards to put the down their guns and step back.

LUCIANO (cont'd)
I'm here with a good offer for both of us. Let's finish this off, huh? I can help you.

MARANZANO
How will you do that?

Luciano leans in.

LUCIANO
(lower tone)
By removing Masseria.

MARANZANO
Why would you do that?

LUCIANO
Because I got my own way and he's holding me down.

A beat.

LUCIANO (cont'd)
See I don't wanna live by rules like him. I mean not his, but I like your way. And think about this... if I... umm... if we take him out, not only does this stop, your men and resources will be saved. On the other hand, if we don't, you might end up losing it and then none would join you and you'd be left with few members like half eaten meat by hyenas. Broke.

MARANZANO
You think I can't fight Masseria anymore?

LUCIANO

I know your condition Maranzano. Do you think you can keep going on like this for another month?

Maranzano takes that in, he knows the truth.

MARANZANO

What will you take if Masseria is killed?

Luciano and Costello smile.

LUCIANO

After he's gone I'll take over his gang, but I also need some of your arms and men.

MARANZANO

Oh, no, no, no. You think I'm a fool--

LUCIANO

Then we wouldn't be sitting here unarmed, knowing that our boss will chop our goddamn heads off if he knew we were here. You know the rules.

Maranzano realizes the depth.

MARANZANO

Go and stand outside, give me a minute to think.

Luciano and Costello gets up.

LUCIANO

Okay. I hope you make the right decision.

INT. MARANZANO'S OFFICE - HALLWAY - NIGHT

Luciano and Costello walk out of the office. The door is shut. Luciano leans against the wall. The hall is dark, the other end of the hall leads to the bar.

COSTELLO

You think he'll take the offer?

LUCIANO

The war's still going on and both parties want peace and I know that very well.

COSTELLO

How did you know that Maranzano was getting weak in the war?

Sound of men cheering coming from the bar.

LUCIANO

I didn't know that. I played with his brain and his silence gave me the answer. Masseria is equally weak now. Both men want relief, both men are exhausted.

COSTELLO

Hope he takes it and once he does...

LUCIANO

He will. Cause I've made him an offer which he cannot refuse.

The door opens and both men walk in.

INT. MARANZANO'S OFFICE - CONTINUOUS

The duo sits down.

MARANZANO

I thought about your offer. I must admit... in my career I've never faced such a dilemma and you Mr. Luciano and Mr. Costello came up with a good offer.

Luciano and Costello smile, almost done.

MARANZANO (cont'd)

But sometimes you gotta reject the offer for the better...

The duo's smiles fade away.

MARANZANO (cont'd)

And now is not the time for that. I accept your offer.

Luciano smiles.

LUCIANO
I knew you were a smart man.

Maranzano smiles.

MARANZANO
But...
(beat)
In return, after Masseria's gone, I'd
like to maximize my power and
control.

LUCIANO
As you wish.

The duo shake hands with Maranzano and walks out of the
room.

MARANZANO
(to himself)
I'd maximize my power and control.

He lets out an evil smile.

INT. CAR - NIGHT

Luciano's driving the car, Costello is beside him smoking.

COSTELLO
Couldn't we go on with our work
without all this?

LUCIANO
No. These two are the major powers
now. Once the war stops the focus
will shift from them and then we can
easily move ahead with our work. If
we go ahead with our plan now they'd
get in and fuck us all.

COSTELLO
What about Maranzano, he's still
alive?

LUCIANO
I know him, he can do nothing. Once
we kill Masseria and get everyone
with us, I'll get him thrown out and
then he better not cross my line.

COSTELLO
(smiles)
Impressive.

EXT. RESTAURANT - EVENING

A luxurious restaurant.

INT. RESTAURANT - EVENING

A few seats are occupied. The lights are mostly dimmed down.

Luciano is sitting at a table, alone. He is in a white suit and white hat.

He looks out of the glass window and sees Vito and Siegel in long overcoats standing on the opposite street and Lansky standing near the restaurant's entrance.

EXT. RESTAURANT - OUTSIDE - EVENING

A white car stops in front of the restaurant. The door opens and Masseria gets out, his guards try to get out when Masseria stops them.

MASSERIA
Stay in the car.

The guards remain in the car and the car drives away.

Masseria is in a fine brown suit, a rose popping out of his hat and shirt. He looks at the restaurant, impressed and walks in with immense joy.

INT. RESTAURANT - CONTINUOUS

Luciano hears his name.

MASSERIA
Luciano, hey.

Masseria walks up to Luciano. Both hug each other and sits down.

MASSERIA (cont'd)
I tell you, you've made a wise
decision this is the finest
restaurant Lucky.
(MORE)

MASSERIA (cont'd)
I love this place, especially their
food and the corn stew, my God.

LUCIANO
Safe to say I know you well after all
these years.

Both laugh. The waiter walks up to their table.

MASSERIA
You ordered anything?

LUCIANO
No, I was waiting for you to do that.

MASSERIA
(rubs his hands in
excitement)
Okay.
(to the waiter)
Get us two plates of whatever's best
here.

The waiter jots it down.

WAITER
Anything more, sir.

LUCIANO
No thanks.

MASSERIA
Umm a desert for me. Ice cream
please.

The waiter marks it and walks away.

MASSERIA (cont'd)
I tell you this is the best. It
would've been better if they let you
smoke.

LUCIANO
I think it'll take time.

MASSERIA
Yeah, that's for sure.

LUCIANO
For that.
(reaching in his
pocket.)
I've brought cards.

He pulls out a pair of cards. Luciano opens the deck and starts distributing. As he distributes the cards he looks at the clock.

INSERT SHOT

The clock shows it's 7:30pm.

INSERT SHOT - LATER

The clock shows it's 7:55pm now.

BACK TO SCENE

Masseria is shuffling through his last few cards. Luciano peeking into the clock through his cards. The rest of the cards are in the center.

The waiter walks up putting their orders on the table.

LUCIANO (cont'd)
Umm excuse me. I'll be back soon.

MASSERIA
Yes quickly, looks like I'll win this time.

Luciano puts his deck upside down and walks away.

INT. RESTAURANT - BATHROOM - EVENING

Luciano is about to enter the bathroom when he stops and looks at Masseria from the back and let's out a smirk. Luciano walks in.

INT. RESTAURANT - MASSERIA'S TABLE - CONTINUOUS

Masseria puts down his deck and smells the food.

MASSERIA
Can't wait.

He puts a white cloth around his neck.

Suddenly over by the entrance door Vito and others hurriedly walks in the restaurant and aiming at Masseria, Vito fires the first bullet... BANG!!

Without any rest they keep firing. The crowd around gets shocked and takes cover under the table. The waiters run inside the kitchen.

A few more bullets and Masseria falls on the floor breaking the table and plates.

Without wasting a second the gang rushes out, Vito walks back in and fires three more shots at the dead body, kicks it and walks away.

A pause. Silence after the storm.

EXT. RESTAURANT - OUTSIDE - EVENING

A car arrives near the entrance. The gang opens the door, thrust inside and the car drives away fast.

INT. RESTAURANT - CONTINUOUS

The customers get out of their tables and looks at the body. A waiter walks out, all of them go near the body and sees it covered in blood.

LADY
Oh, my God. He's been murdered
brutally.

In the background we see Luciano walking out of the bathroom and quietly walks out of the scene.

EXT. ROAD - EVENING

A car parked around the corner. Luciano walks out of the restaurant and gets in the car.

INT. CAR - CONTINUOUS

Luciano sits beside Lansky while the others are in the backseat. The car starts.

VITO
Finished him. Put a bullet right
through the back of that fat
motherfu...

LUCIANO
(cuts him off)
We are done. No one talks about that
anymore.

Vito stops. They drive away.

INT. RESTAURANT - NIGHT

The NYPD is clicking pictures of the body. Two cops inspecting the place. Another cop outside looking at the tire marks.

Officer Dewey is talking with the restaurant manager.

DEWEY

So, you're telling me you knew them both?

MANAGER

Not the other one, but I knew Joe Masseria. He was a regular customer over here.

DEWEY

Do you even know what you're talking about, huh? You knew he was a criminal right and still you didn't do anything and allowed him to freely come inside here?

The manager looks guilty.

DEWEY (cont'd)

Who was the other one?

MANAGER

I can't exactly remember but my waiter has seen him.

(calls)

Tom.

The waiter who served the duo walks over. Tom looks very much scared.

DEWEY

Hello, Tom. So tell me who was with Joe Masseria?

Tom doesn't speak, he looks nervous.

DEWEY (cont'd)

Tom don't worry nothing will happen. It's very important for us to know this.

TOM

Um actually I don't know the other guy.

(MORE)

TOM (cont'd)
 Feels like I've seen him somewhere in
 the paper or news but right now I
 can't remember his name.

DEWEY
 Describe his appearance.

TOM
 He was tall. Came in a white suit and
 a big hat, almost covering his eyes.

DEWEY
 Did he have a mark on his right eye?

TOM
 (tries to recall)
 Umm...
 (gets it)
 Yes, he did.

Dewey opens a diary and shows him the picture of Luciano.

TOM (cont'd)
 Yeah, that's him.

DEWEY
 Okay. Thanks Tom.
 (to the manager)
 Be there at the police station.

The manager looks down, feels guilty.

DEWEY (cont'd)
 Let's fix the future of your
 restaurant.

Dewey walks up to the body and sees the back with numerous
 red holes through the suit.

A cop walks up to him.

COP
 Sir, the guards of Masseria confirmed
 that the car's model was something
 which belongs only to the mafias.

DEWEY
 I know who it is.

A beat.

DEWEY (cont'd)
 Charles Luciano.

INT. HALL ROOM - UNKNOWN

A big hall. Filled with round tables, at least six, one with a big table in the middle, empty.

All the smaller round tables are occupied by other mafia groups. People are drinking, smoking, we hear low murmurs.

INT. HALL ROOM - LUCIANO'S TABLE

Luciano's table is filled with Vito, Lansky, Siegel, Costello and Luciano.

Luciano lights a cigarette.

LANSKY

(to Luciano)

Why do you think he called this?

LUCIANO

No idea.

LANSKY

I'll tell you. He'll call the cops and hand us all to them.

COSTELLO

I think it's something important.

LANSKY

You do?

COSTELLO

Just look around, there's every family. Bonano, Gambino, Lucchese, Columbo.

Here we have insert shots of each table corresponding to the names.

COSTELLO (cont'd)

It's definitely something important.

Luciano checks the clock on the wall.

LUCIANO

Why is he so late?

The door opens and Maranzano walks in with heavy steps, with two guards on each side. Maranzano walks up to the bigger table and stands near the chair.

He eyes the room, looks at Luciano and sits down.

MARANZANO

(clears throat)

Thanks for the appearance. So as you all know, Masseria's dead. My men...

(looks at Luciano)

have cleared him yesterday night as most of you all know. And do you know why he was killed? Because he broke the rules. Passing the order to kill him wasn't at all easy. I am not one who attacks from behind, considering the war that was going on between me and him. You all might think I did all of this to end the war. But no, that is not how I do it. Otherwise I wouldn't be standing here and I didn't care much about the war, I was winning it anyways.

INSERT SHOT

Luciano smirks at his comment.

BACK TO SCENE

MARANZANO (cont'd)

(louder voice)

Aren't we responsible mafiosis?

Gambino from the nearby table speaks up,

GAMBINO

Yes we are.

LUCCHESE

Yes.

Others agree.

MARANZANO

Do we live by rules?

Others agree.

MARANZANO (cont'd)

So, when it was broken, I had to take him out.

A brief pause.

MARANZANO (cont'd)

(loud tone)

Without wasting anymore time. I
Salvatore Maranzano declare myself...
as the Capo di tutti Capi, the boss
of all bosses.

Luciano gets shocked. A wave of murmuring runs through the
room.

Costello looks confused and so do the others near him.

MARANZANO (cont'd)

Yes. After a lot of thought I came to
this wise conclusion and from today
onwards I'll handle all the
responsibilities. And...

Suddenly Gambino stands up.

GAMBINO

Hold on a minute Maranzano. Why
should you take the title? Why should
we agree with you? How do we not know
that you killed Masseria just for the
title?

MARANZANO

I saw this coming.

Maranzano pulls out some papers from his pocket.

MARANZANO (cont'd)

See these? My men collected proof
that like Reina, Masseria was also
planning on killing most of us here
and take over our business.

INSERT SHOT

Luciano is even more shocked by his statement.

BACK TO SCENE

MARANZANO (cont'd)

Just think what would've happened if
he had killed most of us or all of
us, huh? He would've taken over most
of the business in the city and had
all the connections to himself. Just
think, how I saved all of us.

Maranzano touches the cross on his necklace and lifts it up high.

MARANZANO (cont'd)
I'm telling the truth.

A young member from Gambino's table is heard clapping and adoring Maranzano as an idol.

MARANZANO (cont'd)
Thank you. So my brothers. Let me have the title until I die and I ensure the wellness of the underworld of New York. From today on I declare five families. Yes five crime families, each table is one crime family. Let us rule.

The whole audience bursts into clapping. Maranzano smiles, enjoying the limelight.

None from Luciano's table looks happy. Luciano is red hot, he gets up and walks out of the place followed by other members.

Maranzano sees Luciano walk out. He lets out a devious smirk.

INT. LUCIANO'S OFFICE - NIGHT

Luciano slams open the door and walks in, he paces around the room, looks immensely frustrated.

He bangs on the table.

Costello, Lansky and Siegel walk in. They see Luciano breathing aggressively. Luciano grabs a chair and throws it across the room.

LUCIANO
(shouts)
Son of a bitch! That sneaky bastard
foul played me.

Vito rushes in through the door and walks past Lansky and Siegel.

VITO
(to Luciano)
Can I know was that in your plan,
huh?

Luciano doesn't reply.

Lansky tries to calm him down but Vito pushes him and he falls down. Costello picks Lansky up. We see Siegel's rising anger as he battles to not let it out.

VITO (cont'd)
 Luciano. Oh, I'm sorry... boss. You said killing Masseria would help us... it did help Maranzano. Now what, huh?

Luciano's on the verge of breaking down.

Costello watches the scene helplessly.

LANSKY
 Vito that's not how things were supposed to go.

Vito grabs Lansky by his collar.

VITO
 How the fuck do you know, huh? Did he tell us anything? No.

Vito let's go of Lansky and walks up to Costello.

VITO (cont'd)
 Because he was busy with this guy here... he knows everything and we know nothing.
 (to Costello)
 Weren't you the one who said he knew what needs to be done? I say all of this is happening because of you.

Costello stands there shocked.

VITO (cont'd)
 Why the fuck did you do this, huh?

When...

LUCIANO
 (shouts)
 Enough Vito!

A beat.

LUCIANO (cont'd)
 Shut the fuck up for the sake of God. Just shut up for a goddamn second.
 (MORE)

LUCIANO (cont'd)

It's messed up. I didn't think about this okay?

VITO

Then what did you think about, Luciano? And nothing else matters now cause Master Maranzano is sitting on his throne as the fucking Capo di tutti Capi with all the control which everyone agreed to and in a few months he'll fuck us all. I'm telling you in a few months we'll be back on the streets stealing purses from fucking ladies.

A beat. All hell breaks loose as Siegel is unable to hold it in anymore, he grabs Vito's collar and smashes him right in the wall.

SIEGEL

Can't you fucking shut up for a motherfucking second? Can you?!

VITO

Do whatever you can. The truth's in front of us... we all will die.

Siegel lands a hard punch on his face knocking him down. Vito gets back up and pushes Siegel. They both engage in a fist fight.

Costello sees the intense fight, he is still shocked.

Luciano pulls out his gun.

LUCIANO

Enough! Stop now or I'll shoot you. I said fucking stop now!

The duo keeps fighting. Costello sees Luciano seconds away from pulling the trigger.

Both continue fighting. Luciano's a millisecond away.

Costello looks at the fucked up situation, not knowing what to do.

When... BANG!!

Everything suddenly becomes quiet.

Smoke comes out of Luciano's gun as he stands still in his position. Costello looks at the duo and sees both still alive.

Vito checks his hat and sees a hole in it. Siegel too looks shocked.

Luciano lowers his gun. He looks disturbed.

Suddenly...

COSTELLO
He won't stop us.

Everyone looks at him.

COSTELLO (cont'd)
Yeah. He won't stop us.

Vito grabs Costello by his collar.

VITO
And how the fuck will you do that,
huh?

Luciano picks up his gun and aims at Vito.

LUCIANO
Vito, I'm telling you stop now or
I'll shoot right now.

VITO
(to Luciano)
Do whatever you want. But I want an
assurance, cause I don't wanna die. I
know you also want an assurance.

Luciano slowly puts down his gun, he looks confused.

LUCIANO
(to Costello)
Tell me how will you do that Frank?

COSTELLO
By taking others on our side.

VITO
And how? Cause they aren't some one
year old who'll come on our side if
we give them fucking chocolates.

Others watch the duo intently.

COSTELLO

I can. I know I can do it.
 (to Luciano)
 Just arrange a meeting with them.
 Give me a chance.

Vito looks at Costello, eyes popping out with anger, a hungry beast.

Vito lets go of Costello and paces out of the room. Costello sighs.

INT. VITO'S FLAT - NIGHT

A dark room. The door opens, Vito walks inside.

Vito looks around the messy room. It's filled with clothes, liquor bottles, cigarette packs, torn papers.

Vito looks up and sees a woman sitting on the sofa, smoking. She is Vito's wife. The setting is very dark with a dim light, lighting the place with a sudden spark of lighting outside the window.

WIFE

So you're back?

Vito walks up to the sofa and sits next to his wife. She's in her mid 40s, thin, beautiful, black patches under her eyes.

Vito tries to take away the cigarette, but she doesn't let him do that.

VITO

Honey, that's not good for you,
 you're pregnant.

WIFE

Why do you care?

Her words are slang, she's totally drunk.

WIFE (cont'd)

Why the fuck do you care, huh?
 (chuckles)

What did you bring in today? A body?
 (laughs)

Vito looks at two massive bottles of liquor lying empty on the floor.

VITO

Honey, you shouldn't be drinking all these.

WIFE

(shouts)

Shut up! Just... shut up. So, what does that got to do with you? Trying to care for the baby now? First try to fucking complete the responsibilities of a goddamn husband...

She spits in the house.

WIFE (cont'd)

(smiles at him)

So, still in the same position, are you?

Vito nods out of no other choice. She throws away the cigarette and takes a sip from the glass.

WIFE (cont'd)

How the fuck will you run it like this, huh? For once in your goddamn life you made a hundred thousand and bought this place, but you ain't got anything now. So, how are you gonna make it, huh?

She laughs which transitions into crying.

WIFE (cont'd)

You... you fucker... got me pregnant. Ah! Adam was so better. I miss him.

VITO

Hey, we got some internal problems, please try to understand.

WIFE

Why should I or the baby care about that, huh? Should I tell it, shhh... your papa's not killing anyone that means no money for us and no food for you, go back to sleep.

She lies on the sofa.

WIFE (cont'd)

I really think sometimes weather your ex wife died of an illness or killed herself because she was unable to bear you any longer.

Vito takes that in. She gets back up.

WIFE (cont'd)

Hey... listen. If you wanna kill people do that, I don't give a fuck, but be the best in doing so and let the cash flow in.

She again starts to weep.

WIFE (cont'd)

Ah, I shouldn't have let you kill Adam, he was so good.
(gets up)
It's so hard.

She walks into a room and slams the door shut. Vito's all alone in the room. He looks outside, it's raining. Vito's eyes looks teary.

VITO (V.O.)

Yeah, it's really hard. Especially when the one you're killing...
(pause)
is your own friend.

Vito gets up and walks out of the flat.

INT. HOTEL - NIGHT

A new massive hall. The doors and windows are shut with few bulbs glowing.

We see the five families, each sitting at their own table. Luciano and his family are sitting in chairs in front of the five families.

Lansky gets up.

LANSKY

(addresses)
Brothers of the Mafiosi community.
Today we are here--

GAMBINO

(interrupts)

Wait where's the head? Maranzano? He must be present in such meetings.

LANSKY

Let me speak.

Gambino shuts up.

LANSKY (cont'd)

Today our gang has arranged this crucial meeting. Thank you all for coming. Now I'll hand it over to Luciano.

Lansky sits down. Luciano stands up. Vito looks the least interested while Costello looks calm, but on the verge of breaking down at the slightest hint of a problem.

LUCIANO

Now I'm not a spokesperson but a Mafiosi, so without using any extra words, let me come straight to the point.

A beat.

LUCIANO (cont'd)

As we all know, Maranzano has taken over the crime scene in New York. He's, well, the Capo di tutti Capi now. But have we thought about the consequences? I mean the end result of that? What will happen in the coming years?

The crowd looks confused.

Gambino squints his eyes with a confused look on his face.

LUCIANO (cont'd)

No... we haven't thought about that. We just fell for his words. Now let me tell you what happens from my own experience, as long as I've been in this place, he will start dipping his hand into our businesses and fuck us all. Sooner or later he'll slowly take over most of our businesses and then our families. He will do the same thing as Masseria was trying to do. Both are the same.

GAMBINO

Mr. Luciano, are you trying to say that you didn't agree to his statement yesterday with everyone else?

LUCIANO

If you would've seen clearly Mr. Gambino, I was out of there the moment he declared himself as the boss of all bosses.

Gambino takes that in.

LUCIANO (cont'd)

We must free ourselves from him. Don't you all think so? Are we here to serve him? At least I'm not. I didn't leave my country and place behind to be here fucking working for him.

A young gangster from a table stands up,

YOUNG GANGSTER

You say not to believe Maranzano, then why should we even believe you?

LUCIANO

Because that's the right thing.

(to the others)

Just think about this. All of us here are the same, right? The same body, two eyes, two ears, ya get me right? We know what we've come through. We were like a bird, inside an eggshell who broke the shell and came out of it, but someone right now is again trying to put us back inside the goddamn shell. Y'all wanna live like that, huh?

When...

VOICE

(stern)

No!

Everyone looks back to see a young mafiosi from the Lucchese table standing upright.

Luciano nods his head towards the young man, thanking him. The young man sits down.

LUCIANO
Let's not let him take over.

GAMBINO
Okay. I get your point, but how will we do that?

LUCIANO
We form an organization.

A wave of murmuring passes through the audience.
Shots of Vito, Lansky, and Siegel looking confused.
Gambino and Costello also look confused.

LUCIANO (cont'd)
Yes. A body consisting of all of us here right now. The body will have its rules that we'll abide by. The families will remain the same... with a boss and an--

GAMBINO
(stands up)
Whoa, whoa. Wait a minute. You're asking us to form a group, make rules, and go according to them? Are you in your right mind? We ain't government people, Lucky. What's with all the organization? What's the point of all this, huh?

LUCIANO
Why not? Organizing things makes it easier to deal with them. Look at history, and you'll see organized things always had an edge. Even Hitler organized his men. Moreover, an organization with many heads is better than a single Capo di tutti Capi, isn't it?

Silence. No response across the room.

Costello looks like he's slowly getting Luciano's plan.

LUCIANO (cont'd)
We'll make rules that will help us flourish. Stop killing each other.

GAMBINO
 So you're saying we will stop
 killing? Are you even serious at this
 point, huh?

LUCIANO
 (stern)
 Yes I am.

Another gangster from Gambino's table speaks up,

MAN
 Why such a sudden change overnight,
 Luciano? And how do we know your plan
 also doesn't fuck us all?

GAMBINO
 Good point Louisi.

LUCIANO
 I just explained my poin--

Suddenly another man from the back stands up and speaks.

MAN 2
 Yes. This doesn't seem right. I think
 your gang is up to something here.

The crowd suddenly stirs up. Luciano starts losing his grip
 on them.

Gambino sits down, relieved.

MAN 3
 (shouts)
 I think his whole goddamn gang is
 corrupt! Let's take all of 'em down,
 and then it'll be okay.

The crowd keeps murmuring. Gambino lights a cigarette with a
 grin on his face.

Costello sees the fall in order; he sees Luciano losing the
 battle.

Suddenly...

COSTELLO
 (shouts)
 Shut up!

The whole place goes quiet.

Costello stands up, stands beside Luciano.

COSTELLO (cont'd)
Six months. Give us six months, and I challenge you all that we won't kill a single body. I hope then it shall prove that it's possible to go by the rules. What do you think?

Gambino laughs at it while smoking his cigarette.

MAN 2
Think about it. All of y'all are gonna die bad son. So why does it matter what you say?

Everyone stares at Luciano and Costello. Both are the epicenter now. They look tensed. When...

GAMBINO
How bout a year?

Pause.

GAMBINO (cont'd)
A year of no killing and then we might accept your offer.

A man beside Gambino tries to lean in to say something when Gambino raises his hand and stops him right there, showing his power.

COSTELLO
Okay.

A beat. Vito looks at Costello in disbelief. Luciano doesn't look much convinced. Lansky and Siegel look confused.

COSTELLO (cont'd)
(addressing everyone)
As you all heard. A year.

His voice says he isn't much confident. He walks out, followed by his gang.

INT. NYPD - DEWEY'S OFFICE - DAY

Dewey is inside his large office with four other cops. The place is filled with papers everywhere. Glass walls giving a view of the rest of the office, a window on the other side leading into the outer world.

Dewey is standing up near the whiteboard. A cop speaks up,

COP 1

Sir, the murders and theft have decreased in the lower East Side but is almost the same in the upper part of the city.

Dewey looks at the cop, he doesn't look happy.

DEWEY

So?

The cop looks down.

DEWEY (cont'd)

What will I do with that same old information, huh?

Pause. Dewey sighs, realizing his harsh reaction.

DEWEY (cont'd)

I'm sorry guys. It's just really frustrating. Whatever we do, those bastards are always ahead of us.

(bangs the table)

Damn it!

A female cop speaks up,

FEMALE COP

Yes, sir. It's not looking good. Even the support is decreasing in our case.

DEWEY

Oh, no. No. Don't expect support from those dickheads.

(points to the people outside)

Those outside are rats working here. I hate those fu...

(grips the table end)

Don't expect help from them. I tell you they are funded by the underworld. We are on our own.

(MORE)

DEWEY (cont'd)

(to the team)

We gotta catch them you guys. If things continue like this... the-- then the mafias will take over the whole place, and then everyone in the city will either be high or losing money gambling. We can't let that happen.

Pause.

DEWEY (cont'd)

Okay, move out. Get to work. Rob get me the files from April and May.

The team members walk out of the office.

Dewey sits down, grabbing his head, he's worried.

All of a sudden, the door is slammed open and a big guy walks in, mid 50s. His name, ROBERT.

ROBERT

What the fuck Dewey?!

Dewey looks up at Robert.

ROBERT (cont'd)

What the fuck in the name of God are you trying to do? You asked for five hundred thousand dollars? First you asked for ten thousand, then twenty-five, then fifty and now ten times that? Are you in your right damn mind?

DEWEY

Listen, Rober--

ROBERT

No, I don't care.

Momentary pause.

ROBERT (cont'd)

You've been stuck on this case for like over a year now. Do you got any piece of evidence so far? No. Fucking no. Don't try to act smart; you're not the smart cop Dewey. You think if you ask for it you'll easily get five hundred thousand dollars? Let me tell you, you can't.

Dewey takes that in. He paces up and down; the words hurt him.

ROBERT (cont'd)
 You won't get it and take that
 fucking in. You can't take these
 bastards off the streets. Get that?
 You think you can get your ass in
 their hideouts and shoot all the
 bastards alone, huh? You can't.

A beat.

ROBERT (cont'd)
 (tones it down)
 I'm tired of this shit now. I get it
 Dewey. It's... it's hard. I know all
 those fuckers out there--

INSERT SHOT

Shot of people working outside.

BACK TO SCENE

ROBERT (cont'd)
 --are fucking you. They won't budge
 even a little cause they are busy
 kissing the mafias ass and filling
 their pockets.

Robert takes a seat near Dewey.

DEWEY
 I... I'm trying Robert. Is this how
 it all runs? Should I go home and say
 to my son that your father couldn't
 catch those pricks cause he had no
 support? No one to help?

Robert pats Dewey's shoulder.

ROBERT
 Go ahead. Let me try to arrange for
 the money.

Robert walks out, but before stepping out he looks at Dewey and throws a comforting nod at him.

Dewey lights a cigarette.

START MONTAGE:

NARRATOR (V.O.)

Then onwards, Luciano and his gang made themselves a fortune, which someone could only dream of. They controlled the major portion of all the illegal businesses in the states and the city. Bootlegging, bookmaking, Pharmacies, slot machines you name it, and the gang had it under them, without letting other gangs even breathe.

1. A man mid 30s, walks inside a huge hotel. At the counter, he meets a man in a staff uniform, but a member of Luciano's gang. The gangster leads the man to the room above. He opens the door giving the man a peek of a beautiful woman sitting on the bed. The man gets wild, hands the gangster a bundle of cash, and walks in the room. The gangster smirks and walks away, counting the money.

2. Evening. Three young high school boys walk under a bridge. Two men in gangster clothes walks up to them and hands them an adult magazine. The other boys open it and get indulged as the third one pays the gang members a fat price. The boys get busy reading the magazine.

NARRATOR (V.O.) (cont'd)

Most of Las Vegas which was nothing more than desert by now was changed into a casino paradise. Pulling people from all over the country to visit there.

3. We get a view inside a busy casino. Men playing poker, rows of slot machines filled up with men and young boys totally enchanted by the machine. A man starts shouting and grabbing the machine trying to break it, when guards pull him out.

4. A young boy tries to sneak inside a casino when two cops stop him. The boy hands them some cash, and the cops let him in.

5. A massive factory with a large number of men working. The factory is printing books on one side and fake dollar bills on the other. Lansky walks down the passage, smoking his cigar while supervising the workings.

6. Siegel smoking a cigar and counting cash inside his office. A woman walks in, tightening her misfit clothes. Siegel throws a smile at her and hands her cash. As she walks away she lets out a flirtatious smile, and Siegel smiles back: a hungry look.

7. The same dockyard, it's night time. Two ships standing by getting unloaded. We see new faces of men working with cops, busy filling trucks. Among the new faces, we see Vito working. He looks tired, groggy, and utterly frustrated. Unable to carry a heavy box, Vito throws it away and lights a cigarette, sits down smoking.

8. Papers after papers piling one above another with the headlines, "TAMMANY HALL SOLD OUT TO MOB BOSSES? RISE OF ILLEGAL BUSINESS BY 200% IN STATES, IS THE FBI SLEEPING?"

END OF MONTAGE.

EXT. BUILDING - ROOFTOP - NIGHT

A massive skyscraper.

Luciano and Costello are accompanied by a politician.

The place is very tall, giving a view of the whole night city glowing with lights. It's very windy up there.

The three are drinking and smoking with food in front of them.

POLITICIAN

My God, really? Mr. Wilson bought his seat from you guys?

LUCIANO

Yes. That's true.

POLITICIAN

My God, must've known it.
(takes a sip)

LUCIANO

How's your wife?

POLITICIAN

Oh, nice. Maybe I'll bring her to meet you guys someday.

LUCIANO

Oh, no. Then she might lose her control seeing me.

The Politician pauses; then lets out a forceful smile.

LUCIANO (cont'd)

What are your plans now?

POLITICIAN

I got a pretty busy schedule now.

LUCIANO

Oh. You're actually gonna work?

POLITICIAN

Nah. I gotta take my wife, she wished to go to the Middle East, then China, and more of those places. International trips you know...

Costello takes a sip, he doesn't look much interested in their conversation.

POLITICIAN (cont'd)

What about you guys? What are your plans now?

LUCIANO

We, as usual, will carry on with our work.

Costello looks at Luciano; hears his plans.

LUCIANO (cont'd)

Grow big, even bigger. Maybe one day... the President will also come to us for seats.

Both laugh it off.

Luciano spots Costello looking the other way.

POLITICIAN

Eh, Costello, you not enjoying the place?

COSTELLO

Oh, yes. It's great, great.

POLITICIAN

So, what are you up to now? I mean, I've met you recently. I don't even know you that well as I do him. What will you do next?

COSTELLO

(a hopeless nod)
Not sure.

(MORE)

COSTELLO (cont'd)
(sips his drink)

LUCIANO
We're a team. So we work together,
our goals match, you know.

A manager walks up to the Politician and whispers in his ear.

POLITICIAN
Oh, excuse me guys. I got a little
work, wait here, I'll be back in ten
minutes.

The Politician walks away.

Luciano looks at Costello, gazing out in the night city.

LUCIANO
Eh, what's up, huh?

COSTELLO
What?

LUCIANO
You seem... not here.

COSTELLO
No. I'm fine.

Costello gets up and walks up to the edge. He looks at the vast city, the glowing tower, vehicle lights on the road.

Luciano walks up to Costello.

LUCIANO
Isn't this amazing, Frank? We are
standing at the top of this building.
The tallest in the whole city. Damn!

Costello doesn't reply.

LUCIANO (cont'd)
This guy sure has a lot of money. Ah!
Sipping this wine over here makes it
even more special. Frank?

COSTELLO
Someday this building was gonna be
someone's dream Lucky.

Brief pause.

COSTELLO (cont'd)

Then it became my dream to stand here. I remember reading in the papers about this being made. I wanted to be here... and now here I am standing here. I have got a lot of things over all these years.

LUCIANO

But not enough my friend. You weren't born just to stand here.

A beat.

LUCIANO (cont'd)

A few more weeks and then the term ends. I gotta be honest, when I heard you agree about going a year without killing, I was like, "Really"?

(smiles)

We are so close Frank.

COSTELLO

And then?

Beat.

LUCIANO

What?

COSTELLO

And then what happens?

Luciano looks at Costello. Costello finally looks at Luciano.

COSTELLO (cont'd)

(points to the tower
nearby)

See that tower?

INSERT SHOT

A tall glowing tower.

BACK TO SCENE

COSTELLO (cont'd)

It stopped right at the tip. The maker knew where to end it.

LUCIANO
Hey, Frank. Get it together. What's wrong? Let us focus on the committee, and then we'll think where to go, okay?

Costello sighs. A pause. A swift breeze moves their hair.

COSTELLO
Lucky. Tomorrow I'll be going to Italy, visiting my sister.

LUCIANO
That's great. Do say hello for me.

COSTELLO
I'll be back in a few days.

LUCIANO
(pats his shoulder)
Good. You do gotta enjoy yourself.

Luciano walks away. Costello stands there, staring blankly outside.

INT. BAR - NIGHT

Vito walks inside a bar and takes a seat beside another guy in a hat covering his face.

VITO
(to bartender)
Any Whisky?

The bartender serves him a glass. Vito chugs the glass, bottoms up. He orders another one.

Music and cheering continues behind him.

Vito continues to drink. The man beside him gets close to Vito and says,

MAN
Hey... you looking sad.

VITO
(without looking)
Mind your own business.

MAN
I would, but you look really sad.

VITO

(shouts)

The fuck does that has to do--

He stops when he sees the face of the man beside him. Mid 40s, name, BOCCIA.

BOCCIA

Eh.

VITO

Oh, Boccia.

BOCCIA

What's up, huh?

VITO

I thought it was someone else.

BOCCIA

Really? Didn't you recognize my voice?

VITO

No.

BOCCIA

Yeah, we last met four years ago.

VITO

(takes a sip)

Yeah. What are you doing now?

BOCCIA

I joined a few local gangs, but that didn't work. Then I joined Lucchese.

VITO

Yeah, heard about that.

BOCCIA

(disappointed)

Even he threw me out.

Momentary pause.

BOCCIA (cont'd)

Now I do a little work here and there, you know...

Boccia pauses. Vito notices a sadness on his face.

VITO

What?

BOCCIA

It's not going that great. Ah, let it be. Enough of all that. It's been so long since I've seen you, let's party.

(to the bartender)

Keep repeating this.

VITO

Hey, no I can--

BOCCIA

Ah, who cares.

The bartender brings them two more filled glasses. Boccia goes first followed by Vito.

INT. BAR - LATER

The bar's mostly empty now.

Vito and Boccia are still in the same place. The counter near them is filled with dozens of empty glasses. Both look drunk.

BOCCIA

I--I get it man. It happens, sometimes your own, I mean your very own people don't get you.

Vito just hears him, he's totally silent, staring with a blank face.

BOCCIA (cont'd)

That's why most men are unmarried in this particular field and... and they're fine. You don't get sad, brother.

Boccia pats Vito's shoulder.

BOCCIA (cont'd)

Hey Vito.

Vito looks at him.

BOCCIA (cont'd)

I... I think I have an offer for you. even though I had second thoughts about it... but I feel as if I was waiting to meet you for this. I mean, I think I must take the chance.

VITO

What is it?

BOCCIA

I have a party who is willing to play some high-risk card game... and who knows, maybe we...

(evil laughter)

can make a hundred thousand. What do you say?

Suddenly Vito looks more alert.

VITO

Are you serious?

BOCCIA

Yes. I guess we can even make more than that. So, you in?

Vito nods, his face says he's planning something.

EXT. SHIP - SEA - DAY

A massive cruiser on water. The cruiser is filled with people.

On the side of the ship we see Costello with Lauletta sitting in a chair basking in the sun. Both are in luxurious summer clothes.

Costello removes his hat, and seeing something, he gets up from his chair and walks up to the edge of the ship.

Costello sees the shore of Italy, which he had left. The shore is getting nearer and nearer. Costello looks at the shore and smiles.

EXT. ITALY - COSTELLO'S VILLAGE - DAY

A long empty town road.

We see a horse-pulled cart coming down the road.

Two massive white and brown horses pulling the cart with all their strength, making sounds with their feet. The driver is a young boy of around 17-years-old.

INT. HORSE CART - DAY

Lauretta and Costello see the village getting nearer.

Costello looks even more excited.

EXT. COSTELLO'S VILLAGE - DAY

The cart enters the village. Costello looks around and sees it's empty.

INSERT SHOTS

1. Shot of a broken water fountain.

2. Long chains of old, empty houses.

3. Shot of a dirty ground filled with papers. A swift breeze takes the papers along with it.

COSTELLO
(to the Cart Puller)
What happened here?

CART PULLER
What?

COSTELLO
Why does it look so empty?

CART PULLER
(laughs)
You must be new here, huh?

COSTELLO
No. I used to live here.

CART PULLER
It was like this since I was born. I heard that since most were old people living here, so many died, and others went away to their children who had left this village earlier.

(turns back to
Costello)
You know many leave their place and never return.

Costello and Laretta take that in.

CART PULLER (cont'd)
But the place we are heading to isn't
that desolated, sir.

The cart keeps moving.

The cart stops near a few houses.

This area isn't that desolated. Costello gets out and looks around. He sees a few shops open. People walking around.

Costello sees three children playing nearby, he calls them.

COSTELLO
Oy...

They stop playing and walk up to Costello.

COSTELLO (cont'd)
Where's the--the big shop?

BOY 1
Shop?

COSTELLO
There was a shop, a huge one. A
vegetable shop.

BOY 1
Sorry, sir, I don't know.

CART PULLER
They don't know, sir, they're younger
than me.

Costello lets them go and looks around for a clue, when suddenly his eyes fall on a woman walking down the road.

Costello walks up to her.

The lady looks around her 50s, still beautiful. Costello blocks her way. The lady looks up at Costello, both stare at each other.

A brief pause.

Laretta walks up to them, when Costello hugs the lady.

COSTELLO
Oh, sister.

The lady hugs him back, then suddenly she pushes him away and says,

SISTER
Remembered me after so long, huh?

She starts crying and rushes inside the house, slamming the door shut.

INT. HOUSE - DAY

Costello opens the door making a creaking sound and slowly walks in followed by Laretta.

Costello hears his sister sobbing. She walks back to Costello. Both look at each other and hug.

SISTER
(broken voice)
I thought the brother had forgot his sister.

COSTELLO
I'm so sorry.

Her vision falls on Laretta.

COSTELLO (cont'd)
Umm... sister, this is my wife, Laretta.

She is amazed by his words. She walks up to Laretta and holding her hand, just gazes at her face.

SISTER
Oh my, my. What a beauty you've selected Francesco.

Laretta smiles and they hug each other.

SISTER (cont'd)
Come in. I got a lot to show you.

INT. HOUSE - GUEST ROOM - DAY

The room is tiny, all wooden, wall covered in pictures of Costello's childhood.

The trio's sitting at a small table, while having their tea and cake.

SISTER
How's the cake?

COSTELLO
It's fantastic.

LAURETTA
Yes.

Lauretta takes a sip of her tea.

LAURETTA (cont'd)
(stands up)
Excuse me I have to go to the
bathroom.

SISTER
Take a left and you'll find it.

Lauretta walks out.

SISTER (cont'd)
(sighs)
Ah... I still remember your
childhood. How you'd feel hot and
then I'd take you in my arms and go
for a walk outside.

Costello looks out the window with a nostalgic face.

A swift wind moves the wind chime. We hear the sounds of
children running outside.

SISTER (cont'd)
(smile fades away)
And then... you all left.

Costello looks at his sister's face; he feels her pain.

SISTER (cont'd)
The whole place echoed with the
emptiness.

COSTELLO
I really just got to spend four years
here. I don't even remember this
place or your face. I'd hear only
stories about you from mama and papa,
they would show me your picture.

(pause)
I knew when I'd grow up, I'd
definitely visit my sister.

She tries to hide her tears.

COSTELLO (cont'd)
'Cause I couldn't let this bond fade
away.

INSERT SHOT

A shot of the tea moved by the wind.

BACK TO SCENE

Lauretta returns and sees the sister wiping her tears.

SISTER
So, how's it going for you in New
York?

COSTELLO
Nice city. We live in an apartment.

SISTER
Really? How's that like?

LAURETTA
It's like this house but on top of
another such house.

SISTER
Good for you. How's your business
running?

COSTELLO
Great. I even made it into the
papers.

SISTER
Oh my!
(kisses Costello's
cheek)
I'm so proud of you.

LAURETTA
(to Sister)
When we were coming, we didn't expect
this place to look dead. Did anything
happen here?

Suddenly her smile fades away.

SISTER

The plague took away a lot of lives. Except for a few, most of the villagers are miserable now. A lady... she's my friend she has four children and pregnant, but her husband currently lost his job... they are very poor and needy. This place is dead brother.

Costello notices the sadness in her face.

COSTELLO

Can you take me to her?

INT. OLD HOUSE - LIVING ROOM - DAY

We see Costello, his sister, and Laretta standing inside an old, broken house.

A lady, short height, mid 40s, bulgy belly is standing with her husband, thin and pale. We see four other children peeping from inside the house.

Both the lady and her husband are weeping while holding a bundle of cash.

LADY

(to Costello)

You're the God whom we thought to have turned a deaf ear to us.

EXT. COSTELLO'S VILLAGE - DAY

Costello, his sister, and Laretta walk down the village road. Most people stare at the trio while passing by.

They meet an old lady sitting by the flower shop. Costello's sister pats her on the shoulder, she looks up.

SISTER

Hello. This here is my brother.

The old lady puts down the paper and looks at Costello. She takes a good look at him and grabs his hand.

OLD LADY

Oh my. Is it? Francesco? The son of Maria and Luigi? Oh God. Look at you, all in a suit and hat, you're a gentleman now.

Costello smiles. The old lady hugs him tightly.

 OLD LADY (cont'd)
 Oh my. You're a dream man now, all
 handsome.
 (to Laretta)
 Eh, lady mind if I take him away with
 me?

The four of them have a hearty laugh.

EXT. COSTELLO'S VILLAGE - ROAD - DAY

The trio walks down the road.

 COSTELLO
 You two get home, meanwhile I'll take
 a walk around the place.

 LAURETTA
 Alone?

 COSTELLO
 Yes, honey.

 SISTER
 But what if you get lost?

 COSTELLO
 So what? I'll make it back. Don't
 worry.

Costello takes a left turn and goes ahead, all alone.

INT. BAR - DAY

We see Vito and Boccia sitting down at a card game with a rich foreigner. All of them are smoking with glasses of liquor in front of them.

INT. BAR - LATER

The game has progressed.

The foreigner shoots a confident look at Boccia and throws down a card: the Ace of Heart.

Boccia picks up a random card. Vito looks at his card and throws it down. He looks tensed.

EXT. ITALY - DAY

Costello takes a walk down the village.

As he walks down, he comes across a man. He's thin, in a ragged shirt and long pants, smoking while leaning against a wall.

MAN

Eh...

Costello stops by him.

MAN (cont'd)

Costello, huh? Saw you helping others.

COSTELLO

Yes. You need any help?

The man looks at Costello.

MAN

(throws down the
cigarette)

Trying to be smart, huh?

COSTELLO

Sorry?

MAN

I've been to New York. I've read the papers, you're a criminal. I hope you know me, right?

Costello tries to remember.

COSTELLO

Scott right?

MAN

Exactly.

COSTELLO

The one who killed his own wife and left his daughter, huh?

The man thrushes himself near Costello's face.

MAN

That's not the fucking point!

He gathers his calm and brushes his long hair with his hands.

MAN (cont'd)
I know your dealings. You gotta choose now... gimme ten thousand dollars now or I'll let the village know who they are really adoring.

Costello looks around.

COSTELLO
Can we go to the corner?

MAN
(smirk)
The mob boss is all freaked out now, huh?

COSTELLO
Please.

MAN
Okay. I guess a little threat's enough.
(laughs)

They walk over to a corner.

COSTELLO
(low tone)
Scott listen to me.

A beat.

COSTELLO (cont'd)
Do whatever the fuck you want.

Scott's shocked.

COSTELLO (cont'd)
I've worked with so many bosses and mafias, but never seen such a pathetic threat.
(laughs)
Ten thousand or I'll tell everyone.
(brushes Scott's shoulder)
I hope you know who I am, right?

Costello smiles at him.

COSTELLO (cont'd)
And at least we got some rules and
ethics. You got none.

Costello walks away. Scott throws a fist in mid-air.

INT. BAR - MEANWHILE

The game's almost over. The tables have turned.

The foreigner's got way more cards and looks more tensed.

Vito and Boccia look more relaxed. The foreigner sips his
fifth glass of wine and throws a card.

Finally, Vito throws his last card, and the duo wins over
the foreigner. The foreigner's eyes pop wide open as he
watches the cards in disbelief.

Vito and Boccia pick up a bag full of cash under the table
and walks away.

The foreigner picks up the cards and goes through each one,
still in disbelief and shock.

EXT. ROAD - DAY

Vito and Boccia get inside a car and drive away.

INT. CAR - DAY

Vito is in the driver's seat, Boccia in the back with the
bag of cash.

VITO
It was damn fun, wasn't it?

BOCCIA
Yes.
(looks back)
Fucking idiot. I tell you we should
do this often and make it a business.

Both laugh.

BOCCIA (cont'd)
Hey, Vito, send me over the fifty
thousand by tomorrow, okay?

VITO

Fifty? But didn't you say twenty-five Boccia?

BOCCIA

Hey, he paid more than we expected. He paid fifty thousand more so I should get more, right?

VITO

But Boccia, I told you I need to pay off loans. I hope you understand.

BOCCIA

Hey, Vito, I ain't in the mood to compromise. I want fifty thousand, and that's final. Moreover, I brought you in here when you were crying in the bar--

(changes the topic)

I hope to get my fifty thousand by tomorrow, okay?

VITO

(nods)

Okay.

Vito looks at Boccia and the bag of cash through the mirror: he's up to something.

BOCCIA

Okay, stop here. I'll get out.

EXT. COSTELLO'S VILLAGE - HOUSE - AFTERNOON

Costello and Laretta are ready to leave. The cart is parked near the house.

LAURETTA

Can't we leave tomorrow?

COSTELLO

Honey, I told you I got some important work to do. Moreover, the next cruise is leaving six days later.

Laretta sighs and walks towards the cart.

Costello walks back inside the house.

INT. HOUSE - LIVING ROOM - AFTERNOON

Costello looks around, waiting for his sister. She walks in the living room and stands in front of Costello with a bag.

SISTER

Here are some cookies I've handmade.

Costello takes it. He leans in, and the siblings hug each other.

SISTER (cont'd)

Take care of yourself...

It seems as if she needs to say something more.

SISTER (cont'd)

Keep coming back.
(holds his hand)
Promise me, you will.

COSTELLO

Yeah, I will.

SISTER

And...

Costello senses her need to let something out.

COSTELLO

What is it?

SISTER

Um... nothing.

COSTELLO

Please.

She grabs Costello's hands.

SISTER

Frank... Frank please come back here.

COSTELLO

Yeah, I will.

SISTER

No. I--I mean when you come back,
stay with me here Frank.

Costello is startled by such a sudden request.

SISTER (cont'd)
Just look around... see this place,
Frank.

Costello tries to take off, but she has a tight grip on his hands.

COSTELLO
But--

SISTER
Frank, I am getting too old now. All these years, I lived knowing you guys were out there somewhere in the big busy city of New York and I knew you were there, fine and safe. I never felt the need to connect. But now as I see you and Laretta, I don't want to stay alone anymore Frank.

Costello pulls back his hands.

COSTELLO
That's not possible, sister.

SISTER
Why not? You said you've made enough, you got everything one can never imagine in this village. Then why not come over here now? Don't you feel at home? This place needs you, I need you brother.

INSERT SHOT

Laughter of Laretta; she's playing with some local children while sitting up on the cart.

BACK TO SCENE

Costello and his sister look at each other as she longs for his answer. Laretta calls Costello to get ready to go.

COSTELLO
I gotta go.

Costello walks up to the door and opens it.

SISTER
Why not? You have all you need now Frank. Please return. Brother, will you?

Costello turns around and looks at his sister. Both share a moment. As she waits for his answer, her eyes get teary.

Breaking the silent bond, Costello walks out and shuts the door on her, as if the same scene we've witnessed in "The Godfather".

EXT. HOUSE - AFTERNOON

Costello walks up to the cart and gets in and the cart wheels away.

EXT. SHIP - AFTERNOON

Costello and Laretta are back on the ship. Laretta stands at the edge, waving at the shore.

Costello sits in a chair with his back towards the shore. We see the shore drifting away as Costello looks up with a blurred focus.

EXT. NEW YORK PORT - DAY

SUPER: TWO DAYS LATER

Costello's ship finally arrives back in New York.

EXT. NEW YORK PORT - CONTINUOUS

The ship is standing at the port as the passengers get off.

Costello and Laretta walk down the ship and see Lansky standing, waiting for them with a car.

Lansky's got a strange nervous look on his face. Costello walks up to him as Lansky hands him a letter.

COSTELLO

What?

LANSKY

Read it. From Luciano.

Lansky gets inside the car.

COSTELLO

(to Laretta)

Get in.

INT. CAR - MOMENTS LATER

Costello gets in the car and shuts the door. Before opening the letter, he catches a glimpse of Lansky eerily looking at him through the mirror. Costello senses tension in the air.

Lansky starts the car.

Costello opens the letter.

It reads, "Costello we got a problem... Vito has murdered Boccia".

Close up of Costello; he is shocked.

INT. LUCIANO'S OFFICE - DAY

Costello slams open the door and rushes in; he sees Luciano sitting in his chair, smoking, immersed in his own thoughts.

COSTELLO
(aggressive)
Luciano!

Luciano looks up at him.

COSTELLO (cont'd)
(bangs on the table)
Tell me where that motherfucker is
and I'll--

LUCIANO
Shoot him?

COSTELLO
I'll hunt him down and beat his
brains in with a bat. Just tell me,
where is he?

LUCIANO
He ran away the moment he killed
Boccia. Siegel and Lansky are out
there searching for him. I don't
think he's even in the country
anymore.

COSTELLO
Damn it! We should've thrown him out
long ago.

Luciano leans back in the chair, relaxed, smoking.

LUCIANO

Now it's of no use. I don't think we can make it anymore.

(laughs)

Should've expected something like that from Vito.

COSTELLO

We were so close. Let me go out and catch that motherfu--

LUCIANO

No need. The other families know that our member has killed someone, they know we've failed at keeping our word Frank. You shouldn't have made such a promise.

COSTELLO

(startled)

What?

LUCIANO

The one year promi--

COSTELLO

How's that my fault, huh?

LUCIANO

Because that's what is holding us back now.

COSTELLO

The circumstances over the years demanded such a heavy price Luciano. And we even made it through, we only had a week left.

LUCIANO

So what? They won't see it if we even make it through 364 days Frank, but a single day of failure is all that is needed.

(a beat)

You shouldn't have made such a promise.

COSTELLO

Hey Luci--

LUCIANO

(to himself)

I should've known that this wasn't possible. A few more minutes and I would've convinced them.

COSTELLO

But how hard was it? We almost made it.

LUCIANO

Easy for you. You've vowed to never pick up the goddamn gun. There's no such rules or vows for us Frank.

COSTELLO

Why is it on me now, huh? That's my own issue.

LUCIANO

Which made you think that like you, we too could go a year without killing anyone.

(bangs on the table)

Damn it!

A pause. Costello sits down. Luciano calms himself and looks at Costello.

LUCIANO (cont'd)

Let's not fight among ourselves now. I've called a meeting with others tomorrow, let's see what happens there.

Costello nods. Both get up and walk out of the room.

The room is empty now. The camera moves back, showing us a cupboard behind Luciano's chair. Behind the cupboard we see a man, hiding in the shadow.

The man peeks out, seeing the room empty; he walks out: it's Vito!

Vito looks shocked, he's heard everything.

VITO

If I die... I'll take you all with me.

He lets out an evil smirk.

INT. COSTELLO'S APARTMENT - HALLWAY - EVENING

Costello walks down the hall and is about to enter his apartment when he sees a letter sticking out of his door handle.

Costello picks it up. It reads, "Meet me at the East Way Car Arena, gate number nine, sharp at ten". Costello looks at his watch and then walks away.

INT. LUCIANO'S FLAT - HALLWAY - EVENING

Luciano is about to walk into his flat when he sees a similar letter. It reads, "East Way Car Arena, gate number eighteen, sharp at ten. It's an emergency".

Without a second thought, Luciano too walks away.

INT. NYPD - DEWEY'S OFFICE - NIGHT

Dewey is working in his office when a cop walks in and hands him a letter.

COP

Sir, a letter for you.

Dewey opens it. It reads, "East Way Car Arena, gate number nine, sharp at ten. A huge gangster meetup".

Taking no chance, Dewey immediately gets up and walks out, grabbing his coat.

INT. CAR ARENA - NIGHT

A massive car parking arena with numerous cars parked in rows on either side of the building.

INT. CAR ARENA - GATE 9 - NIGHT

A shadow falls on the wall; it keeps growing bigger and bigger, and then we see Costello entering the place. He looks around and sees the place empty.

INT. CAR ARENA - GATE 18 - NIGHT

On the exact opposite of gate nine lies gate eighteen.

Luciano walks inside the arena. He looks around and sees no one present.

INT. CAR ARENA - GATE 9 - MEANWHILE

Costello stands behind a big pillar and leaning against it and lights a cigarette. The pillar hides him completely.

As Luciano is about to walk out everything suddenly goes black. The lights get switched off.

Nearby we see Vito hiding behind a car. He slowly peeks out and sees Luciano and Costello at opposite ends.

VITO
It's showtime.

Costello gets startled and stays where he is.

Luciano takes cover behind a pillar. The place is only lit by the outside lights.

As Costello is about to slowly move out, Vito pulls the chain of a smoke bomb and throws it in the middle.

The bomb bursts out in smoke, almost covering the middle of the arena. The bomb alerts Costello and he stays where he is.

Hearing the smoke bomb, Luciano gets alerted. He pulls out his revolver, opens the empty barrel and starts pulling out bullets from his pocket, and fills the barrel.

One... two... three... four... five...

He runs out of bullets.

LUCIANO
Damn it!

He closes the barrel, ready to aim and fire.

A tensed moment. Both Luciano and Costello are on high alert. Vito throws in a smaller bomb that bursts into smoke and then diffuses pretty quick.

Luciano aims at the smoke and fires... BANG!!

Costello gets startled, hearing the sound of the gun.

Luciano squints his eyes, trying his best to see through the dense smoke.

LUCIANO'S POV: Dense smoke, scattering light from outside.

Luciano fires another round, BANG! The sound is proceeded by silence.

VITO
(grinding his teeth)
Yes. Kill yourselves.

Vito throws in another smoke bomb, which crashes into the pillar and gets too close to Luciano and releases very little smoke.

Luciano covers his face and tries his best to not inhale it.

LUCIANO
(to himself)
If he's throwing the bombs over here.
That means he's out on the other
side.

Luciano has a realization. He slowly walks out from behind the pillar and takes quick steps towards the next big pillar, getting nearer to Costello.

Costello, hearing the footsteps, gets alerted. He too takes quick steps towards the next pillar.

Both hold their positions. Vito looks at them both.

Not hearing anything, Luciano takes a look and sees the smoke slowly clearing when he sees the shadow of Costello just two pillars away. Both are just a pillar apart now.

Luciano and Costello know their presence, just a pillar apart.

VITO
(pulls out a gun)
Finally.

Seeing the opportunity, Vito slides the gun towards Costello. Luciano hears the sound of the gun slide.

Costello takes a second to decide to pick it up or not. He finally picks it up.

Both huff, tired.

Costello slowly moves over to his right as Luciano turns to his left and shoots two rounds in the darkness. A second later, Luciano sees there's no one.

He sees the shadow on the other side and fires again but misses Costello. The smoke is still pretty dense.

Luciano finally walks over to Costello and puts the gun to his head. Both freeze.

Vito looks at the intense moment.

Luciano pulls the trigger, and nothing happens; he's out of bullets.

Hearing the sound of the empty gun, Costello punches Luciano in the stomach, and he falls down. Luciano pulls Costello's leg, making him fall too.

Both get in a fist fight as Costello tries his hardest to grab the gun, and finally he grabs the gun and aims at Luciano.

Both freeze in the position they are in.

VITO (cont'd)
Now let me see how you don't pull the
fucking trigger.

Vito looks out of the window and sees police cars parked outside as police get out to raid the place silently.

Suddenly...

LUCIANO
Wait! Let us talk this through.

COSTELLO
Lu--Lucky?

A beat.

LUCIANO
Frank?

INT. CAR ARENA - GATE 9 - NIGHT

Before they could understand anything, the cops enter the place.

DEWEY
(shouts)
Freeze! Police! Freeze!

Dewey sees the place covered in smoke.

INT. CAR ARENA - GATE 18 - NIGHT

Taking advantage of the smoke, Luciano and Costello run away.

Seeing the cops, Vito tries to run when he slips, that's when Dewey spots Vito.

DEWEY

Hey, stop!

Ignoring him, Vito runs out of gate eighteen.

DEWEY (cont'd)

(commands)

Come on, follow him. I want every goddamn mafia alive.

EXT. CAR ARENA - OUTSIDE - NIGHT

Vito keeps running as the cops ask him to stop. Ignoring their command, Vito turns around and aiming his gun at an officer and shoots him.

The bullet hits the officer and he falls down. One officer stops and stays behind to help him, and the other one keeps chasing Vito. Both get lost in the darkness.

INT. CAR ARENA - NIGHT

As Dewey and his team keep searching, a cop rushes in.

COP

Sir, we need immediate medical support.

Dewey puts his men to work. Another cop walks up to Dewey with a small diary.

Dewey opens it and turns the pages, suddenly his face glows, he hits a eureka moment.

DEWEY

(to himself)

Luciano's diary, huh?

INT. PRISON - CELL - NIGHT

Vito is lying inside the prison cell. He looks up and sees his wife standing outside the cell.

Vito jumps up to her. He grabs her hand, but she looks uninterested.

VITO
Honey... thanks for coming.

WIFE
Why again Vito? This thing keeps going on and on and on...
(lowers her tone)
How many more times do we need to meet like this, huh?

VITO
I'm so sorry, honey. I--I promise I'll never let this happen ever again.

She sobs.

WIFE
No.

VITO
What?

WIFE
You don't need to promise me. Cause I'm not your wife anymore.

She weeps.

VITO
(shocked)
What? No, no... don't say that. We made big dreams together, please don't do that.

He grabs her hand softly, but she forcefully takes it off.

WIFE
Enjoy your life, Vito. And never ever again destroy a girl's life like this.

She walks away.

VITO
(shouts)
No... Anna... come back! What about our baby?

She walks out as the guard closes the door behind her.

Vito cries.

EXT. PRISON - OUTSIDE - NIGHT

As Vito's wife walks out, a cop asks her,

COP
So do you know him?

She nods no, and walks away.

INT. HALL ROOM - NIGHT

We are back in the Hall Room.

The five families are present with Luciano and his gang sitting right in front of them.

We see all of Luciano's gang except for Vito. Lansky looks at Costello's hand and Luciano's head, covered in small wounds. He lets it pass without bothering.

The gang sits in front of others, ready to answer them for the murder.

A man from Gambino's table starts to cry. We see Gambino's absence. The same man crying who stood up the other day protesting Luciano.

MAN 1
They entered at eight, and by nine or
ten they killed him.
(cries)
Whe--whe--when I got in, I see...

Weeps, unable to complete the sentence.

Suddenly another man from another table stands up and speaks up,

MAN 2
The day before yesterday. Two men
went inside his office. An hour
passed, and then I had doubt. And
when I went in...
(emotional)
I saw him. Dead.

We see his table is too missing a member.

LUCIANO

So he started to kill, huh? What did he ask you guys for?

MAN 1

He asked for a huge loan and some of our men.

MAN 2

He asked for weapons and money. But I knew he wanted to take over our gang.

COSTELLO

This can't be tolerated. Being a member of a community, we must live together, but he is out there killing people. This must stop now.

LUCIANO

I now hope that you all see what I wanted to show you guys. Only if you all had listened, he wouldn't have dared to do so.

A member from Lucchese table stands up and says,

MAN 3

How can we still believe you guys? Your own gang broke the rules.

COSTELLO

Vito was our member, not anymore. So we don't take any responsibility for his actions. Right now, I don't think that's even important.

MAN 3

Why? You guys trying to hide the fact that you killed someone, huh?

LUCIANO

He already said that he isn't in our gang anymore.

A pause. Luciano's voice shows his determination. The man sits down.

LUCIANO (cont'd)

(to the crowd)

If you all still want to continue like this and let Maranzano kill your men, then let it be that way.

(MORE)

LUCIANO (cont'd)

But I can't let someone like him take over my gang. I don't know about you, but my gang is my everything, and I can't trade it with that bastard.

Luciano gets up, followed by his gang members, when Gambino's son gets up.

SON

I want freedom.

Luciano stops.

Gambino's son looks up at Luciano.

SON (cont'd)

You hear me? I want freedom. No more of this. I--I say kill him, take him out.

He turns around to the other families.

SON (cont'd)

Do we want freedom or not?

Other families look at each other. Luciano and his gang watches it curiously.

Suddenly others start nodding and we hear one yes, then another and another, and suddenly, the whole room starts to cheer.

Gambino's son turns to Luciano and Costello. He walks up to them.

SON (cont'd)

Here's your permission for the Commission. I hope to get justice.

Luciano and Costello smile at him.

LUCIANO

(addressing everyone)

Okay, then it shall be done. The moment Maranzano's gone, let us form The Commission and rule America.

Saying this, he raises his hand as others start clapping.

SLOW MOTION -

Costello looks at the people in the crowd, clapping, smiling. He notices genuine smiles, passion, and anger.

He looks at Luciano, standing like a king in front of his supporters. The cheers start to deafen Costello.

He just keeps looking at Luciano; he is grabbed by the intensity of the moment. His face has an unknown fear.

END SLOW MOTION.

INT. MARANZANO'S OFFICE - DAY

Maranzano is busy studying some files as a man cleans up the surroundings.

Looks like he's searching for something.

MARANZANO

Where's the paper? Ugh! A few more minutes and then I'll be done with those bastards.

A man walks in.

GUARD 1

You called me boss?

MARANZANO

(still searching)

Yes. Tell the guards to put away their guns, the government officers will be here, and we must never hint them anything, get that?

GUARD 1

Yes, boss.

Guard 1 is about to walk out when a second guard walks in with hurried steps.

GUARD 2

Boss, there's three men downstairs wanting to meet you. The guards have them waiting.

MARANZANO

Fuck. The officers are here? Tell them to put away their guns and bring them in. Go! Get your asses moving.

Maranzano arranges the files and checks himself on the table reflection.

The door is opened, and three men in long brown coats and big hats walk in.

MARANZANO (cont'd)
Oh, officers welcome. I was waiting
for you. Have a seat.

Suddenly one of the three officers locks the door as the other two take out their pistols.

INT. MARANZANO'S OFFICE - HALLWAY - DAY

From the door, we see the shadows of the three men opening fire at Maranzano as he tries to run but falls down.

We see more chaos, running, firing, and splashes of blood.

EXT. HOTEL - DAY

A massive Manhattan hotel.

On the opposite street, we see five to six black cars parked.

INT. CAR - DAY

It's Dewey's car. He's keeping an eye on the hotel with his officers.

Dewey looks over to the other cars.

INSERT SHOTS

Shot of more cops giving each other a confirming nod from one car to another through the window.

BACK TO SCENE

Dewey looks at his wristwatch and back at the hotel.

COP 1
Sir, when shall we go in?

DEWEY
(focused)
Exactly at 11:30. Room numbers, 212
to 218 and 300 to 309.

Dewey looks at his wristwatch.

INSERT SHOT

Close up of the wristwatch as the second hand ticks away.

Tick... tick... tick... tick... tick...

Finally it's 11:30.

EXT. HOTEL - OPPOSITE STREET - DAY

Dewey and twenty other officers get out of the cars with their guns and crosses the street.

EXT. HOTEL - ENTRANCE - DAY

The hotel door slides open, and the cops walk in.

INT. HOTEL - RECEPTION DESK - DAY

The cops get divided into two teams as one team moves to the right and another to the left with Dewey.

A person at the reception desk tries to stop Dewey when he shows his police badge, and the person moves back.

The gang member disguised as a hotel worker sees the cops and gets alerted and goes into an elevator without getting noticed.

Dewey and a few cops get into the elevator as a few more stays near the reception desk.

INT. HOTEL - 2ND FLOOR - DAY

The first team walks up the stairs and starts bursting open doors.

START MONTAGE:

1. Two officers break open a door and finds a couple on the bed. The officers arrest and drags them out.

2. The cops break into more rooms and arrest more female and male workers.

3. Dewey and his team get out of the elevator and rushes into other rooms breaking open the doors.

END MONTAGE.

INT. HOTEL - BACKDOOR - DAY

The disguised hotel worker slowly takes a few women workers with him. He opens the backdoor and lets them out, when a group of cops sees them going out and rushes to catch them.

The disguised worker gets out and tries to run away, when a cop shoots him in the ankle and he falls down.

INT. HOTEL - 3RD FLOOR - DAY

The cops have arrested nearly twenty men and women. With their hands cuffed, they take them downstairs.

Dewey and his team search the rooms for more pieces of evidence.

Dewey in the hallway shouts,

DEWEY
Check every goddamn corner!

INT. MARANZANO'S OFFICE - DAY

The whole place is eerily quiet.

As the camera looks down, it reveals the dead body of Maranzano.

INT. MARANZANO'S OFFICE - HALLWAY - DAY

We see bodies of his men, guards lying dead, all covered in blood.

INT. MARANZANO'S OFFICE - BAR - DAY

Bodies of bartender, more men at the table, holes on the floor, walls, broken paintings, broken glass: total chaos.

INT. HOTEL - RECEPTION DESK - DAY

The hotel is sealed.

All the men and women caught are tied and kneeled down in a line along with the manager of the hotel.

Dewey paces to and from, looks like he's about to burst out in anger.

DEWEY

What did you all think, huh? The law's dead in this city? You, along with your mob bosses thought you can do anything, right?

We see the guilty faces of the women kneeled down.

DEWEY (cont'd)

Now without wasting anymore time. Let me come to the fucking point. I'll give you two choices. Either help us by providing your statement against Charles Luciano and go free. Or.

A beat.

DEWEY (cont'd)

Rot in prison for twenty years minimum. I guarantee.

We get a close up of a woman among the other prostitutes. She's bulky than the others, looks older, around her 40s. She looks absolutely terrorized.

DEWEY (cont'd)

One...

A beat.

DEWEY (cont'd)

Two...

Several beats. Dewey and other cops wait for an answer when the woman suddenly starts crying out loud.

WOMAN

Please don't do this to me. I wanna go back to my babies.

DEWEY

Oh, so we also got a mother here, huh?

Dewey walks up to her and kneels down.

WOMAN

(crying)

I can't do this... they'll kill me.

DEWEY

(threatening tone)

Too late for that.

Dewey gets back up.

DEWEY (cont'd)
 (shouts)
 Now I'm gonna ask one last time. Will
 you help us?

Suddenly...

WOMAN
 Yes... yes I will help you.

That's when others start nodding and agreeing.

DEWEY
 Good.
 (to the officers)
 Get an arrest warrant and drag
 Luciano out to the court.

Dewey lets out a victorious smirk.

EXT. LUCIANO'S FLAT - DAY

The entrance is covered with news reporters and
 photographers as they try to take a peek inside.

They move out of the way as the cops walk out with Luciano.
 The reporters keep throwing questions at them as the
 photographers click pictures.

The cops drag him. As Luciano walks up to the police car, he
 tries to hide his face from the photographers using his hat.
 He gets put in the car, and the car drives away with him in
 it.

START MONTAGE:

A pile of newspapers with the titles, "BIGGEST RACKETEER
 EVER IN HISTORY FINALLY RAIDED BY THE NYPD, CHARLES 'LUCKY'
 LUCIANO FINALLY CAUGHT! LUCIANO - THE KING OF PROSTITUTES".

END MONTAGE.

INT. COURTROOM - DAY

In the courtroom filled with an audience, we see Luciano on
 one side and the female prostitutes on the other.

START MONTAGE:

1. A worker giving her statement against Luciano, is on the stand.

2. Another worker pointing at Luciano. Luciano looks defeated. Dewey smiles. Costello, in the audience, sees Luciano get demolished.

3. The woman who is also a mother gives her statement against Luciano.

4. The judge noting down more points. Costello sighs as Luciano gets destroyed.

END MONTAGE.

The judge asks Luciano,

JUDGE
You got anything to say, Mr. Luciano?

LUCIANO
I--I--I didn't do all these things.

His voice tells he's hurt bad.

The judge speaks.

JUDGE
(to everyone)
After hearing all the statements and seeing all the evidence, the court has come to the conclusion that Charles Lucky Luciano is guilty of running a massive Prostitution Racket all across the city. The court has decided that he will be imprisoned for fifty years.
(bangs the hammer)

Luciano is shocked to hear the tenure.

INT. COURT - HALLWAY - DAY

The cops escort Luciano out of the place as the media and photographers rush behind them for their pictures and answers.

INT. LUCIANO'S CELL - UNKNOWN

The prison hallway. Other cells are empty. The metal door at the end of the hall opens with a creak as Costello walks inside, and the door gets closed behind him.

Costello walks up to a cell.

We see Luciano sitting down smoking. He sees Costello and jumps up to greet him.

LUCIANO

Eh, Frank.

COSTELLO

Lucky. How are ya?

Costello looks at Luciano, black marks under his eyes, bearded face. He doesn't look much happy.

LUCIANO

You came, huh?

Costello puts his hand on Luciano's shoulder through the bars.

COSTELLO

Yes. How can I not?

A pause. Costello scans the cell and sees nothing but a small window, a lighter and a few books.

COSTELLO (cont'd)

Is it rough here?

LUCIANO

Nah. I mean... yes, the first three days were, but the last two weren't much. They gave me books to read... cigarettes to smoke, you know. I'm okay.

Luciano forces a smile, but Costello senses his fakeness behind it.

A long pause.

LUCIANO (cont'd)

Eh... how's Lansky and Siegel? They did anything? Did anything major happen in these last few days? Any news from the committee?

COSTELLO
Lucky... it's just been four days.

Luciano realizes his restlessness.

LUCIANO
(dull)
Yeah.

A brief pause. Luciano looks at Costello and tries to throw an awkward smile but fails.

LUCIANO (cont'd)
Hey Frank...

He quickly scans the surroundings and sees the space clear.

LUCIANO (cont'd)
Now hear me carefully. From now on, I'll try to handle everything from here, but since I can't handle much, so I thought of giving the power to you, cause I--I trust you, Frank. And about the--

COSTELLO
Lucky.
(beat)
Let it go now. It's done, Lucky.

LUCIANO
No. Don't speak like that to me. I warn you. Please. It's not yet done. Did you forget our dream, our vow? The Commission? Now listen here. I want you to take over and form The Commission, Frank.

COSTELLO
Are you sure?

LUCIANO
Yes, I am. I don't want to delay things. And who's better than you, huh? Make it Frank. Do it. I know you can. Then as I get outta here, we'll drink, smoke and be at the top as we rule over others.

Costello notices Luciano's face light up.

COSTELLO
How much time ya got?

LUCIANO
 Tomorrow's the last night. Then
 they'll ship me. I heard, back to
 Italy.

Costello lets out a deep sigh.

LUCIANO (cont'd)
 Eh... Frank.

Both look at each other.

LUCIANO (cont'd)
 (grabs his hand)
 Don't you dare stop. Make the goddamn
 Commission.
 (voice breaks)
 Please.

The guard walks inside, standing at the other end, he calls,

GUARD
 Sir, you have to leave now.

Costello lets go of Luciano's hand.

COSTELLO
 (whispers)
 I will.

Costello walks away.

LUCIANO
 (loud)
 I know you can. Do it Frank.

The guard closes the door behind Costello.

Luciano is back alone.

EXT. NEW YORK HOTEL - DAY

SUPER: A MONTH LATER

NARRATOR (V.O.)
 On the advice of Luciano, Costello
 called all the five families,
 politicians, and other gangsters
 around the country to finally form
 The Commission.

(MORE)

NARRATOR (V.O.) (cont'd)

The meeting remained one of the biggest meetings of the underworld in history, which consisted of guests from not only the underworld, but also from the upper world.

A massive five-star New York Hotel. The place is pouring in with cars as more come in and park near the hotel.

Managers guide people into the hotel. Mafias, along with their associates and guards in nice suits getting out of their cars. Politicians with their wives and family. It's too busy.

INT. NEW YORK HOTEL - HALL ROOM - DAY

A massive Hall Room, filled with people.

We see people from the upper world and underworld getting along together. The five families, their sons, associates, guards, all enjoying the party.

Waiters walk around serving drinks and food. Women dancing and entertaining the crowd on stage.

A stage is set up at the center facing the crowd. It's empty.

Over the audience and the hall, we see a room with glass windows.

INT. NEW YORK HOTEL - ROOM - DAY

The room is private only for Costello and his family and friends. We see Lansky and Siegel busy working with people, as Laretta is busy gossiping with other ladies with glasses in their hands.

Costello is near the mirror getting ready. He is in a fine white suit with white pants. A red rose is sticking out of his pocket, with his hair combed nice and well.

Now everyone starts leaving the room for the main event.

LANSKY

(to Costello)

Hey, hurry up...

COSTELLO

I'll be there. You go.

Everyone leaves. Costello is all alone in the room.

Costello walks up to the window and peeks down.

He gets a clear view of the massive hall beneath him being filled with people of all ranks, all there just for him. He looks at the faces of people drinking and enjoying themselves. He looks at the stage being set up.

Costello just keeps staring at the crowd. His face depicts a hollowness.

EXT. WASHINGTON D.C. - US CAPITOL BUILDING - DAY

A massive white building. The outside is filled with cars as more cars pour in.

We see cops in proper uniforms leading cars, guarding people as politicians get out of their car and walks in.

The media and photographers are busy clicking pictures.

A male reporter looking at the camera reports,

REPORTER

A big day for the US as I stand out here to witness the Inauguration speech of Franklin Roosevelt as the new President of the United States.

INT. CAPITOL BUILDING - DAY

The Hall Room is filled with people sitting down in chairs. In the middle, we see the mic stand with guards on each side.

The door opens and in walks FRANKLIN ROOSEVELT with cops and the whole audience breaks into applause and cheers.

Roosevelt stands near the mic stand and gestures the crowd to stop cheering. The clapping fades.

Roosevelt is in a blue suit with a white dress shirt and red tie. He opens a paper and keeps it in front of him.

ROOSEVELT

More than four years ago, in accepting the Democratic nomination in Chicago, I said: "Give me your help not to win votes alone, but to win in this crusade to restore America to its own people..."

Immediately the crowd bursts into clapping.

ROOSEVELT (cont'd)

...the banners of that crusade still fly in the van of a nation that is on the march.

A beat.

ROOSEVELT (cont'd)

Today... I'll talk not about war because that's all we have in our mind these days. But let me talk about peace.

INT. NEW YORK HOTEL - HALL ROOM - MEANWHILE

The crowd settles as Costello gets up on the podium to speak.

Costello looks at the crowd.

COSTELLO'S POV: A massive crowd waiting for his words.

Costello pulls out a paper, but he puts it back in his pocket.

COSTELLO

I thank you all for coming here today. Heard today's a big day for the states. The President's going to give a speech -- big deal.

A beat.

COSTELLO (cont'd)

I heard he's gonna talk about peace and all...

The audience laughs, and so does Costello.

INSERT SHOTS

1. Shot of politicians listening to his speech.

2. Laretta looking proud.

3. Lansky looking confused by his words.

BACK TO SCENE

COSTELLO (cont'd)

You know when I was small...

(clears throat)

about four years old, we came here to the states. We got a small house on the lower East Side of Manhattan. It was really small.

(beat)

My father already was settled here, but we, my mom, my brother and I, and m--my sister.

He says the word sister with an unknown longing.

Shot of Laretta in the crowd. She looks at Costello, confused about his sudden reference to his sister.

COSTELLO (cont'd)

We came here, leaving my sister behind. We waved at her as the ship went far, far away, although I don't remember all those... any of those memories. Then our new journey began here in America. I remember my father had a small grocery shop in the neighborhood. Broken glass on one side and a wooden door on the other leading into the shop. He let most men take things and pay for them later, which they never did. He... he was a nice man, he believed in...

(smiles with pride)

...goodness, discipline, caring, and patience.

A beat.

COSTELLO (cont'd)

We had an immensely poor colony, as most of us here know.

INSERT SHOTS

1. Shot of Lansky, he starts understanding Costello.

2. Shot of Gambino's son, he looks emotional.

3. A politician looks immersed in his story.

BACK TO SCENE

COSTELLO (cont'd)

There were fights every other day between two family members. Mainly fathers, for a purse, which wasn't even theirs, stolen. My father never messed with 'em. He went to the shop, the market, back to the house, and repeat. He tried his best to keep it running, but we always remained below of what we were supposed to be earning. Yet... yet he and my mom always told my brother and me to have patience, that one day everything will be great.

A beat.

COSTELLO (cont'd)

My... my father. He loved my big brother, I admit even more than me, heck more than God. His first child. Understanding it was hard, getting through he started collecting money, you know those glass jars. Yeah, he'd keep money in them. At first he'd put a coin in everyday, then every other day, but soon it was about once a week. We kept getting poorer as his shop went downhill.

INSERT SHOTS

1. A random mafia. He looks moved by the story as it unfolds.
2. Gambino's son's eyes are moist now.
3. Laretta, too, looks moved by Costello's story.
4. Siegel, beside Lansky, is totally immersed in it.

BACK TO SCENE

COSTELLO (cont'd)

Once I heard him talk with my mother that he'd use the money to get my brother in school. A good school.

(MORE)

COSTELLO (cont'd)

He dreamed of my brother studying hard and earning well. A simple dream, isn't it?

Brief pause.

COSTELLO (cont'd)

(sighs)

Things went by, and soon the jar got filled up. Twinkling with the copper coins whenever the light hit 'em. One day we had nothing to eat, and it was the third night in a row. In the morning we managed, I used to get some food from friends in the streets.

(smiles)

But that night was terrible... we were searching for food but got nothing. And having nothing, we sipped some water and went to sleep. It wasn't anything new for us, father would try to say that it was good for health and even helped built patience for us. He said it helped us feel the pain of the poor. Who were the poor?

(nods)

I didn't know back then. And then about an hour later, my big brother was missing. And let me tell you why that was a terrible thing back then. It was a time of need, so dacoits, burglary, thieves were pretty common but kidnapped by local gangs were even more common. A child on the road was prone to kidnapping.

A beat.

COSTELLO (cont'd)

My father went out, searched like crazy but returned empty-handed. About half an hour later, my brother returned, his eyes droopy, looking like he was on something. Later as I recall, he said he went to a local gang while searching for food when they took all his money in the name of giving food and gave him a few drugs. On asking where he got the money from, he remained quiet.

(MORE)

COSTELLO (cont'd)

My father immediately rushed up the stairs to his room; he looked under his bed and saw the jar empty, the lid was open.

Pause. The crowd waits for the rest of the story, pin drop silence around the room.

COSTELLO (cont'd)

My father walked down the stairs and gives my brother a hard hit. For the first time ever in my life, I saw him like that. So mad. He screamed, "Why couldn't you wait, huh? I would've gotten food in the morning. Why?" The same hands which saved money for brother slapped him as father and mother saw their child getting out of hands. Soon that had spread from him to me, when one day he introduced me to gangs, and the rest is history.

INSERT SHOTS

1. Laretta looks like she's about to weep.
2. Siegel is very much moved.
3. Lansky lets out a genuine smile with his watery eyes.

BACK TO SCENE

COSTELLO (cont'd)

That night when my father was crying, he asked him, "Why? Huh? I taught you patience, and you couldn't show patience?" my brother dares to look into his eyes and says,

(beat)

"How could I? When I was hungry". That one night changed a lot of lives, including mine later. I still think what the present would look like if we had food that night.

A momentary pause. The whole place is engulfed in a strange silence.

Costello wipes his left eye.

COSTELLO (cont'd)

(clears throat)

Sorry if I took a lot of time.

(MORE)

COSTELLO (cont'd)

(boldly)

So, my fellow friends and family, let's take a new step towards the mafia world and write history. Let them be busy making peace while we get busy making history. Today, I, Frank Costello, declare the making of The Commission, which will look after every member and workings. It will be made by us for us. Today by signing the papers and taking the oath, we write history my friends. We aren't here standing for good or bad...

(pause)

...we are just making our way. Cause there wasn't one.

(beat)

And that's the way to be.

INT. CAPITOL BUILDING - DAY

ROOSEVELT

And that's the way to peace.

Saying so, he ends his speech, and no sooner, the whole audience bursts into clapping and cheers. The media gets busy clicking his picture.

INT. NEW YORK HOTEL - HALL ROOM - DAY

SLOW MOTION

As Costello finishes his speech, he sees the whole crowd get up on their feet and starts to clap.

INT. CAPITOL BUILDING - DAY

The people start cheering,

CROWD

PRESIDENT! PRESIDENT!

Roosevelt smiles and waves his hand.

INT. NEW YORK HOTEL - HALL ROOM - DAY

Similarly, the crowd starts to cheer for Costello,

CROWD
Prime Minister! Prime Minister!

Costello just watches the audience. He's immersed in the cheers.

The cheers and clapping starts taking over as the photographers click his picture from all sides and he gets engulfed in the blinding white light.

Costello's eyes get watery as he stands at the center of the hall, surrounded by the audience.

The cheering gets louder as the camera moves away from Costello, and he becomes smaller and smaller, getting lost in the cheering.

END SLOW MOTION.

NARRATOR (V.O.)
The Commission was finally formed. It consisted of the Five Families with Luciano's family at the top, controlling most of the businesses. Luciano kept passing minor orders from his prison cell. Meanwhile, Costello kept on growing wealthier with an estimated value of over a hundred million dollars. Everything seemed only on the rise for the underworld, but not so much for The Prime Minister.

INT. PSYCHOLOGIST'S CHAMBER - DAY

SUPER: 1944, NEW YORK

Costello is sitting in a chamber in front of a female psychologist. He's getting older now.

The nameplate in front of her reads, 'DR. MARSHA WALLS'. Marsha is around her mid 30s, blonde hair, in a white coat. Marsha is busy scribbling some notes, while Costello is smoking a cigar.

DR. MARSHA
So have you started the pills?

Costello lets out a slow nod without making eye contact.

DR. MARSHA (cont'd)
How do you feel after taking them?

COSTELLO

The same. Good for a few hours and then nothing.

Marsha notes that down.

DR. MARSHA

Are you having any other physical problems?

COSTELLO

My back hurts at times, and the headaches are back.

Marsha scribbles.

COSTELLO (cont'd)

(look up at Marsha)

Doctor.

DR. MARSHA

(writing)

Yes?

COSTELLO

How many more days will I have to take these?

DR. MARSHA

Well, it depends, but seeing your condition, I think it'll take more time.

Hearing that Costello bangs on the table, scaring Marsha. Costello pulls it together.

COSTELLO

I--I'm sorry. I just hate this state I'm in. I don't feel that energetic anymore.

DR. MARSHA

I understand, Mr. Costello. Don't worry, we'll treat you, you'll get better.

Costello lets out a depressing sigh.

COSTELLO

I just don't feel good anymore. Even drinking and smoking doesn't give me that high feeling.

(MORE)

COSTELLO (cont'd)

All of my friends and relatives feel like getting far away.

DR. MARSHA

Anything else?

COSTELLO

I, so badly want to go back to my old days. I've got so much yet... you know there's something bugging. I just don't know what. My wife, at times, gets scared, angry and says she doesn't recognize me; she says she wants the old version of me back. The one who'd laugh with her, cry with her. Oh, doctor, I haven't wept in months, hell years now.

Costello takes a puff from his cigar and exhales.

DR. MARSHA

I absolutely understand, Mr. Costello. I have a hunch that you might have something in your memory, you know which is causing all the problems. Something in your work, which doesn't feel right, or could be your work itself since you say it involves so much in so little time, I mean that can throw the brain off balance.

COSTELLO

(agrees)

Can be...

Costello gets lost in his thoughts.

INT. PRISON CELL - UNKNOWN

An extremely dark prison cell, guarded by two cops on either side.

A senior cop walks inside the gate.

Inside he sees a man screaming in pain as two cops beat the hell out of him with their nightsticks.

The senior cop gestures, and the beating stops. The prisoner is tall, muscular. His name, RUPOLO.

The senior cop grabs him by his collar as he fights for air to breathe. His face is filled with scars as he sweats intensely.

SENIOR COP

(threatens)

We have been fucking with you for over a week now, and I ain't got anymore time.

Rupolo is about to pass out, but the cop shakes him, he won't let him do so.

SENIOR COP (cont'd)

You son of a bitch. Say where's Vito? We know you were with him when he killed Boccia.

Rupolo doesn't reply. The senior cop thrashes him, he still doesn't answer.

COP 2

Sir, I don't think he'll stay like this.

SENIOR COP

(to himself)

Damn it!

(to the cops)

Fine. Let me give the order to put him in the electric chair.

As soon as the words enter Rupolo's ears, he gets shocked.

RUPOLO

NO!

A beat.

RUPOLO (cont'd)

Yes, I was with Vito.
(huffs)

The senior cop gets close to him.

SENIOR COP

You agree to testify?

RUPOLO

Yes... yes I'll testify.

SENIOR COP

Fine. Now tell me, where's Vito?

EXT. DOCKYARD - DAY

SUPER: 1944, ITALY

A massive ship is parked by the dockyard as many army men unload the ship and pass piles of bags on massive trucks.

EXT. DOCKYARD - MOMENTS LATER

About ten large trucks are parked. The trucks start and drives away in a long queue.

EXT. ROAD - DAY

All ten trucks drive on the road in a long line.

The last three trucks slows down, and they start drifting away from the rest of the trucks.

Soon the last three trucks take a left turn, entering a new road altogether.

INT. TRUCK 1 - DAY

We see an army man looking at his side view mirror as the other trucks pass straight ahead. He lets out a devilish smirk.

The three trucks now pick up speed.

EXT. FACTORY - AFTERNOON

The three trucks stop near an old factory. The front truck blows his horn as a gatekeeper opens the gate allowing the trucks inside.

The trucks stop inside near the factory.

On the ground, we see a man, it's Vito. He's still the same but a little older and in better clothes while smoking a cigar.

The three army men get out of their trucks and walks up to Vito who is standing with his gang members.

The three officers shake hands with Vito.

VITO

Good to see ya here on time.

OFFICER 1
Sir, it's fully loaded. You can check
it.

VITO
Oh, sure.

He brings out three bundles of cash and throws each one to
the three officers. The officers start counting the cash.

VITO (cont'd)
Thanks boys.

OFFICER 2
Yes, sir. If you need anymore help,
do tell us.

Vito pats his cheek and smiles.

VITO
Then next time bring me some fuel for
my trucks. I need them.

OFFICER 2
Okay, sir.

VITO
(to his men)
Unload it.

His men get to work. Vito walks inside the factory.

INT. FACTORY - AFTERNOON

Vito walks inside.

The factory is massive from within.

We see at least fifty workers working on the conveyor lines.

Conveyor belts with boxes of sugar, cotton, and other food
items. Men putting them in boxes. Another group taping up
the boxes.

Vito stands at the entrance looking at the men work.

VITO
(laughs)
Motherfuckers. They think they can
catch me, huh? Don't even know their
own men are--

Suddenly...

VOICE

Hands up!

Vito turns around and sees the three officers holding a gun to his head as thirty more armed army men surround his factory. Vito looks at the trucks as more men get down from it.

VITO

You fuckers don't know anything about loyalty, huh?

OFFICER 1

You're under arrest, Don Vito.

FADE TO BLACK

EXT. NEW YORK - COURT - DAY

SUPER: THREE DAYS LATER

The police car stops near the court. Vito is pulled out and escorted inside the court.

He is surrounded by a massive number of journalists and photographers as they try to ask them questions. Vito tries his best to hide his face with his hat.

A male reporter asks,

REPORTER

Sir, where was he found?

COP

He was found back in Italy by our commandos.

INT. COURT - DAY

As Vito walks inside the court, he meets Officer Dewey near the door.

DEWEY

(smiles)

So, Don Vito. How was your trip to Italy?

Vito says nothing but throws an angry look at him.

DEWEY (cont'd)
Finally, like your boss, you too will
rot in jail.

VITO
Let's see what happens.

Vito is then taken inside the courtroom. Dewey stands there trying to analyze Vito's words.

INT. COURTROOM - DAY

Everyone settles down. The judge takes his seat. We see Vito's lawyer stand close to him. The judge speaks,

JUDGE
Ladies and gentlemen. As you all
know, today this court shall start
the trial of Vito Genovese for the
murder of Boccia.

A pause. The judge looks a little disturbed.

JUDGE (cont'd)
(sighs)
But, I have to announce that both of
the witnesses have been found dead.

With the news, a wave of murmuring passes through the room.

Dewey is shocked to the core hearing such news.

INT. PRISON CELL - DAY

We see a man in jail, lying on the ground as his mouth is covered in white fumes. He's been poisoned.

EXT. ROAD - DAY

Rupolo is walking down the road.

Suddenly a car passes by, two hands sticking out of the window while holding their guns and shoots Rupolo to death.

BACK TO SCENE

JUDGE

I, on behalf of the court, have to announce Vito Genovese, a free man, on the grounds of the absence of proper evidence.

The judge signs the papers.

Vito lets out an evil smile.

INT. COURT - HALLWAY - MOMENTS LATER

The court house is almost empty. Vito walks down the hall about to leave when the judge walks up to him and says,

JUDGE

I cannot speak for the jury, but I believe that if there were even a shred of corroborating evidence, you would have been condemned to the electric chair.

Saying so, he walks away.

SLOW MOTION

As Vito walks out of the place, free, he looks at Dewey sitting on the bench.

Vito throws a smile at him before walking out. Dewey grinds his teeth in anger.

END SLOW MOTION

EXT. COURT - DAY

As Vito walks down the stairs, he is surrounded by the press and photographers.

A male reporter asks him,

REPORTER

Now you're a free man. What are you going to do now?

VITO

(looks at the camera)
Frank Costello.

Saying so, he walks away.

EXT. FIVE STAR HOTEL - NIGHT

A massive hotel. It's all decorated and filled with cars in front of it. Looks like some kind of ongoing party.

NARRATOR (V.O.)

That same evening Costello had thrown an enormous party to all he knew. The party pulled in a massive crowd from both the worlds. However, the media started covering the party as they came to know the involvement of politicians in that party with the mafias.

INT. FIVE STAR HOTEL - NIGHT

The place is filled with people in luxurious clothes. People are dancing in pairs, drinking, smoking, and enjoying dances of pretty girls.

We see a group of mafias playing cards at a table with a politician.

Siegel is helping more guests get in.

On the other side, Costello is sipping his wine while sitting on a sofa with Lansky.

Siegel walks up to the duo and sits down, joining them.

SIEGEL

(to Costello)

Heard the media's covering the party outside.

Costello says nothing but just sips his wine.

LANSKY

I'll handle them.

Lansky gets up about to go out, but Costello stops him.

COSTELLO

No. Let it be. I got people to show this... and all the power I have.

Siegel spots a politician entering through the door.

SIEGEL

(gets up)

I gotta go.

Costello puts down the glass of wine. He starts feeling a pain in his head and grabs it.

LANSKY
What happened?

COSTELLO
The headaches are getting worse.

Costello rubs his temples.

COSTELLO (cont'd)
I can't.

He grabs a bottle of pills and pops it in with some wine.

LANSKY
Feel better?

COSTELLO
(groans)
Yeah... it works.

LANSKY
What about your doctor? Isn't she treating you well?

COSTELLO
Well--

Lauretta interrupts their conversation.

LAURETTA
Hey, you're here? I was searching for you everywhere.

LANSKY
(gets up)
Okay, I'll grab a drink for myself. You two, please sit together.

Lansky walks out.

Lauretta sees Costello in a not so happy state.

LAURETTA
You okay?

COSTELLO
Yeah.

LAURETTA
Really?

COSTELLO

Yes... why?

Lauretta looks at the glass of wine.

LAURETTA

Why are you drinking again? The doctor has told you not to Frank.

COSTELLO

Nah...

Costello leans back and lets out a heavy sigh while closing his eyes.

COSTELLO (cont'd)

It's the headaches. Plus, I feel a lot more tired.

LAURETTA

Oh, but--

Suddenly Lansky starts calling out for Costello from across the hall.

LANSKY

(shouts)

Costello.

Costello looks at him when Lansky calls him over. Costello sees Lansky standing with a politician who wants to meet him.

Costello tries to get up when Lauretta stops him.

LAURETTA

Hey, no. Sit here.

COSTELLO

I can't. He's calling.

LAURETTA

Let it be. You are so busy these days that I don't even get to talk to you. They can wait, honey.

Costello hears Lansky again, and this time he gets up and walks away. Lauretta sighs.

INT. DARK ROOM - NIGHT

A dark room with a dim light bulb glowing in the middle. We see a black figure in a hat, sitting in a chair with his legs on the table.

The figure is watching TV, as the reporters cover Costello's hidden party.

INSERT SHOT OF TV

TV REPORTER

Currently, we are standing in front of this hotel where our person suspects that all these cars belong to the politicians of the states, and the others belong to the mafias. Our sources say that the party is thrown by Frank Costello. Considering the number of people who have joined this party from the upper world, this shows the power of Frank Costello and what he's up to...

BACK TO SCENE

Now we see the face clearly. The black figure is Vito who is watching the news intently.

VITO

The Prime Minister has really gotten really big. You do like the power don't you, Costello? Now let me show you how it feels when everything is snatched away from you.

Vito rings a bell and a tall muscular figure walks in.

VITO (cont'd)

Starting right now, I want you to keep an eye on Costello.

Nodding, the muscular figure walks away.

Close up of Vito as he grinds his teeth in anger.

VITO (cont'd)

You'll fall soon, Costello.

INSERT SHOT OF TV

We see some shaky footage as the cameraman tries to peek inside the hotel along with many other reporters but are blocked by the guards.

EXT. FIVE STAR HOTEL - NIGHT

As the reporters hustle against the guards for a sneak inside the party, the camera moves inside the little opening of the door leading into the hallway, where we see the immense crowd dancing and enjoying themselves.

Along with them, we see Costello drinking and laughing, trying to show that he's loving it.

NARRATOR (V.O.)

The party marked a massive success for Costello and showed Vito and the states the power Costello had by now. But soon, everything would tumble down.

EXT. NYPD OFFICE - DAY

The police office is surrounded by the media as a man, tall, bold looking stands in the middle. His name, ESTES KEFAUVER.

REPORTER 1

Sir, what is this trial about?

KEFAUVER

Over the last two years, the crime bureau of the NYPD has secretly run a mass investigation on crime in the city and has caught over many mafias.

REPORTER 2

So, who will be present in the trials?

KEFAUVER

Most haven't yet agreed to answer our questions, but Frank Costello has agreed to do so. He is one of the major targets, and we hope to get important information from him.

REPORTER 2

So what will be the consequences of this?

KEFAUVER
You'll know tomorrow.

Kefauver walks in as the reporters try to get more answers from him, but the cops stop them from coming in.

INT. BARBERSHOP - DAY

A man in a chair is getting his haircut, but both have their eyes glued to the screen as they watch the news.

INSERT SHOT OF TV

REPORTER
This is live from the Police Headquarters. Today the hearings shall start at ten, led by Estes Kefauver. This will indeed be historic, a never before seen crime investigation.

BACK TO SCENE

BARBER
Looks like it'll be really big.

CUSTOMER
Yeah.

START MONTAGE:

1. A house. A husband and wife at the dining table are eating, but have their eyes glued to the news.
2. An old man sitting on a park bench is reading the newspaper about the trials.
3. The Bookshop is filled with people reading the paper while standing.
4. Media starts reporting near the state court, as car after car of the NYPD enters the place.
5. A shop with a TV has its customers near them watching the news.

END MONTAGE.

EXT. COURT - DAY

A car stops in front of the court and getting out is Costello along with his lawyer.

The media rushes to record him when he shouts,

COSTELLO
Don't you dare show my face, only
hands.

Costello walks inside, escorted by the police.

INT. COURTROOM - DAY

The room is mostly silent except for slight murmuring sounds.

Costello is sitting with his lawyer beside him. He looks tense.

Kefauver walks in the courtroom with two more senior cops and takes his seat in front of Costello.

The cameraman focuses their cameras on Costello's hands.

INT. HOUSE - DAY

We see a man watching the TV all by himself.

INSERT SHOT OF TV

The TV shows only the hands of Costello.

INT. COURTROOM - DAY

Kefauver starts opening files. Costello takes out his hanky and wipes his forehead. He takes the hanky and starts playing with it nervously.

Kefauver brings the mic close to his mouth.

KEFAUVER
Mr. Costello, shall we begin with
your trial?

COSTELLO
Please. But as I said, I'm not liable
to answer all the questions.

KEFAUVER

We'll see.

Brief pause.

KEFAUVER (cont'd)

So, Mr. Costello, when did you join the gangs and all?

COSTELLO

I said I'm here to just answer questions about my businesses.

KEFAUVER

Why? You're afraid to speak the truth?

Costello stares at Kefauver: challenge accepted.

COSTELLO

When I was thirteen.

KEFAUVER

Why?

COSTELLO

I had my needs. Need for money.

Kefauver flips a page.

KEFAUVER

What did you do in the early 1920s?

COSTELLO

What? How am I supposed to remember such details?

KEFAUVER

Okay. What did your business do in the 1920s?

COSTELLO

Selling of toys and other games.

KEFAUVER

(shouts)

Don't you dare lie here. Our investigation clearly shows that you along with Charles Luciano, had sold millions of dollars of illegal liquor to the people of this state. As a citizen of this country, do you think what you did was right, huh?

Costello remains quiet.

KEFAUVER (cont'd)

Tell us.

Costello says nothing. Kefauver is forced to move to the next question.

KEFAUVER (cont'd)

Okay. Next question.

Suddenly Costello looks more nervous.

KEFAUVER (cont'd)

What about the numerous clubs that you have set up in Vegas? What would you like to say about those illegal shops?

COSTELLO

Not all are mine. Moreover, the ones that are mine are approved by the government.

Kefauver shoots a sharp look before going to the next question.

Costello rubs his forehead and checks out his wristwatch. His lawyer beside him notices his restlessness.

KEFAUVER

Let's talk about taxes. Owing to the tax evasion charges which were again and again thrown unto you, but you somehow escaped them.

(looks at the papers)

You owe us nearly a hundred thousand in taxes.

COSTELLO

I don't know what you're talking about.

KEFAUVER

I hope you're sure.

COSTELLO

Yes, I am.

KEFAUVER

Cause every statement is recorded, Mr. Costello.

A beat. Kefauver's anger starts growing.

KEFAUVER (cont'd)
Mr. Costello.
(beat)
Do you think of yourself as a
responsible US citizen?

COSTELLO
Absolutely.

KEFAUVER
Then can you please tell us what in
all these years have you done for the
country as a responsible citizen?

COSTELLO
Paid my taxes.

The whole crowd breaks out into laughter, which soon dies
down.

Kefauver looks at the crowd laugh, he grinds his teeth in
anger.

Silence.

KEFAUVER
So...

A beat.

KEFAUVER (cont'd)
What would you like to say about...
(beat)
The killing of Joe Masseria?

The question stuns Costello. Kefauver looks straight into
Costello's eyes: take that.

Costello stays quiet. Everyone in the crowd waits for his
answer.

A beat.

COSTELLO
I don't know what you're talking
about--

Suddenly Kefauver stands up.

KEFAUVER

Don't you dare lie. Cause we got enough evidence pointing that Joe Masseria was killed by your gang members while you were the consigliere of the damn gang. So don't you lie, Mr. Costello.

Costello is shocked by the words.

A wave of murmuring passes through the crowd.

START MONTAGE:

1. The same family now watches the TV intently, waiting for Costello's reply.
2. The people in the barbershop are also busy watching the TV.
3. An old man in the park hearing the broadcast on his radio intently.

END MONTAGE.

INT. COURTROOM - DAY

Costello's eyes get watery as he searches for words to speak. Kefauver takes his seat, trying to calm himself down.

COSTELLO

I don't feel good.

LAWYER

(addresses)

My client isn't fit to answer any further questions.

Costello gets up and walks out of the room, along with the cops.

The crowd now starts murmuring.

Kefauver looks at Costello walk out, he looks stern: point made to the public.

EXT. COURT - DAY

As Costello walks down the stairs with his lawyer, the media tries to throw themselves near Costello to get a picture and ask him questions. The cops try to push out anybody.

Costello rushes down, trying to cover his face with his hat. Both get in the car and drive away.

NARRATOR (V.O.)

Costello didn't want to answer the last question, but his silence did the work for him. The hearings were supposed to go on for three days, but on the second day, Costello handed a letter sighting his poor health. He didn't want to answer any further questions.

EXT. COURT - DAY

Next day.

The media surrounds Kefauver standing with more cops.

KEFAUVER

Frank Costello has submitted a letter sighting his poor health, but we clearly know from this that he has a lot to hide.

Saying this Kefauver walks inside.

START MONTAGE:

Newspapers printed with the headlines, "MOB BOSS FRANK COSTELLO DENIES FURTHER TRIALS. WHAT IS THE PRIME MINISTER OF THE UNDERWORLD HIDING? COSTELLO AND THE KILLING OF JOE MASSERIA, FRANK COSTELLO'S REAL FACE".

END MONTAGE.

INT. VITO'S OFFICE - DAY

Vito's reading the paper.

VITO

(smiles)

Looks like the wait is over. He thought he could rule for years, huh?

Vito rings his bell as the same muscular figure walks in; his name is GIGANTE.

VITO (cont'd)

Gigante. I got some work for you.

INT. RESTAURANT - NIGHT

Lauretta and Costello are in a five-star restaurant.

The place is echoing with nice classical music. Lauretta and Costello are sitting beside a huge glass window giving a fine view of the night city.

Lauretta is eating her food while Costello is staring out the window blankly with half finished food.

Lauretta notices it.

LAURETTA

Frank?

Costello doesn't respond.

LAURETTA (cont'd)

Frank.

Costello snaps back to the present.

LAURETTA (cont'd)

What's wrong?

COSTELLO

Huh?

LAURETTA

Aren't you enjoying the food?

COSTELLO

Yeah, it's... it's good.

LAURETTA

You okay?

Costello nods and gets back to eating.

LAURETTA (cont'd)

I understand the trial took a lot outta you.

COSTELLO

Let's not talk about that.

Lauretta stops talking.

Suddenly...

COSTELLO (cont'd)

Honey.

Lauretta looks at him.

COSTELLO (cont'd)
Let's head back.

LAURETTA
What?

COSTELLO
Let's go back home. I--I don't feel
so good.

LAURETTA
You okay? Should I call the doctors?

COSTELLO
No, it's just... I want some rest.

Both wipe their mouths and get up.

INT. CAR - NIGHT

Costello and Lauretta are inside their car. A driver is driving the car.

Lauretta looks at Costello, who is blankly staring out at the night city.

EXT. COSTELLO'S FLAT - NIGHT

The car stops near the flat. Costello gets out first and walks up to the gate of his flat, all alone.

INT. COSTELLO'S FLAT - LOBBY - NIGHT

Costello goes inside, walks up to the elevator, and pressing a button as he stands there to wait.

EXT. COSTELLO'S FLAT - NIGHT

We see a man in a long suit and huge hat enter through the door.

INT. COSTELLO'S FLAT - NIGHT

Costello waits for the lift. The lift reaches him, the door opens, and as he is about to enter the elevator...

VOICE

Hey.

Costello looks back. He sees Gigante, unknown to him, holding a gun straight to his head.

GIGANTE

(aiming the gun)

This is for you, Frank.

EXT. COSTELLO'S FLAT - NIGHT

As Laretta is about to enter the building she hears a loud BANG! Gigante rushes out of the door and sprints down the street.

INT. COSTELLO'S FLAT - NIGHT

Laretta and the driver rush in to find Costello lying near the elevator, with blood near his head.

Laretta rushes to Costello and tries to wake him up.

COSTELLO'S POV: He sees Laretta and the driver calling him to wake up. Both look shocked. Their voices start to echo and fades out.

Slowly Costello's eyes start closing and then... BLACK.

FADE TO BLACK

INT. COSTELLO'S FLAT - BEDROOM - DAY

SUPER: A FEW DAYS LATER

We get to see the road through a large open window. The room is all quiet... calm... serene.

We move away from the window and see Costello lying on his bed, eyes closed.

A machine is going... BEEP every second, counting his heart rate.

Suddenly Costello tries to move his eyes and then opens his eyes.

Costello realizes he is in his home, but still has a hint of confusion on his face.

He looks to his right and sees gifts and cards. One of the cards catches his attention with the words, "From Luciano".

Costello, with all his effort, takes the letter and opens it.

LUCIANO (V.O.)

Frank, hope you're doing well. I'm so glad to hear that you're still alive. I hope by now, you know that Vito tried to assassinate you.

Costello takes that in.

LUCIANO (V.O.) (cont'd)

I should've never trusted that motherfucker ever. What did we not do for him, and he does this? We gave our everything to make The Commission, and now he's out there roaming freely to snatch it all in front of our eyes, Frank. I know it might be a lot for you to even read this but bare with me. This is the opportunity, Frank, let's take him out. Just imagine the power we will have once he's gone, and I'll get out of the prison. We will make it big, Frank. Just write me back through the letter, and he'll be gone, and then you can overtake the whole state of New York right under you Frank, you'll be so rich. And--

Suddenly the door opens and Laretta walks in.

She slowly walks up to Costello, looking shocked. Seeing him awake, she falls on his bed, crying.

COSTELLO

(confused)

Lau--Laretta?

Laretta continues to weep.

COSTELLO (cont'd)

What happened?

LAURETTA

(broken voice)

I thought I had lost you.

Costello sits up and grabs Laretta.

COSTELLO

No, no... I'm here. Look at me.

Lauretta looks up at Costello, her eyes are red and protruding.

A beat.

LAURETTA

How long, Frank?

(weeping)

How long will we have to live like this? How many more days do I have to wait for you to return, also knowing that you might not at the same time. Why can't we live simply?

Costello sees the pain in her eyes.

LAURETTA (cont'd)

Aren't you done? Isn't this enough for you? When will this stop Frank? When?

COSTELLO

I--I--

LAURETTA

Everyday, I try to spend time with you, but something already occupies you. Either you're here or there or everywhere. We go out, but with guards. The money's everywhere but not the good memories.

A pause. She weeps.

LAURETTA (cont'd)

We... we didn't even have our own child.

Costello watches helplessly. He wants to cry but can't.

LAURETTA (cont'd)

I always thought we'd spend the rest of our lives with our child. He or she would be with us, play with us, babble with us.

(beat)

I thought you were gone.

She breaks out into tears. Costello wants to hug her but doesn't.

LAURETTA (cont'd)
What would I have said to your sister
if something had happened to you,
huh? Tell me.

She grabs Costello by his shirt and shakes him.

LAURETTA (cont'd)
Tell me! Tell--Tell me.

Costello hugs her tightly.

COSTELLO
I'm sorry.

Pin-drop silence. Sobbing.

COSTELLO (cont'd)
I--I--I'm done. I'm done, honey.

Both sit hugging each other.

INSERT SHOT

We see the letter from Luciano.

BACK TO SCENE

Costello's eyes fall on the letter: undecided.

EXT. PARK - DAY

SUPER: ONE MONTH LATER

A park. We see a few children playing on the slide. Some building sandcastles while others are running around.

By the park is a massive tree, under it there's a bench, on which Costello is sitting, all alone.

He's just blankly staring at the children playing. We hear children laughing.

We hear a car screech as it stops nearby. Then we hear the opening and closing of the door.

Suddenly someone walks up to the bench and sits beside Costello; it's Lansky.

Costello hasn't yet noticed him. Lansky watches Costello looking at the children playing.

LANSKY

Hey, Frank.

Costello looks at Lansky.

COSTELLO

Oh, Lansky.

LANSKY

Yeah, your wife said you were here.
What are ya doing here?

COSTELLO

Just being with nature. The doctors
told me to be with nature.

A pause. Both just look in front and see the park, active,
filled with people. It's all very calm and peaceful.

LANSKY

Luciano's getting shipped to Italy
tomorrow. Tried to delay things, but
nothing happened.

Costello nods: truth accepted.

A beat.

COSTELLO

Coffee?

LANSKY

No thanks.

Both look at the children playing.

LANSKY (cont'd)

What are they doing?

He sees the children counting something in their half open
palms.

COSTELLO

Don't know.

Both watch as the children smile and runs away.

LANSKY

Costello.

(pause)

Vito had arranged a meeting today.
He's declared himself as the new
Capo.

Costello doesn't say anything.

LANSKY (cont'd)
Others have accepted him. But I
can't. You'll still be The Prime
Minister.

Brief pause.

LANSKY (cont'd)
(smiles)
I must say our old days were golden.
What do you say?

Costello smiles.

LANSKY (cont'd)
The Prohibition, businesses... books.

Both smile.

COSTELLO
Yeah, I still remember my journey
from the lower East Side to joining
you guys.

LANSKY
Yeah. That was a crazy day.

COSTELLO
Yeah.

LANSKY
Anyone could've died. Would've been
Luciano's biggest mistake.

COSTELLO
(confused)
What?

LANSKY
(looks at him)
Don't you know?

COSTELLO
Know what? Not sure what you're
talking about, Lansky.

Now the camera focuses on Lansky as he hesitates to speak.

LANSKY
That day.
(MORE)

LANSKY (cont'd)

(beat)

That you met Lucky. Meeting at Masseria's, two mafias behind you guys, the car chase, the shooting. It was set up by Lucky, Costello.

Pause. We hear the shrill cry of a child.

LANSKY (cont'd)

Luciano was always the leader type of guy. I met him at a very young age and saw the dream in his eyes. Back then he didn't know much about the underworld; we just worked as a team while he led us. He wanted to hit big... really big. He'd always talk about making history and all. So he kept an eye on you. He had heard about you in the local papers, and since that day, he used to follow you and read more about you. He used to tell me about you.

A beat.

LANSKY (cont'd)

One day while at Masseria's office, we heard that you were visiting the next day. Luciano got the idea of taking you with him and set up everything. He knew you'd be big and boy was he right. Look where you went... you became The Prime Minister.

A beat.

LANSKY (cont'd)

I still doubt what our future would've looked like if that day he didn't set up those mafias. He did change many lives--

Lansky hears sobbing.

We see Costello sobbing, after a long time.

Lansky feels Costello; he tries to pat his shoulder but doesn't do it. He slowly gets up and leaves, leaving Costello alone.

We see a back shot of the bench as Costello sits all alone, weeping.

INT. THRIFT STORE - EVENING

The teenage boy we saw in the beginning stands all alone in the store, still holding the paper.

He looks at the picture of Frank Costello, then folding the paper, he puts it back on the rack. He seems changed as if he had a realization.

Suddenly he takes a sharp gasp as he remembers something.

He rushes out of the store.

EXT. NEW YORK STREET - EVENING

The boy runs down the street as fast as he can.

EXT. STREET - EVENING

The boy stops at the same place where he crashed with the homeless kid.

He looks on the opposite street and sees nothing but the cloth on which the kid and the woman were lying on.

He sees another homeless man on his side of the street. He rushes to him and asks,

BOY

Hi. Have you seen a homeless kid and a woman sitting over there?

HOMELESS MAN

You mean Albert?

BOY

You know him?

HOMELESS MAN

Yeah. The cops took him away.

BOY

What?

HOMELESS MAN

Yeah. The poor kid tried to steal for the third time in a day, so the police had to take him.

BOY

A--And the lady.

HOMELESS MAN

She also got taken away. She was his
mother.

He looks shocked. The boy looks over to the opposite street
when a bus brushes pass, flying away the piece of cloth on
which the kid and his mother resided.

THE END

FADE OUT