

MAFIA!

A Screenplay

by

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The screen is black. A lone piccolo bleats its simple theme.

FADE UP:

SUPER: Touchstone Pictures presents:

Jane Austen's

MAFIA!

1 STOCK AERIAL SHOT -- LAS VEGAS 1

SUPER: LAS VEGAS

2 EXT. MARZIPAN HOTEL/CASINO - DAY 2

The dapper casino manager, ANTHONY CORTINO, in his mid 30's, exits the front door of the fancy Marzipan Hotel and Casino. He walks toward his flashy new luxury car.

ANTHONY (V.O.)

When you love someone you've got to
to trust them. There's no other
way. Otherwise what's the point?
But when the love ends so does the
trust.

He gets in, starts the car, and it explodes violently.

BEGIN OPEN CREDITS

3 EXT. MARZIPAN HOTEL PARKING LOT 3

Anthony's body hurtles in SLOW MOTION up through the frame in front of a wall of fire. We HEAR a choir singing an important, Latin religious fugue as:

Credits continue while the slow motion body soars through another frame. He does a gainer, some cheerleading splits and a jackknife.

The next time he goes through frame he's pretending to be an airplane. Arms outstretched, making engine noises with his mouth.

He passes by again. It's getting to be not such a big deal. Anthony is reading the paper. He glances down.

ANTHONY'S POV

The barren desert floor races toward him.

END OPEN CREDITS.

4 EXT. MARZIPAN ENTRANCE - DAY 4

SUPER: SIX MONTHS EARLIER

A fancy sportscar pulls up to the entrance. Anthony tips the valet. A knockout Babe gets out the other side. On the way inside, Anthony tips the doorman and two exiting customers.

ANTHONY (V.O.)

Before I got myself blown up, Anthony Cortino was one of the most powerful guys in Vegas. Running the biggest casino in Vegas.

5 INT. MARZIPAN CASINO - ANOTHER DAY 5

The CAMERA WANDERS through a typical Las Vegas casino montage...but just slightly heightened. The girls are a little prettier, the dress a little slicker--the image the Las Vegas Chamber of Commerce wants us to buy into.

ANTHONY (V.O.)

I drove the hottest cars, ate with the biggest stars, dated the prettiest girls. I had front row seats at the biggest shows. I was set.

WE SETTLE on Anthony.

ANTHONY (V.O.) (CONT'D)

Money was coming into my casino so fast we couldn't count it. And it went right to the family, tax free.

6 INT. MARZIPAN 6

ANGLE - GAME TABLE

Anthony watches an Arab Sheik and several other rich, tuxedoed players hovering over the table. The Arab sets a hefty stack of chips on the table, rolls the dice. Reveal the table is a huge Vegas version of "Chutes and Ladders." He moves his player to a chute. Swears in Berber. Slides down the chute. The croupier takes his chips.

ANTHONY (V.O.)

The high rollers, the slots junkies, the vacationers from the midwest...all came certain they could win...

7 INT. MARZIPAN

7

ANGLE - GAME TABLE

A neon sign calls the game, "Guess the Number." People crowd the table, waving money in the air. Placing bets. One player lays a big stack of cash on the table.

PLAYER

Lemme see...uh...six.

CROUPIER

Oh, sorry. I was thinking of nine.

A big moan from the crowd. The Croupier scrapes the table clean of chips and cash. There's a moment of disappointment. Then...

CROUPIER (CONT'D)

Place your bets.

More cash hits the table.

ANTHONY (V.O.)

It's all been arranged just for us to get your money. That's the truth about Las Vegas. The Mafia is a high overhead machine...and somebody's got to pick up the tab.

8 INT. MARZIPAN CASINO COUNT ROOM - DAY

8

A wall of money. Various angles. Coins. Bills. Sorting and counting machines.

ANTHONY (V.O.)

This is the end result of all the bright lights and glitter. Booze, broads and free hotel suites for the highroller... watered-down drinks and all-you-can eat buffets for the everyday sucker.

8A INT. MARZIPAN COUNT ROOM - DAY

8A

At a table several guys with letter openers are pulling cash and checks out of a huge pile of envelopes.

ANTHONY (V.O.)

The smart ones just send us the money and save on the plane fare.

8B INT. MARZIPAN COUNT ROOM - DAY

8B

A bunch of guys with flap-earred hats and snow shovels scoop money into wheelbarrows...

9 EXT. MARZIPAN - REAR - DAY

9

The wheelbarrows of money are dumped into a huge pile. A crane picks it up and drops it into a dump truck marked "Hoffa and Sons Trucking". Anthony pats the truck. It drives off, money flying out. Another truck pulls up for its load.

CAMERA SETTLES on Anthony as he surveys his domain.

ANTHONY (V.O.)

I had it made. But life's funny. I never planned any of this. And I'll lay you eight to five my father, Vincenzo Cortino never thought his life would turn out the way it did either.

DISSOLVE TO:

10 EXT. VILLAGE OF SALMONELLA- MORNING

10

Nestled in rugged hills. Above the village the word "SICILY" rests along the hilltop like an Italian version of the Hollywood sign.

11 EXT. VILLAGE - COBBLESTONE STREET

11

Young VINCENZO CORTINO, a ten year old peasant boy full of life, runs down the street. On his head is a postman's hat.

Vincenzo runs under a banner stretching across the street. It reads, "Festa della Olivos Blackos". He passes peasant villagers setting up booths, hanging garlands in preparation for the festival. They shout greetings:

VILLAGERS

Buongiorno, Vincenzo!

Vincenzo turns to wave. CLANG! He runs into a post. We get the feeling that such things aren't that unusual for Vincenzo. He picks himself up and goes on.

VILLAGERS (CONT'D)

Clumsino! Idioto!

11A EXT. VILLAGE

11A

A woman on her hands and knees scrubs the steps of her home with a bucket and brush. Vincenzo runs past, stepping in a puddle, splashing her efforts. A second woman is sweeping dirt from the curb with a straw broom. Vincenzo's muddy feet track through. Vincenzo stops in front of the third woman, his mother, SOPHIA CORTINO, who is running an upright vacuum cleaner over the cobblestone street.

For the convenience of the reader the dialogue will be in English, although in the movie it will be Italian with English subtitles.

SOPHIA

(indicating his hat)

Vincenzo, your father's hat. How can he deliver the mail?

Sophia's husband, LUIGI, comes out of their small house with a bicycle, a package sitting in the basket. Vincenzo watches with love in his eyes.

LUIGI

(taking the hat)

I will be back soon.

SOPHIA

But Luigi, the festival is about to start. All of Salmonella will be there.

VINCENZO

I will take the mail for you, Papa.

LUIGI

You're a good boy, Vincenzo.

The helpful Vincenzo grabs the bike and turns it to get on...catching Luigi in the nads with the handlebars.

LUIGI (CONT'D)

Oof.

Vincenzo spins to see what's up and knocks over Sophia.

SOPHIA

Go quickly and be careful.

Vincenzo takes the package and rides off, waving goodbye over his shoulder.

(CONTINUED)

11A CONTINUED:

11A

VINCENZO
I won't be late, Mama. For today is
the day the olives turn black.

11B EXT. VILLAGE

11B

Vincenzo looks ahead of him just in time to swerve and miss an oncoming oxcart. He turns back to his parents with a "close call" look. Then "WHAM!" He pedals into the side of a building displaying a billboard featuring Mussolini with a red smear on his upper lip. "Got Wine?"

11C EXT. VILLAGE - LUIGI AND SOPHIA

11C

They see this all the time.

LUIGI
(lovingly)
Molto clutzo.

12 EXT. VILLAGE DIRT ROAD

12

Vincenzo rides his bicycle past a sign that announces,
"Salmonella, pop. 1200."

13 EXT. VILLA

13

He pedals toward the gate. He parks his bike. Rings the bell. No answer. A sign warns, "WATCHOUT. GUARD SHEEP."

VINCENZO
Allo.

SUBTITLE: Hello.

He continues further.

VINCENZO (CONT'D)
Allo?

SUBTITLE: Hello?

13A EXT. SIDE OF VILLA - DAY

13A

Vincenzo walks around the side of the building. It's quiet.

13B EXT. VILLA COURTYARD - DAY

13B

WE HEAR tango music being played on a scratchy Victrola. Vincenzo goes through the gate. Follows the music. On the patio he sees CESAR RUFFO, the 20 year old local head Mafioso. A beautiful young Peasant Girl is dancing with him. Cesar pulls the girl inside the villa, lust in their eyes.

(CONTINUED)

13B CONTINUED:

Vincenzo eyes the Victrola with wonder. What is this strange machine? He reaches out and touches the spinning record. It stops. Startled, he lets the record go. It begins to play. Intrigued, he stops it again. Backs it up a little. Then lets it go forward. He's got something here. Turns his postman's hat around. Starts doing that D.J. "scratching" thing with the record. Makes drum noises with his mouth, slapping the table in time with the music.

SUDDENLY two vicious, frothing GUARD-SHEEP come charging at Vincenzo. He jumps in fear.

SHEEP

(loud, ferocious)

Baa! Baa!

Ruffo emerges with a sinister-looking Thug.

RUFFO

Biff, Muffy, sit.

(to Vincenzo)

What are you doing here?

VINCENZO

I have a package, Signior Ruffo.

Ruffo's eyes light up.

RUFFO

Huzzah! Bring it to me.

Vincenzo starts toward him, but doesn't see a step up. He tumbles forward, spilling the contents of the box...a white powder. Biff and Muffy hungrily lap it up.

RUFFO (CONT'D)

Popo. Idioto.

VINCENZO

Forgive me, Signior Ruffo.

RUFFO

(furious)

Babooneri.

Mortified, Vincenzo turns to run.

RUFFO (CONT'D)

(to the Thug)

He knows too much.

Ruffo picks up a double-barrel shotgun from next to the sheep. They are lying on their backs, stoned out of their minds.

(CONTINUED)

13B CONTINUED: (2)

13B

SHEEP

Wow.

Ruffo drops in a shell. In his rage he fails to notice that his thumb has slipped into the empty chamber.

ANGLE - SHOTGUN

Ruffo angrily slams the gun shut, snipping off his thumb.

RUFFO (OC)

Eeeeeeee!

14 EXT. SIDE OF VILLA

14

Vincenzo is trying to get on his bike. WE HEAR a gunshot. Ruffo's thumb lodges in a tree next to Vincenzo's head. He pulls the thumb out of the tree and looks at it. Looks back to Ruffo. Stashes the thumb in his pocket and takes off.

15 EXT. VILLAGE SQUARE - LATER

15

A single tree, heavy with green olives, sits in the middle of the square. The townspeople are gathered around it, watching the tree in anticipation.

TOWNSPEOPLE

(in unison)

Quatore, Teresa, Twinko, Uno...

SUBTITLE: Four, three, two, one...

15A EXT. VILLAGE SQUARE - TREE BRANCH

15A

Covered with olives. A beat. Then "Poof," all the green olives suddenly turn black.

15B EXT. VILLAGE SQUARE - TOWNSPEOPLE

15B

They go wild with cheers. Festive music kicks off.

16 EXT. MAIN STREET - LATER

16

The Black Olive Festival is in full swing. Peasants line the street. A parade is in progress.

Worried and sweaty, Vincenzo joins his family along the parade route.

Included in the parade are: A donkey-drawn cart carrying the "Virgins of Salmonella." The cart is empty; "Miss Pimento" in a prom dress riding a donkey; A modern convertible with a sign that says, "Alex Trebec." In the car is Alex Trebec.

16A EXT. VILLAGE - MAIN STREET

16A

ANGLE - THE POPE ON STILTS

Working his way along the parade route. He's twisting colored balloons together. Whips up a nice balloon poodle. The crowd "Ooohs". Then takes a handful of balloons. Puffs, twists, stretches, squeaks. Hands a kid the finished product: A balloon animal version of "The Last Supper". Big "Ooohs" from everyone.

16B EXT. VILLAGE - MAIN STREET

16B

ANGLE - RUFFO AND TWO THUGS

Ruffo's hand is bandaged. They spot Vincenzo and follow him down the parade route.

17 EXT. FESTIVAL - LATER

17

Luigi, Sophia and Vincenzo are next to a vendor's cart. A sign offers, "Spaghetti En la Sticko". Luigi orders one for Vincenzo. The boy, worried by what he has just experienced, smiles weakly at Sophia, sucks on a dangling noodle.

18 EXT. FESTIVAL - PHOTO BOOTH

18

A manger scene with cut-out faces is set up. A peasant family pokes their faces through the head holes of Mary, Joseph, Baby Jesus, and a sheep. They smile as the flash goes off.

19 EXT. FESTIVAL - TUG 'O NUN

19

Two opposing lines of school children tug on the stretched out arms of a nun.

20 EXT. FESTIVAL - JUDGING AREA

20

Blue ribbons are being given out for the best olive wine and olive pie.

A crowd "ooohs" and applauds the "Largest Olive." It's marginally larger than second and third place which are all normal size.

21 EXT. FESTIVAL - "DUNK OUR SAVIOUR" BOOTH

21

Jesus is poised in a chair above the dunk tank. Vincenzo and his parents stop. It's "Tres Bols Par un Lira." Luigi pays up. Takes the first toss, spilling J.C. in the drink with a "Ding." Luigi and Vincenzo, his fear fading, cheer. A disgruntled Jesus pulls himself up out of the tank, soaking wet. Straightens his crown of thorns and sighs. "Boy, has this been a long day."

21A EXT. FESTIVAL

21A

WE SEE Ruffo coming through the crowd toward Vincenzo. It's Vincenzo's turn to throw. He takes aim with the ball.

START SLOW MOTION

Ruffo drops two shells into his shotgun, cocks the hammers and takes aim at Vincenzo. The boy winds up and throws the ball. It hits the target, but "Ding," Jesus, with a "Not again!" look, drops with a splash.

Jubilant, Luigi picks Vincenzo up and tosses him in the air. Catches him. Hugs and spins him around. Ruffo does his damndest to keep Vincenzo in his sights as Luigi tosses the boy up again. Ruffo fires, but the bullet hits Luigi by mistake. Mortally wounded, Luigi slumps into a cart.

21B EXT. FESTIVAL - VINCENZO

21B

In midair, smiling. He comes down, expecting Luigi to catch him. Instead he crashes to the pavement.

Sophia runs to Vincenzo to make sure he's not hurt.

21C EXT. FESTIVAL

21C

END SLOW MOTION

Sophia angrily turns to Luigi.

SOPHIA

You let him fall! You're drunk again!

Luigi gurgles out a death rattle.

SOPHIA (CONT'D)

Don't try to apologize. My mother was right. I should have taken the crystal and left long ago.

Luigi falls out of the cart, dead.

VINCENZO

Mama, Papa's dead.

There is a moment of shock...but only a moment. Another shot splits the air, just missing Vincenzo. But "Ding," Jesus dunks again.

22 EXT. FESTIVAL

22

The sound of the gunshot sends pandemonium through the crowd.
They run for cover, shouting warnings to Sophia.

22A EXT. FESTIVAL

22A

ANGLE - LUIGI'S LIFELESS FACE

As panicked peasant feet stomp over it, flattening it.

22B EXT. FESTIVAL

22B

ANGLE - SOPHIA

She looks up to see Ruffo and his men coming toward her and
Vincenzo.

RUFFO

Kill the boy.

Ruffo grabs her.

SOPHIA

(to the villagers)

Please help Vincenzo. Save my son!

Three Villagers grab the boy and pull him from Sophia's
embrace until only their hands remain clasped.

22C EXT. FESTIVAL

22C

ANGLE - SOPHIA AND VINCENZO'S CLENCHED HANDS

As they pull dramatically apart.

22D EXT. FESTIVAL

22D

BACK TO SCENE

VINCENZO

Mama! No, Mama.

22E EXT. FESTIVAL

22E

CU THEIR HANDS

pulling apart.

SOPHIA

Take my ring to remember me.

Vincenzo reaches for the ring on her finger. It won't budge.

(CONTINUED)

22E CONTINUED:

22E

SOPHIA (CONT'D)
Yanko. Molto yanko.

SUBTITLE: Pull. Pull harder.

Vincenzo pulls hard on his mother's finger. Sophia farts loudly.

SOPHIA (CONT'D)
(sheepish)
Scuzi.

Vincenzo pulls the ring loose. The Villagers drag him into the crowd.

SOPHIA (CONT'D)
(calling out)
Save yourself, Vincenzo! And don't forget what I've always told you.

VINCENZO
Soup is good food!

23 EXT. VILLAGE ALLEY - MOMENTS LATER

23

The three Villagers are trying to help Vincenzo.

VILLAGER
We must hide the boy.

Next to them is a donkey with two large wicker baskets strapped to its back--each one big enough to accomodate the boy. Two of the men pick Vincenzo up and hold him horizontally. The third lifts the donkey's tail.

VILLAGER (CONT'D)
Hold your breath.

23A EXT. VILLAGE - STREET

23A

ANGLE - RUFFO

Searching the streets nearby. Shouting threats to the village.

RUFFO
Anyone hiding the boy, Vincenzo
Cortino will answer to Cesar Ruffo!

23B EXT. VILLAGE - ALLEY

23B

The Villager is still holding the donkey's tail in the air. Speaks into its butt.

(CONTINUED)

23B CONTINUED:

23B

VILLAGER

I will take you to the harbor. There
you can shower and take a boat to
America.

ANTHONY

(voice echoing)

I am so grateful. Take this. It's
all I have.

Anthony's arm emerges from the donkey's behind clutching a
few soggy lira.

VILLAGER

(touched but repulsed)

It is not necessary.

24 EXT. PIER - LATER THAT DAY

24

Steaming donkey doo hits the ground. A beat. Steaming
Vincenzo hits the ground.

VINCENZO

(to the donkey)

I had a hat.

Beat. A wet hat smacks to the pavement next to him.

Vincenzo gets up. Sees a merchant ship just pulling away.
The name on the back is "Sicily". Like the destination sign
on a bus, the name flips over. It now reads, "22nd and
Broadway". Vincenzo runs for the ship. Faster. Faster.
He's gaining.

Suddenly his foot tangles in a FISHERMAN's net. He stumbles,
wrapping his arms and legs in the mesh. Steps in a lobster
trap. He hops, rolls, flails his way toward the ship.

FISHERMAN

(shaking his fist)

Doofusino!

The ship leaves the dock just as Vincenzo reaches the end.
He makes a desperate leap, but falls short, flopping into
the water, encumbered by the fish net. Starts swimming for
the boat.

VINCENZO

Slow down! Wait!

But it is hopeless.

DISSOLVE TO:

25 INT. CORTINO ESTATE - STUDY

25

CU - SOPHIA'S RING

On a man's finger. PULL BACK to reveal the face of Vincenzo, now the aging, all-powerful patriarch of the Cortino crime syndicate. He's devoted to his family...brutal to his enemies. He sits at a desk in his study. His face is brightly lit but the room is in shadows.

Nearby we can make out the shape of JOEY CORTINO, Vincenzo's hotheaded eldest son, in his thirties.

BONIFACIO, an Italian-American businessman, stands in front of Vincenzo's desk, speaking passionately but nervously. Vincenzo taps his fingertips together as he listens.

BONIFACIO

I believe in America. America has been good to me. I raised my daughter in American fashion. I told her never dishonor her family.

Vincenzo begins twiddling his thumbs as he concentrates on the story.

BONIFACIO (CONT'D)

One day she went to see a man. Not an Italian. I didn't protest. She was an innocent, Don Cortino.

Vincenzo unconsciously does that "I can pull off the end of my finger" trick.

BONIFACIO (CONT'D)

He got her alone in a room...held her down in a chair. When she resisted he stuck her with a needle. Then, when she was helpless, he took a pliers and...

A housecat jumps into Vincenzo's lap. He starts petting it.

BONIFACIO (CONT'D)

(breaking down)

She never cried, but I cried for her when I saw her...her face swollen like an animal.

Vincenzo rises, deep in thought. Takes a step toward a window.

(CONTINUED)

25 CONTINUED:

25

VINCENZO

I'm familiar with this Dr. Weinstock.
 He's not a dentist, he's a butcher.
 He put caps on the Turtletaub twins.
 I saw them. They look like beavers.
 In fact, I have a cord of wood they
 cut. I'm set for the winter.

The years have only compounded his clumsiness. He takes another step, clangs into a floorlamp. Staggers backwards and falls out of frame over an ottoman. We HEAR the cat screech. Using discretion, Bonifacio pretends everything is fine. Joey reacts. "There he goes again". Vincenzo pops up, opens the venetian blinds and looks out.

26 EXT. CORTINO ESTATE - WEDDING - CONTINUOUS

26

A Young Woman sits forlornly at a table. A wedding reception is in full swing.

BONIFACIO (V.O.)

A beautiful girl, Don Cortino. She
 will never be beautiful again.

A man stops, asks her to dance. She smiles up at him, revealing a huge Alfred E. Newman gap in her teeth. The man masks his horror, changes his mind and leaves. She's devastated.

27 INT. CORTINO ESTATE - STUDY - CONTINUOUS

27

BONIFACIO

I went to the American Dental
 Association--like a good citizen.
 They sent him a letter of reprimand--
 a letter of reprimand!!!! He was
 back on the street that very day.

Vincenzo starts back to his desk. No one has removed the ottoman. Down he goes, taking the venetian blinds with him. Up he comes, tangled in the blinds. He struggles to free himself. Joey just watches. He knows it will be over soon. Vincenzo finally extricates himself from the blinds. Straightens his tie with dignity.

VINCENZO

What is it you want from me?

He sits down. Misses the chair and drops to the floor again. Gets up like nothing happened and sits in the chair.

(CONTINUED)

27 CONTINUED:

27

Bonifacio looks around nervously. Not wanting to be overheard, he goes around the desk and whispers into Vincenzo's ear.

VINCENZO (CONT'D)

This is my bad ear.

He turns his head, offering the other ear. Bonifacio whispers an impassioned plea for revenge.

VINCENZO (CONT'D)

No, I was wrong. This must be the bad ear.

BONIFACIO

(passionately)

Don Cortino, I want justice for my Angelina.

VINCENZO

Bonifacio. Bonifacio. What have I done that you should treat me with such disrespect. Never once have you called and said "Don Corningware, come to my home. We're having snacks". And when your wife was suspended five games for high-sticking you never asked for my help. All these years I've been coming to your bakery, did I ever receive a free doughnut hole? Did you think I would not notice such insults?

Bonifacio starts to speak. Vincenzo cuts him off.

VINCENZO (CONT'D)

Let's be frank here. You never needed my friendship, my counsel. But now you come to me on the day of my brother's youngest daughter's most recent annulment.

JOEY

(under his breath)

Yeah, right. Greasy spaghetti snapper. The one day a Sicilian can't refuse a favor.

Vincenzo shoots Joey a hairy eyeball. Stands and walks Bonifacio to the door.

(CONTINUED)

27 CONTINUED: (2)

27

VINCENZO

I will do this thing for you but
someday, and that day may never
come...but it could ... or not. Do
we have an understanding about this?

Bonifacio doesn't quite follow, but isn't about to argue.

BONIFACIO

Oh, yes. Thank you, Godfather.
Thank you.

He kisses Vincenzo's ring. It goes "Wheeee" like a Cracker
Jack prize. Bonifacio exits.

JOEY

So, you want me to take care of this?

VINCENZO

Yes. Get the girl some new choppers.
Strangle the dentist with floss and
then drown him in his own spit sink.
I want to send a message to people
like this.

He sniffs the carnation in his lapel. Looks up. All the
petals are stuck to his nose.

VINCENZO (CONT'D)

I wonder what's keeping Anthony.

28 EXT. CORTINO EXTATE - STREET - CONTINUOUS

28

A taxi pulls up. Anthony, now in his late 20's, steps out.
He's in uniform; a returning war hero who wants no part of
the family business.

His chest sports an array of ribbons and medals including
several refrigerator magnets.

Anthony extends his hand. It is taken by DIANE, an almost
angelic WASP beauty, dressed in white, who rises gracefully
out of the cab. A ray of sunshine bathes her in its light.

DIANE

Anthony, I'm so nervous about meeting
your family. I hope I fit in.

DOMINICK CLAMATO, a high ranking capo and lifelong friend of
Vincenzo, approaches, embraces Anthony. When they separate,
Anthony's medals are on Clamato's coat.

(CONTINUED)

28 CONTINUED:

28

CLAMATO

Hey, Tony! Big war hero. Your Dad
is gonna be so happy you made it.

ANTHONY

Dominick. I brought you a souvenir.

In the background the Cab Driver pulls a tattered SADDAM
HUSSEIN out of the trunk.

ANTHONY (CONT'D)

I want you to meet Diane.

(to Diane)

This is Dominick Clamato, my father's
most trusted friend.

Clamato kisses her hand.

CLAMATO

Bella.

ANTHONY

Lugosi.

29 EXT. CORTINO ESTATE - WEDDING - MOMENTS LATER

29

The grounds are swarming with jubilant guests. Mostly
underworld types. Laughing, drinking, dancing. Anthony and
Diane stroll through, arm in arm.

POV - ANTHONY

As they pass a series of mob-types.

ANTHONY (V.O.)

It was like I never left. These
were the faces I grew up with. It
wasn't just me and Joey and Pop. It
was Frankie Totino...

FRANKIE

Hey, Tony. Welcome back.

ANTHONY (V.O.)

Fatso Paulie Lamonica who was Jimmy
"Big Features" brother...

Fatso is big. He's lard in a suit. Waves, leans back,
revealing he was totally blocking our view of his brother,
Jimmy who's got big eyes, big nose, big ears, and big, flappy
lips...

(CONTINUED)

29 CONTINUED:

29

ANTHONY (V.O.)

And you had Sal Molinaro who ran the
north side.

An eskimo in a big parka waves with a raw fish.

ANTHONY (V.O.) (CONT'D)

And Charlie "Big Baboon On His Head"
Alioto.

Charlie is eating spaghetti. Do we need to say there's a
big red-ass baboon sitting on his head?

29A EXT. CORTINO ESTATE - WEDDING

29A

ANGLE - DIANE AND ANTHONY

Seated at a small table in the shade. We HEAR three OC
soprano voices singing an aria.

DIANE

It's so beautiful.

29B EXT. CORTINO ESTATE - WEDDING

29B

ANGLE - THREE SINGERS

The high notes are coming out of men that look remarkably
like Pavarati, Domingo, and that little less-famous guy.

29C EXT. CORTINO ESTATE - WEDDING

29C

BACK TO SCENE

DIANE

What does it mean?

As the song continues, Anthony translates into English.

ANTHONY

I will cross the Sea of Flurvia and
bring honey for your tea.
Then I will urinate on the gravestone
of your grandmother.
I will disembowel your horse and
shove his entrails up your dog.

Diane and Anthony look into each other's eyes. They are in
love.

30 INT. CORTINO ESTATE - STUDY - CONTINUOUS

30

JOEY

Pop, you have one more visitor. Sal Gorgoni.

VINCENZO

Gorgoni. This man is like a serpent. He wants respect. But remember this. Respect is like a three-way street: You can give a hungry man a fish...

A long pause. Joey and Clamato wait for the rest. There is no rest.

CLAMATO

I'll bring him in.

Joey opens the door. SAL GORGONI enters.

GORGONI

Don Cortino, it is an honor to be in the presence of such a great man.

VINCENZO

Your flattery brings a redness to my cheek. I am a very simple man. Please, sit down.

Gorgoni sits across the desk from Vincenzo. The cat is back, now sitting on the desk. Vincenzo opens a box of cigars.

VINCENZO (CONT'D)

Cigar?

GORGONI

Thank you, no.

Vincenzo eyes him suspiciously. Closes the cigar box lid...catching the cat's tail in it. The cat lets out a screech and jumps off the desk.

VINCENZO

Pleasure and business are not necessarily enemies, Mr. Gorgoni. They often come wearing the same pants.

He opens the cigar box again. Gorgoni gets the message. Takes one. Vincenzo reaches for one, but gets the remnants of the cat's tail. It twitches as he puts it in his mouth.

(CONTINUED)

30 CONTINUED:

30

VINCENZO (CONT'D)

Now, what is so urgent that you come to see Don Corduroy on the anniversary of my stepson's liposuction?

He lights the "cigar". The hair goes up in a "whoof", leaving a charred stump.

GORGONI

You control the courts. The police are on your payroll. If you agree to share your influence I will make you a partner in my new business.

JOEY

(hotly)

Suck my Italian sausage, you magootza! You make us a partner?

VINCENZO

You'll have to excuse my son. He sometimes lets his mouth speak when it should listen. What sort of business are we talking about?

GORGONI

(leaning in)

I can make us bigger than U.S. Steel.

JOEY

Up your slimy Guinea pazatz. You can't make us breakfast. If we want your lousy business we'll take it.

FREEZE on Joey's angry face.

VINCENZO (V.O.)

(re: Joey)

Joey's a good boy, but there's always been something about his personality. How do I put it...he's fuckin' nuts.

BACK TO ACTION

ANGLE - GORGONI

He takes out a glass vial filled with white powder. Pours a line of it on the desk.

VINCENZO (CONT'D)

Ah, Cremora. A good investment.

(CONTINUED)

30 CONTINUED: (2)

30

CLAMATO
Drugs, Don Cortino.

Joey quickly rolls up a dollar bill, leans over the line of powder and snorts hard. The powder remains but the dollar bill disappears up Joey's nose. He winces in pain.

GORGONI
This was brought in at great expense
from our friends in America del Sur.

Joey feels around his face, trying to track the dollar.
Pulls it out of his ear. Feels better.

JOEY
It's the real stuff.

VINCENZO
I thank you for the offer, Mr.
Gorgoni, but I just don't see any
future in drugs. It doesn't taste
good. You can't put it on cereal.
Why would anybody spend money on
something like that? Oh, sure, the
CIA could sell it to Black people in
L.A...

GORGONI
(standing)
You may live to regret this decision,
Don Cortino.

Vincenzo shrugs this off. Gorgoni bows coolly and leaves.

VINCENZO
Now, if we're finished, I'd like to
get back to the baptism.

31 EXT. CORTINO ESTATE - WEDDING - LATER

31

Vincenzo comes out of the house, greeted by many wellwishers.
All smiles. Anthony and Diane approach. Vincenzo and Anthony
hug in that over-physical Italian greeting way. Vincenzo
kisses his cheeks. Then pinches them. Pulls hard. They
stretch way out and "Snap" back.

Anthony and Joey exchange a few playful punches, that playful
macho, Italian sparring thing.

ANTHONY
So, my big brother's getting married.
Who is she?

(CONTINUED)

31 CONTINUED:

31

JOEY
Some Italian girl.
(referring to Diane)
And who's this?

ANTHONY
I want you to meet Diane. We went
to Vassar together.

DIANE
Joey, Anthony's told me so much about
you. Psychopath, right?

JOEY
Hey, how ya doin?

Joey gives Diane a few mock punches. Trying to fit in, she
decks him.

32 EXT. CORTINO ESTATE - LAWN

32

Clamato approaches Vincenzo, whispers in his ear. Vincenzo
nods. Clamato brings DON BRINDIZI over to meet him and
Anthony. Brindizi, a powerful mob boss, wears gloves. With
Brindizi is PEPPER GIANINI, a sultry, statuesque young beauty.

CLAMATO
Don Cortino, this is Don Brindizi
from Las Vegas.

BRINDIZI
Don Cortino, you honor me by inviting
me to your home.

VINCENZO
I've heard great things about what
you're doing in Las Vegas. You know,
you look familiar. Tell me, have
you always had that same face?

BRINDIZI
This is a friend of mine, Pepper
Gianini.

Anthony and Pepper look each other up and down.

ANGLE - PEPPER

Backlit by the sun, her voluptuous figure is plainly visible
through her gauzy dress.

ANGLE - ANTHONY

(CONTINUED)

32 CONTINUED:

32

Also backlit. His voluptuous figure is equally easy to see through his uniform.

BACK TO SCENE

ANTHONY

Ah, Gianini. Any Sicilian in you?

PEPPER

Not since last night.

Anthony "Gulps."

33 EXT. CORTINO ESTATE - LAWN

33

ANOTHER AREA - MOMENTS LATER

Anthony and Diane are together. Nearby a photographer steps up to take a picture of Vincenzo and Brindizi. Diane watches as Brindizi motions for someone to stop the photographer. Joey grabs the camera and smashes it on the ground.

DIANE

Cesar Brindizi? That man's a criminal. What's he doing here?

ANTHONY

(shrugs)

Maybe he does business with my father.

DIANE

What are you saying?

ANTHONY

I'm not my father, Diane. Just as you're not your father. If we were our fathers, what we did last night would only be legal in Arkansas. The family business doesn't interest me.

34 EXT. CORTINO ESTATE - WEDDING - LATER

34

Vincenzo steps up to the mic on the bandstand. Guests are still at their tables, eating and chatting. Joey and his bride, CARLA are at a table in front of Vincenzo. Nearby is a sinister looking PRIEST in a cassock.

Vincenzo bows graciously to the applause, bonking his head on the mic. This causes the mic to slide below frame. Still nodding at the crowd Vincenzo reaches down for the mic. Pulls up a big turkey leg. Starts to speak into it. Can't hear his voice. He gives the leg a puzzled look. Taps it.

(CONTINUED)

34 CONTINUED:

34

Blows on it. Hands it to Clamato.

VINCENZO

This needs batteries.

(loudly, to the guests)

It's on an occasion like this I'm reminded of a cherished moment that happened just fifteen years ago today.

He pauses. Cherishes the moment, sharing it with no one.

VINCENZO (CONT'D)

But today I'm told we're here for a wedding. Marriage. The bond that binds us together. Myself, I've been married to the same wonderful woman for forty-two years. Of course sex stopped for us about a week after the wedding...as it should. But marriage is a pure and holy institution... like Wimbledon. A bond to be broken only by death unless you're a Kennedy in which case you pay off a priest to have it annulled. I love my Rosa as much today as I did the first time I forced myself on her. Rosa, stand up.

The crowd applauds. Vincenzo's wife, ROSA, smiles proudly.

VINCENZO (CONT'D)

Still radiant, still lovely. But look at this one over here.

(indicating Carla)

Breasts like cabbages.

ANGLE - CROWD

This makes them a little uncomfortable.

ANGLE - VINCENZO

VINCENZO (CONT'D)

And how about that ass. You could play canasta on it.

ANGLE - CROWD

Even more uneasy.

(CONTINUED)

34 CONTINUED: (2)

34

ANGLE - VINCENZO

VINCENZO (CONT'D)

A toast.
 (grabbing a glass of
 wine)
 To the bride.

He raises the glass abruptly, soaking Carla with a nice
 chianti.

VINCENZO (CONT'D)

So, Joey, remember this old Sicilian
 proverb: A man is like cheese...

A long pause. They're waiting for the rest. There is no
 rest. Vincenzo drinks. The crowd applauds.

35 EXT. CORTINO ESTATE - WEDDING

35

The band is playing the traditional mafia movie wedding waltz.
 Vincenzo gallantly takes the Bride's hand and starts dancing
 with her. The crowd encircles them as they gracefully move
 across the floor.

35A EXT. CORTINO ESTATE - WEDDING

35A

ANGLE - BRINDIZI

He nods at the sinister Priest. The Priest nods back. Walks
 away. Brindizi turns to Gorgoni. Nods. Gorgoni nods back
 conspiratorially.

ANGLE - PRIEST

An intense look on his face. He makes his way through the
 crowd, heading for Vincenzo. At one point the crowd is so
 dense he has to push two people apart like jungle bushes.
 Steps through. They snap back like branches, one of them
 hitting a guy behind them in the face.

35B EXT. CORTINO ESTATE - WEDDING

35B

BACK TO SCENE

Vincenzo and the Bride are still dancing as the Priest steps
 into an opening in the crowd. His eyes on Vincenzo, he waits
 for the right moment.

35C EXT. CORTINO ESTATE - STREET

35C

This could be that moment. Outside the gate a streetworker
 fires up a jackhammer. A loud prop plane flies over.

35D INT. CORTINO ESTATE - WEDDING - BAR 35D
A BARTENDER puts ice cubes into a blender and hits "Crush".

35E INT. CORTINO ESTATE - KITCHEN 35E
In the kitchen a CATERER accidentally drops a spoon in the garbage disposal. The combined sounds are deafening. A perfect cover.

35F EXT. CORTINO ESTATE - WEDDING 35F
ANGLE - PRIEST
He quickly lifts the bottom of his cassock, revealing a midget with a machine gun standing between his legs. The midget opens fire at Vincenzo. The crowd is oblivious.

35G EXT. CORTINO ESTATE - WEDDING 35G
ANGLE - VINCENZO
The impact of the bullets send him spinning away from the Bride. He holds her at arm's length. It looks like he's decided to pick up the dance tempo. The band is confused but, what the hell, he's the Godfather. They launch into a fast number, trying to follow his lead. Another shot brings the couple back together. A slug to the belly bends him double as he jitterbugs her through his legs. Another shot to the back brings her back through. The crowd loves it. They applaud.

35H EXT. CORTINO ESTATE - WEDDING 35H
Vincenzo lets go of the Bride as more shots hit him. The crowd thinks he's going solo. He grabs his left arm, right arm, left hip, right hip. Wait a minute, it's the Macarena!

35I EXT. CORTINO ESTATE - WEDDING 35I
Bullets slam into Vincenzo, sending him spinning like Baryshnikov with a sugar rush.

35J EXT. CORTINO ESTATE - WEDDING 35J
ANGLE - ONE GROUP OF ONLOOKERS
They get sprayed with blood like it's coming out of a lawn sprinkler.

35K EXT. CORTINO ESTATE - WEDDING 35K
ANGLE - JOEY

(CONTINUED)

35K CONTINUED:

35K

Finally catches sight of the Priest. He pulls a big automatic and blows him away. Then pulls out a tiny gun and shoots the midget.

35L EXT. CORTINO ESTATE - WEDDING

35L

ANGLE - VINCENZO

In a SLOW MOTION sequence he starts to fall. The crowd gasps as they realize what's happening.

35M EXT. CORTINO ESTATE - WEDDING

35M

ANGLE - ANTHONY AND DIANE

Their faces filled with horror. Anthony starts running to Vincenzo.

ANTHONY

Noooooooo!

Anthony's having trouble getting through the crowd. He jumps onto a table. Leaps to a second one. Leaps into the air, running above the crowd. Actually on the tops of their heads.

35N EXT. CORTINO ESTATE - WEDDING

35N

He drops back onto the ground. The crowd has parted. They look like spectators at the Boston Marathon. They're holding out Gator Ade cups. Anthony is slo-sprinting. An onlooker hands him a plastic water bottle. He squirts himself down. Then, with a burst of speed, passes Carl Lewis in his running clothes.

As he nears the dance floor Anthony starts blowing up a swimming pool air mattress.

35P EXT. CORTINO ESTATE - WEDDING

35P

ANGLE - VINCENZO

Anthony gets to him just in time to slip the inflated air mattress under Vincenzo before he hits the ground.

35Q EXT. CORTINO ESTATE - WEDDING

35Q

END SLOW MOTION

CU VINCENZO

(CONTINUED)

35Q CONTINUED:

35Q

His eyes flutter closed. A Sicilian folk melody begins to play.

DISSOLVE TO:

36 EXT. NEW YORK HARBOR - DAY

36

SUPER: ELLIS ISLAND

37 EXT. PIER

37

The merchant ship that left Sicily in the earlier flashback is docking. THE CAMERA PANS off the stern of the boat to an area of empty pier. A fishing net, cluttered with starfish, sea urchins and the like, lands on the pier. Beat. A small hand wearing Rosa's ring reaches up. Vincenzo pulls himself up. He's wheezing, gasping for breath. That's the furthest he's ever swum in his life.

38 INT. IMMIGRATION PROCESSING CENTER - HOURS LATER

38

A weary and frightened Vincenzo stands in a long roped off line marked, "Immigration". He's reading a book titled, "Broken English". From this point on everyone speaks in broken English. An OFFICER works his way through the crowd.

OFFICER

(yelling)

Clamato! Dominick Clamato!

Dominick Clamato, just a couple years older than Vincenzo now, slinks through the crowd.

OFFICER (CONT'D)

I'm looking for Dominick Clamato!

The boy sneaks up next to Vincenzo.

CLAMATO

(whispering)

Say nothing.

He slips a paper bag into Vincenzo's hands and disappears into the crowd. Vincenzo looks into the bag. It's A GUN. He nervously closes the bag.

There is an immigrant family next to him. One daughter is Rosa as a child. She's a strikingly beautiful girl his age. Smiles at him.

FREEZE on Rosa's face.

(CONTINUED)

VINCENZO (V.O.)

Now that I look back on it, Rosa wasn't very attractive by Italian standards. Hardly any body hair.

BACK TO ACTION

Rosa, her SISTER and MOTHER all laugh and wave at someone in the crowd. Long, stringy hair cascades from the armpits of the Sister and Mother. They also sport wispy moustaches.

VINCENZO (V.O.)

Didn't matter. I guess I was blind to her flaws.

Rosa and Vincenzo exchange shy glances.

ROSA

Where is your family?

VINCENZO

Family, no. Alone.

ROSA

That's so sad.

VINCENZO

When I close my eyes tight I can picture them here.

He squeezes his eyes shut, screwing up his face. Points at his head.

FREEZE on Vincenzo's face, now looking totally goofy. If this was "Deliverance" he'd be the kid with the banjo.

ROSA (V.O.)

It was like Vincenzo was the only boy in the room. I was only nine but I knew at that moment that one day I would want to do with him that sinful thing that boys and girls grow up to do in the dark that is apparently fun for men.

BACK TO ACTION

VINCENZO

When you squeeze your eyes closed do you see lots of little...como se dice... rectangles?

(CONTINUED)

38 CONTINUED: (2)

38

ROSA
(eyes closed)
No, all I ever see are those long
floatie things.

VINCENZO
Ah, eye worms. In Sicily the peasants
used to get them by eating raw pork
and then rubbing their eyes.

Rosa is charmed.

VINCENZO (CONT'D)
Once the worms get inside your
eyeball, it's just a matter of days
before they eat their way into your
brain. Then you shit yourself and
die in a most embarrassing way.

She smiles sweetly. They're hitting it off.

Rosa's Mother, finished with processing, leads her away.
She waves affectionately.

39 INT. IMMIGRATION CENTER

39

Vincenzo moves up. Across the desk an IMMIGRATION CLERK
eyes him sourly.

CLERK
Name?
(no response)
What's your name, boy?

He reaches across the desk and checks the cardboard tag
hanging from Vincenzo's coat.

CLERK (CONT'D)
Armani Windbreaker.

He starts to write that down. Vincenzo stops him.

VINCENZO
No, Cortino.

The bored Clerk waves him on.

CLERK
Fine. Next.

Vincenzo moves away.

40 EXT. PIER - LATER

40

Vincenzo exits the immigration building and takes his first steps as as American. He passes a sign that reads, "WELCOME TO AMERICA. IF YOU DON'T WANT TO WORK YOU DON'T HAVE TO." Clamato approaches.

CLAMATO

Thanks for carrying my luggage, pal.
I'll take my gun.

They hear an O.C. muffled scream. They look up. A YOUNG THUG drags Rosa into the shadows at knife point.

ANGLE - VINCENZO

Vincenzo spots two policemen. Starts toward them. Clamato steps in his way.

CLAMATO (CONT'D)

Don't be a fool. They won't help
our kind. In this country we must
look out for ourselves.

Vincenzo looks at Rosa, her face racked with fear. What can he do?

CLAMATO (CONT'D)

Use the gun.

Vincenzo takes out the gun, struggles with the thought of using it. Then hands it to Clamato.

VINCENZO

(tapping his head)
No, I will use my brain. It's as
big as any bullet.

ANGLE - ROSA AND THE THUG

The Thug threatens her with a switchblade.

YOUNG THUG

Give me your money. You won't look
so pretty without a nose.

Vincenzo appears.

VINCENZO

Why don't you pick a nose your own
size?

(CONTINUED)

40 CONTINUED:

40

The Thug whirls around, menacing. Takes a step forward, brandishing the knife.

THUG

You're just a boy. You think you can stop me? How?

VINCENZO

You fool - I will outsmart you.

The Thug slices a button off Vincenzo's coat.

THUG

(amused)

You won't live long enough to outsmart me. You must think I'm dumber than you think I am.

VINCENZO

Then answer me this. A rooster sits on the peak of a roof. It lays an egg. Which side will the egg roll down?

THUG

The left.

(confused)

No, the right...I...I don't know.

VINCENZO

Neither, my friend. Roosters don't lay eggs.

Stunned, defeated, the Thug lets the weapon fall from his hand. He slumps to the ground. Vincenzo picks up the switchblade. He stoops next to the Thug, closes the knife and hands it back to him. Takes his shoulder.

VINCENZO (CONT'D)

Stay in school.

Vincenzo turns to Rosa. She's proud of him. They walk away together.

ANGLE - CLAMATO

He pockets his gun, impressed by this new boy.

CLAMATO (V.O.)

This was no ordinary kid. I had this feeling we'd be seeing a lot of each other.

41 EXT. PIER - ANGLE - VINCENZO AND ROSA

41

As they walk along the pier. Vincenzo spots a bucketful of fish in his path. Ever mindful of his clumsiness, he sidesteps the bucket...and the FRAME FREEZES as he "Clangs" into a beam.

ANGLE CLAMATO.

He winces.

42 EXT. PIER - DUSK

42

Vincenzo and Rosa are sitting together. He puts his jacket around her trembling shoulders.

ROSA

Thank you...I don't even know your name.

VINCENZO

(checking the tag on his jacket)

Vincenzo. Vincenzo Armani Windbreaker Cortino. You?

ROSA

I'm Rosa Versace Blue Blazer and Matching Skirt Pantucci.

VINCENZO

Are you from Sicily, too?

ROSA

No, Milano. My father was in the military. A lancer.

VINCENZO

Bengal Lancer?

ROSA

No, a boil lancer. One of the best.
(wistfully)

He had hands like a violinist. People would come from throughout the land to be lanced and drained. Large boils. Small boils. Boils with crusty scabs. And some smooth, translucent, almost onionlike. That was back when lancing boils would put bread on the table.

(MORE)

(CONTINUED)

42 CONTINUED:

42

ROSA (CONT'D)

(back to reality)

Then one day there were no more boils.
He turned to drink. We lost him to
the great tomato famine.

He tenderly takes her hand. They smile at each other. Rosa
looks out at the heavens.

ROSA (CONT'D)

Look, a falling star. They say that,
if two people, meeting for the first
time, see a falling star, their wish
will come true.

She looks into Vincenzo's eyes.

ROSA (CONT'D)

Make a wish, Vincenzo.

Vincenzo closes his eyes. A beat. Rosa's sweater suddenly
fills to capacity with a "Boing". Vincenzo cheats a peek.

DISSOLVE TO:

43 EXT. CORTINO ESTATE FRONT GATE - DAY

43

Surrounded by a high stone wall. Bent-nosed goons with guard
dogs patrol in front of it. A black sedan pulls up. Anthony
is at the wheel, Diane next to him.

ANTHONY (V.O.)

After the attack on Pop, Joey was on
a rampage. He was ready to go to
war. So we brought in some extra
muscle from out of town.

The Guard checks Anthony out. He's satisfied. Gives a nod
to another guard. PULL BACK TO REVEAL the second Guard's
arm is ten feet long. He raises it. The car drives under
it.

44 INT. VINCENZO'S BEDROOM - LATER

44

Diane and Anthony enter.

ANTHONY (V.O.)

Pop was in and out of consciousness
and when he was awake he seemed to
have lost his will to live.

(CONTINUED)

44 CONTINUED:

44

Vincenzo is lying in bed. Pale. Not moving. A drip feed in his arm is attached to a Ragu bottle hanging from an IV stand.

DIANE

No doctors...no nurses... there's no one here to help him.

ANTHONY

Diane, he belongs to an HMO.

Anthony leans over Vincenzo. Gives Diane a worried look.

DIANE

Is he...?

Vincenzo's arms and legs begin to twitch and flail. He whimpers.

ANTHONY

Pop. My god, Pop.

Vincenzo's body relaxes. His eyes open.

VINCENZO

I had a dog dream.

Vincenzo slowly raises his hand to make a point. Extends a finger.

VINCENZO (CONT'D)

Anthony. I knew I could count on you.

DIANE

We've been here every day.

Vincenzo turns toward her voice. Pokes himself in the eye with his finger. "Ooch".

VINCENZO

Anthony, come close.

Diane politely leaves the room as Anthony leans in to listen to his father.

VINCENZO (CONT'D)

How bad is it? The truth.

Anthony pulls the sheet away. Wine corks are stuck in wounds all over Vincenzo's body.

(CONTINUED)

ANTHONY

You're gonna be okay. You lost a lot of blood but we found most of it. Don't worry, Pop. We'll get 'em.

VINCENZO

No. I don't you to be a part of this business. You've always had your own dreams.

ANTHONY

My dream was the same as every other young boy, Pop. I wanted to be a gynecologist.

VINCENZO

Just as it should be.

(pause, he coughs)

My time has passed. We used to just steal things, kill and dismember people. Now it's all drugs. Where's the honor? Why go on?

Anthony sees his father has given up.

ANTHONY

Pop, I brought somebody to see you. To cheer you up.

From OC WE HEAR a loud fart. Anthony smiles hopefully.

SOPHIA (O.C.)

Scuzi.

Vincenzo sniffs a couple times. The sound, the voice, the odor...

VINCENZO

(brightening)

Mama?

SOPHIA

Vincenzo.

Sophia, played by the oldest actress we can find, looking like a sun-dried tomato, enters the room. Goes to Vincenzo's side. They embrace tearfully. She takes his hand gently.

SOPHIA (CONT'D)

I want my ring back.

(CONTINUED)

44 CONTINUED: (3)

44

VINCENZO

Of course, Mama.

She tries to pull it off Vincenzo's finger. He farts.

VINCENZO (CONT'D)

Scuzi, Mama.

Anthony, moved by this touching reunion, cracks a window for some fresh air, a look of hope on his face. OFF CAMERA we hear continued grunts, farts, and "Scuzi's" as Sophia struggles to get the ring off.

45 INT. CORTINO KITCHEN - DAY

45

CU - BIG KETTLE OF PASTA SAUCE

Rosa's hands pop the ring top of a bright green tennis ball can labeled "Spaulding Official Meatballs". Dumps three meatballs into the mix. SHOT WIDENS as we FOLLOW her into:

46 INT. CORTINO DINING ROOM - DAY

46

Dinner is in progress. Very animated. Open shirts. Around the table are Anthony, Joey and Carla, Clamato, Fatso Paulie and Frankie Totino, Sophia, and a sprinkling of kids.

Everyone's eating, drinking. Platters being passed in every direction. Fatso Paulie generously douses his dinner with a bottle labeled "CHOLESTEROL".

ROSA

(to a kid)

Geno, don't eat so fast. God will give you a tumor.

JOEY

Hey, Ma, lay off the kid.

He swats Geno across the head.

JOEY (CONT'D)

(to Geno)

Slow down. You gotta digest.

ANTHONY

Gorgoni wouldn't try to kill Pop just because he insulted him. There's more to it.

JOEY

It had to be Gorgoni. I say we whack him.

(CONTINUED)

46 CONTINUED:

46

ROSA

Don't talk business at the table.

She swats Joey.

SOPHIA

You should chop up his brains and feed them to the chickens for what he did to my Vincenzo.

CLAMATO

(tugging at his collar)

This shirt is strangling me.

CLAMATO'S WIFE

I told you, I'll take it back.

CLAMATO

You drive me nuts the way you shop.
I told you to get an extra large.

Diane enters and sits.

DIANE

(pleased)

Ooh, Italian food.

This generates the only beat of silence in the entire meal.

JOEY

What, you think Gorgoni wants to take over the family? Come on, he doesn't have the cojones for that.

ANTHONY

Maybe somebody bigger ordered the hit.

ROSA

I told you, not at the table. You want to bring a pox?

She slaps Anthony.

SOPHIA

You should gut this Gorgoni like a carp and leave him for the flies.

ROSA

(to Geno)

Slow down.

She whacks him on the back of the head. Geno chokes.

(CONTINUED)

46 CONTINUED: (2)

46

JOEY
Quit horsin' around.

He whacks Geno.

CARLA
Leave him alone.

Carla whacks Joey.

JOEY
He's my nephew. I'll do what I want.
He whacks Geno again.

JOEY (CONT'D)
Gorgoni won't stop until Pop is dead.
We gotta have a war. Kill every one
of those rat lickin' basserinos.

CLAMATO'S WIFE
I told you I'd take it back. Whad'ya
put it on if it didn't fit?

FRANKIE
Who wants tea?

ANTHONY
Tell Gorgoni we want to settle our
differences.

SOPHIA
Tie his steaming intestines to a
running horse and yank 'em out his
ass.

Geno reaches for some food.

ROSA
Don't reach.

She smacks his hand with a spoon.

GENO
(indignant)
Hey!

JOEY
Don't say "Hey" to your grandma.
Show some respect.

He whacks Geno again.

(CONTINUED)

46 CONTINUED: (3)

46

FRANKIE

I'm gonna get some tea. Sure you
don't want some?

He goes into the kitchen.

JOEY

I'll tell you how I'm gonna settle
our differences. I'm gonna shoot
the guy right in the lombardos.

ROSA

God damn it, not in front of the
kids.

She whacks Joey.

CLAMATO

For once, can't you just buy something
without having to exchange it?

(to the guy next to
him)

Twenty-four years we been married.

ANTHONY

I'll do it. I'll kill Gorgoni.

Diane is shocked.

JOEY

(laughing)

You?! College boy.

ANTHONY

It's just business. We'll set up a
meeting. Someplace public, like a
boutique or a swimming pool. I'll
kill him myself.

Diane leaves the table.

GENO

Where's she goin'?

SOPHIA

Cut off her feet and make soup.

47 INT. HALLWAY OUTSIDE DINING ROOM - CONTINUOUS

47

Anthony stops Diane.

ANTHONY

Diane.

(CONTINUED)

47 CONTINUED:

47

DIANE

Anthony, remember in college we said we'd dedicate our lives to helping the downtrodden, the little people in the world. What happened to that?

ANTHONY

The little people will have to wait. I can't just turn my back on my dad and Joey. They are like family to me.

DIANE

They're criminals, murderers.

ANTHONY

Criminals are people, too, Diane. If you prick a murderer does he not leave a blood trail all the way back to his Rockingham Estate? You'll never understand.

DIANE

Oh, this is that whole Sicilian thing, isn't it. I'll never belong. I'll always just be that protestant chick who never killed anyone.

She exits.

48 EXT. ITALIAN RESTAURANT - NIGHT

48

It's "Nunzio's Cafe". Anthony's car pulls up to the curb. He puts what looks like a blue "Handicapped" sign in his front window. But this one has a stick figure holding a gun. It reads, "Assassin". Anthony gets out.

CLAMATO (V.O.)

Now, let's go over it again. We'll stash the gun in the john for you. Behind the flush tank.

49 INT. ITALIAN RESTAURANT - A MOMENT LATER

49

It's small, quaint. Checkered table cloths. A few patrons are enjoying dinner.

CLAMATO (V.O.)

You kill him after the main course. Salad's too soon. If there's soup, wait for that too. Then have a light dessert, maybe a sorbet, some kiwi. Nothin' heavy.

(CONTINUED)

49 CONTINUED:

49

At a table near the back Gorgoni and his BODYGUARD are eating. They stop as Anthony enters.

CLAMATO (V.O.) (CONT'D)

Head right for the door. And when
you walk by the counter get some
extra mints. You'll do okay, Anthony.

When Anthony reaches their table the Bodyguard gets up, stops
Anthony.

GORGONI

Anthony. Benvenuto!

ANTHONY

(to the Bodyguard)
Nice to meet you, Ben.

The Bodyguard starts to frisk Anthony. He's thorough. Pulls
out a tongue depressor. Anthony "Aahs." Snaps on a surgical
glove.

BODYGUARD

Frisked a thousand of these young
punks. I still enjoy it every time.
They're like snowflakes. No two
alike.

(to Anthony)

Cough.

Anthony coughs.

BODYGUARD (CONT'D)

He's clean.

They all sit. The Waiter brings a plate of food for Anthony.

GORGONI

I took the liberty of ordering for
you. Mussolini in clam sauce. Best
in the city.

BODYGUARD

I frisked Ernest Borgnine once. He
looks tough. Soft as a woman.

GORGONI

I'm going to speak Italian to Anthony.

As they converse, subtitles appear at the bottom of the
screen.

(CONTINUED)

49 CONTINUED: (2)

49

GORGONI (CONT'D)

I'm sorry about your father. You have to understand it was just business.

ANTHONY

What is it you want from me?

GORGONI

You're smart. I feel I can trust you.

ANTHONY

(English, to Gorgoni)

I have to go to the bathroom. Is that okay?

Gorgoni and the Bodyguard are suspicious but nod okay.

Anthony gets up and heads for the bathroom.

GORGONI

(English)

Anthony.

ANGLE - ANTHONY

He stops. Tense. Turns back to Gorgoni.

Gorgoni speaks in Italian again. His subtitle appears at the bottom of a full shot of Anthony.

GORGONI (CONT'D)

(subtitled)

Don't be gone too long.

A Waiter enters frame from behind Anthony. Trips over the subtitles. Crashes to the floor OC.

50 INT. RESTAURANT, BATHROOM - CONTINUOUS

50

Anthony enters. Opens the stall. Reaches up behind the old fashioned toilet tank. Feels around for the hidden gun. Finds something. Pulls out a girlie magazine called, "Martha Stuart's Nude Living". Tosses it aside. He's getting nervous. Reaches up again. Aha! Pulls down a gun. A label on it reads, "Property of Momo Cappucino."

ANTHONY

Oh, come on.

He puts it back.

51 INT. RESTAURANT - A MOMENT LATER 51

Gorgoni checks his watch. Anthony's been gone for a while.

52 INT. RESTAURANT BATHROOM - CONTINUOUS 52

Anthony is still searching. He grabs something. It could be the gun. He pulls, harder. It comes loose. A pipe. Water starts spraying. Anthony tries to stop it with his hand, to no avail. The porcelain tank crashes to the floor. Now the water gushes like a burst dam, drenching Anthony. He reels off a wad of toilet paper and starts shoving it in the pipe. Anthony is near panic.

53 INT. RESTAURANT - SEVERAL MINUTES LATER 53

Gorgoni looks impatiently toward the bathroom door.

54 INT. BATHROOM - MOMENTS LATER 54

The place has been destroyed. Pipes and toilet parts are strewn on the flooded floor. Anthony, soaked to the skin, is frantically searching the rubble for any sign of the gun.

WE HEAR a TOILET FLUSH. Anthony turns. WIDEN TO REVEAL there's a second stall. A Man comes out of it, gives the bedraggled Anthony a suspicious look.

ANTHONY

(covering)

I passed a stone.

He indicates the size with his hand. It was a big one. The Man grimaces in sympathy and leaves. Anthony goes for the vacant stall.

55 INT. RESTAURANT - CONTINUOUS 55

Anthony returns to the table. Sits. Gorgoni and the bodyguard eye him suspiciously. Anthony's eyes dart back and forth between Gorgoni and the Bodyguard.

GORGONI

So, Tony. What do you say? Can we do business?

Anthony's mind is racing.

GORGONI (CONT'D)

Tony?

Anthony stands. Shoots a hole through Gorgoni's head.

(CONTINUED)

55 CONTINUED:

55

GORGONI (CONT'D)

I can hear the ocean.

He slumps in his chair.

The Bodyguard is about to take a big mouthful of pasta. Anthony shoots him. The guy finishes his bite, puts down his fork, wipes his mouth and then slams face first onto the table. All the silverware flies off the table, impaling a waiter.

Anthony turns and walks toward the door. The RESTAURANT OWNER opens the door for Anthony as he exits.

OWNER

Remember, Friday is all-you-can-eat
canelloni.

DISSOLVE TO:

56 EXT. NEW YORK CITY STREET - DAY - 1935

56

SUPER: NEW YORK

57 EXT. NEW YORK STREET

57

The Depression is in full swing. Poverty everywhere. The street is lined with open air vendors selling "Used Meat", "Rocks", "Dirty Hats", "Socks for Soup." A woman tends two kids in a wooden crate. Sign reads, "Day Care."

Vincenzo, now 35, crosses the street with a crate of olives on his shoulder. He passes a horsedrawn cart with a sign offering, "Filth. 2 for a Nickel".

CLAMATO (OC)

Hey, Vincenzo.

Vincenzo, ever the klutz, turns to the call. His olive crate catches the horse in the head. It drops cold to the pavement.

Vincenzo is approached by Clamato, also in his 30's. He's holding a duck with boxing gloves on its feet.

CLAMATO

Hey, Vincenzo. Look at you. You work too hard. Come to the duck fights with me tonight.

VINCENZO

No, Dominick. I have a family. I'm married. I'm not supposed to enjoy myself.

(CONTINUED)

57 CONTINUED:

57

Their attention is drawn to NARDUCCI, a large, well-dressed man with a fancy, wide-brim fedora, moving among the vendors. He acts as if he's doing the world a favor just being there. Everyone greets him with respect and fear. Offer free food.

VINCENZO (CONT'D)
(indicating Narducci)
Who is he?

CLAMATO
(secretive)
Don Narducci. The Black Hand.

Narducci gives a vendor a pat on the cheek, leaving a big, black hand-shaped smudge.

CLAMATO (CONT'D)
For a price he protects the people.

VINCENZO
From who?

CLAMATO
From himself.

VINCENZO
(catching on)
So...if you don't pay he sends himself around to collect. If you do pay he beats himself up. Somehow that just doesn't seem right.

CLAMATO
Stay away from him. Maybe you'll live to see your grandparents grow old.

They part company. Vincenzo goes into a store. The sign reads, "Rizzo Olive Oil Co. It's Great on Crackers."

58 INT. RIZZO'S STORE - SOME TIME LATER

58

ANGLE - BOX OF OLIVES

Vincenzo's hand takes an olive out of the box. Squeezes it real hard. A tiny drop of oil falls into a glass jar with a "bloop". Vincenzo tosses the wrung-out olive onto a huge pile of olive debris. He screws a cap on the full jar and sets it on an empty shelf. Vincenzo wipes his brow, flexes his aching fingers, wipes them on his sweat-stained shirt. This has been a long day.

(CONTINUED)

58 CONTINUED:

58

MR. RIZZO, the store owner admires the bottle. Pats Vincenzo on the shoulder.

RIZZO

A good week's work, Vincenzo.

Anthony, now just five years old, hobbles into the store on a crutch. He looks like Tiny Tim from "A Christmas Carol".

ANTHONY

Papa, I've come to walk you home.

VINCENZO

(picking him up)

Tiny Anthony. You're such a good boy.

ANTHONY

It's Joey's birthday, Papa.

VINCENZO

We'll try to find something nice on the way home.

RIZZO

I guess you'll be needing your pay.

Vincenzo sets Anthony down on the top of a pot-bellied stove.

Rizzo takes a penny out of a little coin purse, cuts it in half with a pair of scissors. Gives a piece to Vincenzo.

RIZZO (CONT'D)

I gave you the big half.

VINCENZO

Grazi, Mr. Rizzo. You are too good to me.

They fail to notice the figure of Narducci standing outside the front window. He casually lights a big cigar, all the while eyeing the money exchange going on inside.

We HEAR a sizzling sound. Smoke curls up from Anthony's pants. Vincenzo notices. Pats the fire out.

VINCENZO (CONT'D)

Are you okay, Anthony?

ANTHONY

I'm fine.

(CONTINUED)

58 CONTINUED: (2)

58

Vincenzo lifts Anthony onto his shoulders and exits, beaming Anthony on the door frame. "Oof".

ANTHONY (CONT'D)

God bless us everyone.

59 INT. VINCENZO'S APARTMENT - THAT EVENING

59

Sparse, impoverished but clean. A sampler on the wall reads, "Hovel Sweet Hovel". Vincenzo's wife, Rosa, the girl from Ellis Island, now 15 years older, is setting the table for dinner. Her infant daughter is on the floor, crying. Harried, she picks her up. The older child, Joey, has riddled his teddy bear with kitchen knives. He's about to throw another.

ROSA

No, Joey. Children who do that burn in Hell for all eternity.

Vincenzo enters carrying a box wrapped with tattered ribbon. Anthony is on his shoulders. Nails him again as they come through the door.

ANTHONY

God bless us everyone..

Vincenzo sets Anthony down, kisses Rosa and the children.

Takes off his hat and goes to hang it on the wall like he does every night. The hat falls to the floor.

ROSA

I had to sell the hook.

Vincenzo sighs, sits at the dinner table. Rosa senses unhappiness in him.

ROSA (CONT'D)

Something?

VINCENZO

No. Yes, I saw a man today. He was sucking his own people dry.

ROSA

Like in that movie you made me watch?

VINCENZO

No, I mean in a bad way. Rosa, even in America there are evil men.

(MORE)

(CONTINUED)

VINCENZO (CONT'D)
(forcing a good mood)
Ach, this is no time for sadness.
(to Anthony)
It's your brother's birthday.

JOEY
What did you bring me, Papa?

VINCENZO
This...

He hands Joey the gift he brought in.

VINCENZO (CONT'D)
Happy Birthday, Giuseppe.

Rosa brings a roasting pan with the main course from the oven. Sets it on the table. Vincenzo does the carving.

VINCENZO (CONT'D)
Mmm. Boot. Who wants the end cut?

ROSA
(to Joey)
Open your present.

Joey takes the cover off the box. Looks in.

ANGLE - BOX

Inside is a scruffy, yellow-toothed sewer rat.

BACK TO SCENE

JOEY
(disappointed)
Papa, it's a rat.

VINCENZO
No, it's a puppy.

ROSA
Don't argue with your father. It's
a puppy. God will pluck out your
eyes out.
(quietly, to Vincenzo)
It must have cost a fortune.

VINCENZO
But look how happy the boy is.

(CONTINUED)

59 CONTINUED: (2)

59

A terrified Joey holds the rat at arm's length trying to shake its teeth loose from his finger.

Rosa starts breastfeeding the baby. The sucking makes the sound of a straw trying to pull the last drops from an empty malt glass. She looks up at Vincenzo sadly. Shakes her head. Vincenzo sympathizes.

Anthony limps on his crutch to a window. Tries to part the curtain. Puffs, grunts, really works at it.

ROSA
(kidding herself)
I believe Tiny Anthony is getting stronger.

VINCENZO
(in denial)
Yes. Stronger and better every day.

Anthony looks sadly down to the street below.

ANTHONY
Someday will I be able to run and play like the other children?

Vincenzo goes to Anthony, puts an arm around the boy.

VINCENZO
Yes, Anthony. I promise you. There will come a day when your leg will be strong again.

He takes the boy's crutch, shakes it for emphasis.

VINCENZO (CONT'D)
And this battered old crutch will be just a memory.

He tosses it aside and walks away. Anthony wavers briefly, then topples over sideways.

ANTHONY
I'm fine. God bless us everyone.

NARDUCCI (OC)
So the Cortinos are celebrating.

ANGLE - OPEN DOOR

Narducci's hulking figure fills the doorway. He smiles evilly. A gold tooth sparkles.

(CONTINUED)

59 CONTINUED: (3)

59

ANGLE - THE FAMILY

They all squint and cover their eyes as the tooth light hits them.

NARDUCCI

I want my cut of the money you've been making, Cortino.

VINCENZO

Please, let us reason like men. We have nothing.

Anthony hobbles to a jar on a shelf.

ANTHONY

No, Papa. We have the money we've been saving for my operation.

Vincenzo and Rosa look at Anthony. "You numbskull."

NARDUCCI

I'm not a greedy man. I just want to wet my beak.

He grabs the jar.

ROSA

Please. No.

He empties the jar. Counts out a handful of change. Vincenzo watches, trying to control his anger.

NARDUCCI

Ninety-three cents?

VINCENZO

Hardly a fitting tribute for a man of your position. By tomorrow I will have a full dollar. I will bring it to you.

Narducci puts the coins back. Then leans in close to Rosa's face.

NARDUCCI

You'd better...or I'll come back for something more precious to you.

He opens his mouth with a sinister laugh. Suddenly a second sharp-fanged, oozy, drippy set of jaws comes out of his mouth ala "Alien 3". Rosa cringes with fear and disgust. A beat.

(CONTINUED)

59 CONTINUED: (4)

59

Then with a flourish Narducci flings the door open, slamming Anthony against the wall behind it. Narducci leaves.

ANGLE - VINCENZO

His face fights to contain his rage.

ANTHONY (V.O.)

(muffled)

God bless us, everyone.

DISSOLVE TO:

60 EXT. LAS VEGAS NIGHT - VIEW FROM AN AIRPLANE (STOCK)

60

ANTHONY (V.O.)

After I whacked Gorgoni I had to disappear. When a guy on the run wants to hide, there's no place like Vegas. It's a town full of strangers.

61 EXT. VEGAS STRIP - DAY (STOCK)

61

ANTHONY (V.O.)

Just pick an identity and blend.

62 INT. VEGAS NIGHTCLUB #1 - DAY

62

Anthony is dolled up like Siegfried and Roy (long mane of blond hair, tight, gold lame outfit). Performing a hands on, loving routine with large felines. An albino tiger opens his mouth. Anthony puts his head in. Applause. Anthony opens his mouth and the tiger sticks his head in. Big applause.

In the audience a gangster-type scans the crowd, searching for Anthony. Never looks at the stage.

ANTHONY (V.O.)

The last place Gorgoni's crew would look for me is right in plain sight.

63 INT. NIGHT CLUB #2 - NIGHT

63

Anthony is now performing a stand-up comic lounge act. Doing his best.

ANTHONY

...two cannibals are eating a clown.
One cannibal says, "Does this taste funny to you?"

Audience laughs.

(CONTINUED)

63 CONTINUED:

63

Anthony notices a Cop showing a newspaper to the Bartender.

ANGLE - NEWSPAPER

There's a police sketch of Anthony with the caption, "Gunman Sought in Gorgoni Murder". Right next to the first picture is a photo of Anthony in his lounge tux. "Shecky Gunman Appearing Nightly". The faces are identical.

ANTHONY (V.O.) (CONT'D)

They say you can't hit a moving target, so I kept moving.

BACK TO SCENE

The Bartender shakes his head, "Sorry, can't help you."

ANTHONY (CONT'D)

Dog limps into a bar. Bartender says, "What do you want?" Dog says, "I'm lookin' for the guy that shot my paw."

Audience eats it up.

64 INT. PIANO BAR - NIGHT

64

Anthony leans over the piano keyboard, a cigarette dangling from his lip. He's wearing a white collarless shirt and thick glasses...the spitting image of David Helfgott from "Shine." He beats the keys furiously, hammering out "Flight of the Bumblebee."

ANTHONY

(muttering rapidly)

Very nice. Yes, yes. Very beautiful. Here comes the hard part. Hope I can do this.

The audience is rapt.

65 INT. VEGAS LOUNGE

65

The largely male audience is really into cross-eyed Barbra Streisand belting it out. Only Barbra is Anthony in drag.

ANTHONY/BARBRA

(singing)

...people who need people, are the luckiest people...in the world.

He bows, goes backstage, pulls off his wig--fed up, exhausted.

(CONTINUED)

65 CONTINUED:

65

ANTHONY (V.O.)

But after a while the long hours, the pressure to perform, the uncomfortable shoes...it started to wear me down. Then one day, out of the blue, I get a message from Don Brindizi. This guy owns Vegas.

66 INT. MESSAGE ROOM - LATER THAT DAY

66

At the Marzipan. Anthony, Brindizi, and a third Mafioso, LOU BROWN, are lying on tables. Masseurs are pummeling their backs, giving the conversation a massage-induced vibrato.

BRINDIZI

It's a terrible thing what they did to your father. Give him my best.

ANTHONY

Thank you, Don Brindizi. You can assure the other families there'll be no reprisals. They hit my Pop. I hit them. It's over.

BRINDIZI

Good, Anthony. You're a wise and considerate young man. I want you to meet my casino manager, Lou Brown. He's been with me for years.

Anthony and Lou give each other polite nods. Lou takes a bite of a sandwich.

66A INT. MESSAGE ROOM

66A

ANGLE - BRINDIZI'S BACK

As the Masseur works the muscles deeply. In fact, way too deeply. His fingers sink into the flesh like it's bread dough. Deeper. His hands vanish. Finally he's up to his elbows.

BRINDIZI

(a new subject)

Anthony, you don't have to hide anymore. I put out the word. This is my town. I want you to feel comfortable here...as long as you don't cross me. Isn't that right, Lou?

(CONTINUED)

66A CONTINUED:

66A

LOU
(looking guilty)
Uh, yeah. You bet.

66B INT. MASSAGE ROOM - ANTHONY'S BACK

66B

The masseur yanks on his spine, pulls it out about a foot, releases it, and "FWANG" it snaps back into place.

ANTHONY
That's very generous, but I need something to do. My brain is supple. It can't just sit in the sun like a tourist.

ANGLE BRINDIZI'S MASSEUR

He digs through the folds in Brindizi's back, looking for something. "Aha!" Pulls out his watch.

BRINDIZI
Give me a little time to think. Maybe a position will open up. Hey, Lou. I want you to keep an eye out for something.

66C INT. MASSAGE ROOM

66C

The door opens. They all look up simultaneously. An assassin sticks a gun in Lou's mouth. Pulls the trigger. Lou's foot blows off. Anthony and Brindizi exchange a glance. How convenient. Brindizi picks up Lou's half-eaten sandwich.

BRINDIZI
Part of a sandwich?

67 EXT. MARZIPAN HOTEL ENTRANCE - DAY

67

Glitz, Vegas. Dressed to the nines, Anthony gets out of a limo. The staff greets him warmly.

ANTHONY (V.O.)
Who could resist? Anywhere else in the country I'd be just another murderer. But here I was Mr. Cortino. I'm not only safe, but now I'm running a casino. And that's like sellin' people dreams for cash.

68 INT. CASINO - NIGHT

68

A hand flips cards out of a Blackjack shoe.

68A INT. CASINO

68A

A hand stirs a cocktail with a straw.

68B INT. CASINO

68B

A neon sign reads, "Lap Dancing." Nearby a scantily clad dancer is vigorously tap dancing in the lap of an ecstatic patron.

68C INT. CASINO

68C

A roulette wheel spins, the ball bouncing over the numbers.

69 INT. CASINO

69

Anthony meets up with Joey. They walk through the casino.

ANTHONY (V.O.)

Brindizi brought out my brother Joey to handle security and we went to work. The way I figured it, the best way to stay alive was to make money for the families. So I made money.

69A INT. CASINO

69A

ANGLE - SLOT MACHINE

An anxious gambler drops a coin in the slot and pulls the handle. The machine displays: Cherries. Cherries. Cherries. Three cherries drop into the tray. The Gambler picks them up, disappointed.

69B INT. CASINO

69B

ANGLE - EXPRESS LINE

A line of vacationers moves past a croupier. They individually empty their wallets and hopefully hand the cash to the croupier.

CROUPIER

Sorry, you lose. Sorry, you lose.
Sorry you lose...

The Croupier shoves the money in the boot. The disappointed vacationers file out an exit.

VACATIONER

Maybe next time.

70 INT. CASINO - GAMING AREA

70

Joey is escorting Newt Gingrich through the room. They meet Anthony. Smiles. Handshakes.

ANTHONY (V.O.)

And we never missed a bet. I had dozens of politicians coming through the place every week. They passed the laws. Without them the whole town shuts down. Why not make them happy?

Anthony hands him a room key.

71 INT. HOTEL SUITE

71

Gingrich enters, sets down his briefcase, and heads for the bedroom

72 INT. HOTEL SUITE - BEDROOM

72

Gingrich walks in. On the bed Bill Clinton, in his underwear, is making out with a hooker. Next to them another hooker is riding Bob Dole bareback. Gingrich smiles, pulls off his jacket and dives for the bed.

GINGRICH

Party on, dudes!

73 INT. CASINO - NIGHT

73

Anthony passes a poker table. A player slides a stack of poker chips onto a number.

ANTHONY (V.O.)

With me running the Marzipan we doubled the drop. Brindizi couldn't have been happier.

73A INT. CASINO

73A

ANGLE - CASHIER'S CAGE

A pair of hands count out a stack of hundred dollar bills.

73B INT. CASINO

73B

ANGLE DEALER'S BOOT

Money is stuffed in.

73C INT. CASINO

73C

ANGLE CRAPS TABLE

Croupiers rake in the chips.

73D INT. CASINO

73D

ANGLE - ANTHONY

Moving through the casino. Checking everything. He glances off.

73E INT. CASINO

73E

ANTHONY'S POV

Several elderly people are seated at dining tables. One stuffs a dinner roll in his pocket. An old lady stashes a handful of sugar packets in her purse. A third is trying to conceal a whole roast turkey under dress.

ANTHONY (V.O.)

But I had to stay on top of everything. Like the Golden Agers. They're nothing but trouble. They come in here with those senior discounts, do the cheap buffets, get all tanked up. They think they own the place.

73F INT. CASINO

73F

ANGLE - ANTHONY

He opens the door to one of the lounges and enters. A sign reads, "Welcome AARP Members."

74 INT. CASINO LOUNGE - DAY

74

The place is elegant. The clientele is elderly and well-heeled. Very appreciative of the entertainment.

ANTHONY (V.O.)

All I thought about was the casino.
No distractions. No time for myself.
Until...

ANGLE - WHAT THEY SEE

It's a lap dance place. Pepper, the girl who was with Brindizi at the wedding, is pole dancing on stage.

(CONTINUED)

74 CONTINUED:

74

ANTHONY (V.O.) (CONT'D)

She had everything a man could want.
Beauty, brains, and great big popsicle
lips.

She steps into the audience and works her way to the lap of a tuxedoed Banker. His dowager wife looks on appreciatively, clapping in time to the music. She stuffs a dollar into Pepper's G-string. The Banker starts to fondle Pepper. She wags her finger in his face.

PEPPER

Uh-uh-uh.

She moves on to another table. Squats on another Patron. He, too wants to touch where he's not supposed to. Pepper tries the gentle reprimand, but this guy's a little more aggressive. She slaps his face.

PEPPER (CONT'D)

(grinding provocatively)

What do you take me for?

The Patron's not taking no for an answer. Starts groping her again. A hand lands on his shoulder. The Patron turns. It's Anthony.

ANTHONY

Sorry, sir. No touching.

PATRON

I paid my money.

ANTHONY

I run a clean place here.

The Patron's wife, in an evening gown and tiara, shoves back her chair and stands, threateningly.

PATRON'S WIFE

This is America, asshole. Haven't
you ever heard of the First Amendment?

She nails Anthony with a roundhouse right. He stumbles backwards into another table. A rich Matron breaks a bottle against the table and threatens Anthony with it.

MATRON

You want a piece of me? Come on,
pansy boy. I'll cut you bad.

Security Guards rush in. A full-blown barroom brawl ensues. A white-haired woman breaks a chair over one of their backs.

(CONTINUED)

74 CONTINUED: (2)

74

An 82 year old woman picks up another guard, lifts him over her head and tosses him over the bar.

ANGLE - CORNER

The husbands cower together, watching the fight breathlessly.

ANGLE - FIGHT

Another female retiree does a karate power kick to the head of a guard. Spins around and flips another guard.

One of the cowering old men grabs a frying pan, goes to the aid of his wife. He swings the pan at the guard. Misses. "Flang." Lays his wife out cold.

75 EXT. VEGAS STRIP

75

Anthony and Pepper stroll the strip.

PEPPER

I want to thank you. I don't know what gives people the idea they can behave that way.

ANTHONY

It's part of my job.

He takes a closer look at Pepper.

ANTHONY (CONT'D)

There's something very familiar about you.

PEPPER

We met at your father's attempted murder.

ANTHONY

Now I remember. You were with Don Brindizi.

They arrive at an intersection which is controlled by a pedestrian crossing signal. Anthony puts a quarter in, pulls an arm. On the other side of the street three pedestrian "walk" signs roll into place like a slot machine.

PEPPER

We're just friends. He helped me out once when I was down on my luck.

ANTHONY

Financial trouble?

(CONTINUED)

75 CONTINUED:

75

PEPPER

No, Mai Luck. The Chinese ambassador.

She indicates. A well-dressed Chinese man waves at her.

ANTHONY (V.O.)

I had a feeling she was trouble but
I didn't care.

She pulls him to her. They kiss deeply.

ANTHONY (CONT'D)

You french.

PEPPER

French, Thousand Island, Roquefort.
I do it all.

She struts out into the street ahead of him, wiggling everything she owns. His eyes dart from side to side, trying to follow her swaying, undulating hips. Pulls out a Dramamine patch and sticks it behind his ear.

ANTHONY (V.O.)

What a girl. I fell in love right
there.

76 INT. ANTHONY'S BEDROOM - NIGHT

76

Anthony and Pepper are standing in the middle of the room, kissing. He reaches behind her head, lets down her long, luxuriant hair. She lets down his. It's just as long and luxuriant. They kiss passionately. In slow motion they fall backward toward the bed. They miss it completely. Fall out of sight behind it with a thud.

CU PEPPER

As she lies down on her back on the shower floor. Anthony kneels above her. They press their palms together. He slowly pushes her hands down against the floor. She smiles lustily and, with strength, pushes his hands up again.

ANGLE - ANTHONY

He's doing a handstand on her hands. She lets go with one hand. He balances perfectly. With a powerful push she launches him into the air. Still on her back, she catches him with her feet. Starts him flipping and spinning like a circus acrobat. With a powerful push she launches him into the air. He nails a perfect dismount.

77 INT. SHOWER - MOMENTS LATER

77

It's very roomy. Classy, expensive. Water streams from multiple shower heads. Steam billows.

ANGLE - PEPPER

Leaning naked against the glass at one end of the shower. She looks great. Three perfectly placed mounds of suds cover her X-rated spots. She licks her lips, beckons to Anthony with her finger.

ANGLE - ANTHONY

At the other end of the shower. He, too, has soap bubbles covering the privatest guy area. But this shaft of suds goes nearly to his knee. He starts toward her, slowly, lust in his eyes. Shower heads spray him from all angles. He keeps walking. How big is this place? He gets sprayed with soap from several jets. He passes a sign: "Lower Your Antenna. Not Responsible for Damage". Moves through big car wash scrubbers. A red light comes on as he gets coated with "Rainbow Wax". Then big, loud fans kick in and blow him dry. Finally a Car Wash Worker spritzes his face with Windex and wipes it. Anthony, shiny clean, reaches Pepper, a pine-tree deodorizer hanging from his nose. He tosses it aside, kisses her passionately.

78 INT. ANTHONY'S OFFICE - DAY

78

Anthony and some Security Men are watching a battery of monitors showing security views of the game tables.

ANTHONY (V.O.)

Looking back I was so blinded by
love I didn't see the big problem
right in front of me.

CAMERA PANS to Joey at the desk. In front of him is a huge pile of cocaine. Joey leans over it with a straw in his nose and moves back and forth, snorting up the whole pile like a vacuum cleaner. He sits upright. His hair looks like he's been electrocuted.

79 INT. SPA - NIGHT

79

Candles set a romantic mood. Anthony and Pepper are sitting in a hot tub sipping champagne, gazing lovingly into each other's eyes. A nail polished foot rises from the foam and begins caressing Anthony's chest. It moves up to his face. He seductively sucks on a toe. Pepper sees the champagne is empty. She gets out of the tub and exits. But the foot is still in Anthony's mouth. HMMMMMM.

80 EXT. CASINO - DAY

80

Joey drives up in a flashy car. Anthony in the passenger seat. Joey is so loaded he parks halfway up the steps. Anthony gets out and walks into the casino as Joey opens the driver's door. A cascade of booze bottles, vials and pills spill out... followed by Joey.

81 INT. ANTHONY'S APARTMENT - DAY

81

Anthony is watching Pepper through a window. She notices Anthony, walks lustily to the window. They both press their lips against the glass, kissing romantically. Anthony wants to get closer. He raises the window, but Pepper's lips are suction-cupped to it. She rises with the window, her feet dangling in mid-air.

82 EXT. BASEBALL DIAMOND - DAY

82

Joey, on his hands and knees, is sniffing up the chalk line going from home to first.

83 INT. CASINO - NIGHT

83

Anthony, Pepper and Joey are in a booth finishing up dinner. Anthony puts two cigarettes in his mouth. Lights them. Indicates, "Want one?" to Pepper. She nods, flattered by his chivalry. He puts a third one in his mouth. Lights it and gives it to her. Keeps puffing away on his two.

CAMERA PANS to Joey next to them. His head rests sideways on his plate as he pushes peas into his mouth with a fork.

84 INT. CASINO GAME ROOM - NIGHT

84

Anthony, working the room, glances over to a busy Blackjack table.

We PAN the players. One guy is looking a little too nonchalant. He's observing the dealer at another table and verbally signaling a partner at that table.

NONCHALANT GUY
(coughing the word)
Queen.

Anthony picks up a house phone.

85 INT. ANTHONY'S OFFICE - SIMULTANEOUS

85

Joey ties off his arm with a rubber hose. Jams a large funnel into his arm. Rips the top off a big plastic bag and drops the white powder contents into the funnel.

(CONTINUED)

85 CONTINUED:

85

He answers the phone call from Anthony and stumbles into action.

86 INT. CASINO - CONTINUOUS

86

Joey approaches the coughing queen guy. Pulls out a stun gun. In his stupor he misses the guy and electrocutes a little old lady sitting next to him.

ANTHONY (V.O.)

Joey was always a hot head, but with the drugs he was out of control.

87 INT. BACK ROOM OF CASINO - DAY

87

Strong arm security types hold down the cheater. Joey puts the guy's head in a vise. Gives it a crank. Picks up a power saw and revs it. Another guy wields a hammer.

JOEY

Tell your scoombaggi friends what happens when you try to steal from us.

ANGLE - ANTHONY

Watching coldly as WE HEAR banging, sawing, screaming. The noise stops.

ANGLE - CHEATER

He's been made into a bookcase.

88 EXT. MARZIPAN MARQUEE - DAY

88

It reads, "Welcome Mob Bosses."

89 EXT. MARZIPAN GARDEN PATIO - DAY

89

Seated around a large table are Vincenzo, Brindizi and several representatives of other families. Anthony, Joey, and Clamato are standing near Vincenzo. He is still frail.

VINCENZO

My friends, when a man reaches my age he looks back on a time when he would look forward to being my age. Now I'm almost as old as I am and that time is nearly here. So I'm very pleased to have representatives from the five families here.

The CAMERA PANS the representatives of the families.

(CONTINUED)

89 CONTINUED:

89

VINCENZO (V.O.) (CONT'D)
The Romanos, the Profaccis, the
Brindizis, the Jeffersons.

The Jeffersons bear a startling resemblance to the TV families
of the same name.

VINCENZO (CONT'D)
And, of course, my sons who have
come from such far distances to be
with me on my birthday.

JOEY
Pop, we live here.

VINCENZO
Then I'm sure it makes the journey
even shorter. Several months ago my
body was riddled with assassin's
bullets...and that hurt me deeply.
Now I'm not a superstitious man, but
if some ill fate should befall me
again...if I should get a bad piece
of veal...if I am hit by an airplane
while crossing the street...there
will be reprisals. I assure you
that what I have spent my life
building will not be taken by
scavengers. But blood is only skin
deep. And I want you all to know
now that the time of my death, I,
Don Cornflakes, turn over all that I
control, from the east coast to the
west coast, to my son, Anthony.

Joey, who has been holding a bottle of champagne, reacts
with quiet rage. Squeezes the bottle like it's Play-doh.
The cork bursts into the air--lodging in his left nostril.

It's stuck. He tugs.

VINCENZO (CONT'D)
Joey, you get Wisconsin.

Joey tries to get the cork out. He pulls really hard.

JOEY
Why? I'm smart. I've been grooming
myself to take over as Don for my
whole life.

There's a little blood starting to show around the cork.
It's crammed in there pretty tight.

(CONTINUED)

89 CONTINUED: (2)

89

ANGLE - BRINDIZI

Interested in Joey's outspokenness.

VINCENZO

Wisconsin is the dairy state. Snow
mobile capitol. Big, fat German
women.

JOEY

I'm supposed to be the don.

VINCENZO

I've made my decision. Now lie in
it.

Joey yanks the cork out with a "POP." His nostril remains
bloody and grossly enlarged.

JOEY

(angry, to himself)
I ain't no friggin cheesehead.

Joey sulks off.

ANGLE - BRINDIZI

He gives Pepper the high sign. She starts off after Joey.

90 EXT. MARZIPAN - GARDEN PATIO

90

THE PARTY - A SHORT TIME LATER

CU BIRTHDAY CAKE

We HEAR the group singing "Happy Birthday" as it is being
wheeled in on a serving cart. The cake, with the inscription,
"Happy Birthday, Pop," is in the shape of a dead body full
of bullet holes and a nasty head wound. The cart stops next
to the table.

VINCENZO

Ah, the cake. Beautiful, Bonifacio.
Beautiful.

We now recognize the baker as Bonifacio, his daughter at his
side. They beam with pride. There's enough metal in her
mouth to keep her out of airports.

Vincenzo slices an arm off the cake for himself. Anthony
approaches him. In the background WE SEE mafiosos in party
hats playing Pin the Tail on the Donkey.

(CONTINUED)

90 CONTINUED:

90

ANTHONY

Pop, I won't dissappoint you.

Vincenzo, still holding the serving knife, pulls Anthony close.

VINCENZO

Anthony, what I've given you is a great responsibility. To run a business like this a man needs to be in complete control, surrounded by people he can trust...like Rocco here.

With the cake knife, Vincenzo indicates a man sitting next to him--accidentally stabbing good old Rocco.

VINCENZO (CONT'D)

Someday a man will come to you. He will have one thumb.

He reaches into his pocket. Pulls out some change, a stick of gum, some lint...then the thumb Ruffo fired at him years ago. Hands it to Anthony.

VINCENZO (CONT'D)

It will match this. That man is your enemy.

90A EXT. MARZIPAN - GARDEN PATIO

90A

ANOTHER AREA

Pepper approaches Joey. Behind them WE SEE a group of thugs in party hats bounce happily up and down in an inflatable jumping cage. Pepper squeezes Joey's arm comfortingly.

PEPPER

(sotto)

You're being passed over. It's not right. You deserve a lot better.

JOEY

It's none of your business. Don't ever try to come between me and my family.

Pepper leans in close to Joey's ear. Whispers.

PEPPER

Ooh, anger.

(seductively)

Maybe I picked the wrong Cortino.

(CONTINUED)

90A CONTINUED:

90A

She slips her tongue into his ear. It comes out the other ear. Joey lights up. He's never been tongued like this before. This babe knows her business.

91 INT. ANTHONY'S APARTMENT - DAY

91

Anthony enters. On the floor he notices a handkerchief. Picks it up. WE HEAR off camera passion.

ANGLE - HANDKERCHIEF

There's a monogram: "J.C."

BACK TO SCENE

Anthony ponders the handkie. Tosses it aside. Pepper's poodle, sitting in a chair, growls at Anthony. He goes to the bar, pours a drink. Sees two drink glasses. One has lipstick on the rim. The other has a bite out of it. Curious. Who'd be psycho enough to do that? He starts into the bedroom. On the doorknob is a pair of men's underwear. Anthony looks at the waistband.

ANGLE - WAISTBAND

There's a label sewn in that reads, "JOEY, CAMP WUNAMUKA."

92 INT. BEDROOM - DAY

92

Anthony enters. Joey and Pepper are in the throes of amore. The canine position comes to mind.

ANTHONY

(aghast)

Oh, my God. How could you?

Joey and Pepper break.

PEPPER

What are you talking about?

ANTHONY

A total stranger I could understand. You and another woman maybe. Or you and me and another woman. You and two other women and me...but Joey, my own brother?

JOEY

Tony, it's not what it looks like. It's the Heimlich. She swallowed a big chunk of meat.

(CONTINUED)

92 CONTINUED:

92

He starts squeezing her chest from behind.

ANTHONY

What do you take me for, some kind of idiot? You're banging your brains out.

PEPPER

(through the Heimlich)

You're just guessing.

Joey gets out of bed, naked. The camera is behind him. Though we can't see it, his legendary unit has hooked the sheet off the bed and he is inadvertently dragging it along.

JOEY

Tony. Te amo. The air conditioning broke. We had to cool down.

ANTHONY

Look at you. The two of you, naked in my bed. How can you deny it?

Joey notices the sheet caught on his hardened hoohoo and tosses it aside.

PEPPER

You can't prove anything!

ANTHONY

What are you saying? You're naked. And your hair. It's all disheveled.

PEPPER

Yes, I know. I have an appointment this afternoon to have it sheveled.

ANTHONY

Joey, you're the last person I'd expect this from.

Joey spins around, his woody, just below camera, clears a lamp and a telephone off a night table.

JOEY

I'm a married man. Took a vow. We're family. I'd never betray you.

ANTHONY

Don't lie to me! You were sleeping together!

(CONTINUED)

92 CONTINUED: (2)

92

A pigeon enters and lands on Joey's (still just below frame) apparatus. The pidgeon coos.

PEPPER

Alright, alright. But we never actually slept.

ANTHONY

My own brother! Don't ever go near him again.

PEPPER

Or what!? You don't own me, Anthony!

She throws a glass vase at Anthony. It misses and smashes against a wall. The poodle yaps angrily.

ANTHONY

We're through, Pepper.

PEPPER

You bastard!

She tosses a small porcelain statue. It crashes next to Anthony's head.

ANTHONY

You're a slut! You'll sleep with anybody.

ANGLE - JOEY

Hurt, offended.

BACK TO SCENE

PEPPER

That's what sluts do. If I was particular, I wouldn't be a slut!

ANGLE - JOEY

Now he's really downcast.

BACK TO SCENE

Pepper grabs the poodle. Flings it at Anthony. The poodle shatters against the wall like glass.

PEPPER (CONT'D)

Get out of here! Get out of my life!

(CONTINUED)

92 CONTINUED: (3)

92

Anthony eyes her with hate and exits. Pepper stands in the middle of the room. Joey walks toward her led by his, still below camera, proud member.

PEPPER (CONT'D)

One Mississippi. Two Mississippi.
Three Mississippi...

So focused on Anthony's demise is Joey that he doesn't see the whirring fan in front of him.

PEPPER (CONT'D)

Four Mississippi...

One more step and the fan makes contact. "BRRRRRANG!"

JOEY

Yawhoeeeeee!

93 EXT. MARZIPAN PARKING LOT - CONTINUOUS

93

Anthony comes out of the building JUST AS HE DID IN THE OPENING SCENE OF THE MOVIE. He walks toward his car. Stops.

ANGLE - CAR

On the windshield is a sign that reads, "Use That Car." An arrow indicates the Cadillac next to it.

BACK TO SCENE

Anthony turns and gets in the Cadillac.

94 INT. ANTHONY'S APARTMENT

94

PEPPER

Six Mississippi...

From outside WE HEAR an explosion. An orange glow lights up her face.

94A EXT. MARZIPAN PARKING LOT

94A

Anthony's flaming body can be seen flying past the window. A faint "I can see my house from here." recedes into the distance.

CUT TO:

95 EXT. DESERT - DAY

95

Several Arabs in burnouses are seated around a campfire putting butter and jelly on their breakfast toast.

(CONTINUED)

95 CONTINUED:

95

Behind them is the skyline of Las Vegas. They chat in Arabic with subtitles.

ARAB 1

You know, Vegas just isn't the same since Sammy died.

ARAB 2

I lost my ass playing Keno last night.

In the background a firey Anthony streaks down from the heavens and crashes into a nearby sand dune. Arab 2 sets down the jelly jar.

ARAB 2 (CONT'D)

You smell bacon?

96 EXT. DESERT - DAY

96

Two Arabs bring Anthony's smoldering body up on a stretcher. One moves the jelly jar away to make room, as Anthony's gauze covered head is put in its place.

In a manner mindful of "The English Patient" an Arab removes the gauze, revealing Anthony's charred face, which looks like it's covered with a combination of grape jelly and barbecue sauce.

ARAB 1

We must get him to a doctor.

Without looking, Arab 2 reaches below frame to where the jelly jar should be. Comes up with a knife full of drippy goo. Spreads it on a bagel.

ARAB 2

It's Saturday. I think the clinic's the only place open.

ARAB 1

We'll have to hurry.

Arab 2 is about to take a bite of the bagel. Has a thought.

ARAB 2

After breakfast. They're open till three.

He puts the bagel to his mouth. About to bite. Stops.

ARAB 2 (CONT'D)

Or is it noon?

(CONTINUED)

96 CONTINUED:

96

ARAB 1

You know, I think the burn unit at
St. Mary's is open for emergencies.

Arab 2 opens his mouth for a big chomp. Remembers something.

ARAB 2

Yeah, but there's no parking there.

Opens wide. Raises the bagel to his mouth. Then gets an
idea.

ARAB 2 (CONT'D)

I think Machmud still has his
handicapped sticker. Let's get
moving.

Arab 1 nods approval. Arab 2 hurriedly fills his mouth with
bagel.

97 EXT. TOMATO PATCH - DAY

97

A TODDLER is wandering among the tall tomato vines with a
hand-pump garden sprayer. He spritzes the tomato plants
playfully.

An aged Vincenzo is seated at a garden table slicing a
watermelon. He smiles, watching the boy.

With an impish look, Vincenzo waves the Toddler over to him.
He turns his back, hiding what he's doing.

ANGLE - TODDLER

Curious. What is grampa up to?

ANGLE - VINCENZO

He turns around toward the Toddler. He's got the watermelon
slice in, but now his whole face is severely distorted.
Black seeds are dangling every which way.

VINCENZO

(garbled)

Boogey-boogey!

The Toddler jumps in fright. He reacts by giving Vincenzo a
good squirt in the face with the garden sprayer. Vincenzo
laughs. Runs through the tomato patch with the Toddler hot
on his heels, spraying the old man profusely.

Vincenzo stops. Bends over to catch his breath, coughing.
The Toddler moves in, spraying massive blasts of insecticide,

(CONTINUED)

97 CONTINUED:

97

obscuring Vincenzo in huge clouds of vapor. Vincenzo turns to find some fresh air.

ANGLE - GARDEN SPRAYER

A big skull and crossbones label declares: "MALATHION. DEADLY TO ALL FORMS OF LIFE". CAMERA PANS up to reveal the kid looks a lot like CHUCKIE, the devil doll from "Child's Play." A gasping Vincenzo comes around a corner. There's the kid. Squirt.

Vincenzo chokes, gags, stumbles through the tomato plants, knocking them over. He's dying now. Squirt.

ANGLE - THE TODDLER

He's into it.

BACK TO VINCENZO

With a gasp he hits the ground, the watermelon slice giving him a big, goofy grin. Vincenzo tries to get up a couple of times but the kid is maniacal, pumping the spray in his face.

Vincenzo finally flips onto his back and dies, arms and legs in the air like a dead cockroach.

The Toddler approaches Vincenzo's body cautiously. Prods him with the sprayer.

TODDLER

Grampa...

Nothing. The kid gives a furtive glance around. Then he steals the old man's watch and wallet, gives him one last kick in the ribs and takes off.

98 EXT. CEMETERY GATE - DAY

98

As a black limo passes through.

99 EXT. CEMETERY - DAY

99

Some workmen upend a coffin. They shake the body out. It topples into an open grave. One workman picks up a garden hose and starts hosing out the empty coffin.

ANTHONY (V.O.)

News of my father's death reached me at the burn center. The family was without a leader. My explosion...his death. Someone wanted the Cortino empire.

(CONTINUED)

99 CONTINUED:

99

The black limo passes in the background. CAMERA STAYS WITH IT as it leads us to Vincenzo's gravesite.

99A EXT. CEMETERY - DAY

99A

ANGLE - MOURNERS

Brindizi and several mob bosses are gathered to pay their respects. The Cortino family, sans Anthony, sits in the front row at graveside. The priest is going on.

PRIEST

The Lord is my shepherd. I shall not want...

99B EXT. CEMETERY - DAY

99B

ANGLE - BACK OF CROWD

A woman pushes a man in a wheelchair toward the front.

99C EXT. CEMETERY - DAY

99C

ANGLE - PRIEST

PRIEST

He maketh me to lie down in green pastures. He leadeth me beside the still waters...

His jaw drops as he notices the man in the wheelchair. Tries to mask the shock. His stomach rumbles uneasily.

99D EXT. CEMETERY - DAY

99D

ANGLE - MOURNERS

They turn to see what's upsetting the Priest. Rosa gasps. Family members cover their mouths. Brindizi, Bob, and some of the other mob bosses work hard at holding back their lunch.

PRIEST

(choking back bile)
Yea, though I walk...(urg) through
the valley of the... (burp)...shadow
of death I will fear no evil.

99E EXT. CEMETERY - DAY

99E

ANGLE - WHEELCHAIR

The man is Anthony...or what's left of him. His face has healed somewhat but is still nauseating.

(CONTINUED)

99E CONTINUED:

99E

The Woman pushing him resembles the nurse from "The English Patient". Anthony is wheeled to a stop in the front row next to his mother. Pats her comfortingly on the arm. She looks at his gnarled, raw-hamburger hand. Gags. Slaps a hand over her mouth.

ANTHONY

I'm here, Mama. Don't worry.
Everything will be okay now.

She's barely holding her lunch back.

ANTHONY (CONT'D)

(oblivious to his
appearance)

I know. I know. I'm glad to see
you, too.

PRIEST

(staring at Anthony,
repulsed)

...thy rod and thy staff they comfort
me, thou preparest a table before me
in the presence of mine enemies...

ANTHONY (V.O.)

Everyone had something to gain with
Pop out of the way. I couldn't trust
anybody.

Anthony surveys the faces of the mob bosses.

ANTHONY (V.O.) (CONT'D)

Which one of them killed my father?

99F EXT. CEMETERY - DAY

99F

ANGLE - MOB BOSSES

WE PAN along their faces looking back at Anthony. The color
drains from their complexions. Stomachs rumble.

ANTHONY (V.O.)

Don Scapino from the Chicago family?
Don Roselli the head of the Cleveland
mob? Don Shula from Miami?

Camera stops on DON SHULA wearing a Dolphins coaches jacket.

Next to him is Brindizi. Joey's Toddler goes up to Brindizi.
The Don ruffles his hair, quietly slips him a large wad of
cash, and a nice red sucker. WE SEE Brindizi's not wearing
gloves, REVEALING THAT HE IS MISSING A THUMB.

99G EXT. CEMETERY - DAY

99G

ANGLE - ANTHONY

He takes notice. Pulls the thumb his father gave him out of his pocket. Suddenly everything becomes clear for Anthony. HIS FATHER'S ASSASSINS STAND BEFORE HIM.

ANTHONY (V.O.)

I didn't know until this minute, it was Brindizi and the toddler all along.

PRIEST

Thou annointest my head with oil; my cup runneth over.

The Woman with Anthony puts a fig in her mouth, chews it, spits the drippy mess out into her hand. She stuffs the slimy wad into his mouth.

99H EXT. CEMETERY - DAY

99H

ANGLE - DON SHULA

This tips it for him. His cheeks puff out like Miles Davis. He sprays, drenching Brindizi.

The Priest loses control. He turns and tosses his cookies in a nearby flower arrangement.

99I EXT. CEMETERY - DAY

99I

ANGLE - JOEY AND CARLA

It's all too much for Carla. She lets out a stream. Joey can't handle it. He yarks on her dress. This triggers another blast from Carla. She nails Joey.

A world-class barf fest ensues. Vomit spurts from every mouth. Fatso Paulie lets go a firehose blast, knocking Sophia for a loop. She struggles to get up. Another shot blows her into a row of folding chairs.

99J EXT. CEMETERY - DAY

99J

ANGLE - ANTHONY

Watching all this.

DISSOLVE TO:

100 EXT. NEW YORK STREET - DAY

100

ANGLE - TINY ANTHONY

Encumbered by his leg braces and crutch, he watches with longing as Joey and a group of kids play stickball in the street.

A car pulls quietly up from behind and bumps him, toppling the boy to the pavement. He struggles to get back on his feet as Narducci and two of his henchmen get out of the car. They tower over the frightened Anthony.

NARDUCCI

(an evil sneer)

Boy! Your papa never paid me what he owes. Maybe now I'll take it out of you.

Anthony gathers his crutch under him and starts to back clumsily away. Narducci and his men laugh derisively, then start slowly after Anthony.

NARDUCCI (CONT'D)

Hey, where you gonna go like that?

Anthony turns around and tries to run from them. His progress is slow, painful. Narducci and his men close in.

100A EXT. NEW YORK - STREET

100A

ANGLE - JOEY

The commotion gets his attention.

JOEY

Run, Anthony! Run!

100B EXT. NEW YORK - STREET

100

ANGLE - ANTHONY

Fear is a great motivator. He struggles to make his legs move faster. Drops his crutch. He's actually sort of running.

Behind him, a surprised Narducci urges his men on.

100C EXT. NEW YORK - STREET

100

ANGLE - ANTHONY'S LEGS

(CONTINUED)

100C CONTINUED:

100C

A bolt pops loose from a leg brace. A piece falls away. Then another. He moves faster. As in "Forrest Gump" the braces begin bursting, snapping, clattering to the ground.

100D EXT. NEW YORK - STREET

100D

ANGLE - PAVEMENT BEHIND ANTHONY

Along with pieces of leg brace WE SEE parts that don't quite belong: A muffler, a hubcap, a spring, a transmission.

100E EXT. NEW YORK - STREET

100E

ANGLE - ANTHONY

He's running full out now, his legs pumping as he rounds a corner into an alley behind Rizzo's Olive Oil. He runs headlong into the outstretched arms of his father, standing in the doorway. Vincenzo joyfully hugs his son.

VINCENZO

My boy! It's a miracle.

100F EXT. NEW YORK - STREET

100F

The smile freezes on Vincenzo's face as the barrel of a pistol presses against his temple. It's being held by an angry Narducci.

NARDUCCI

Now I kill you both as an example to the neighborhood.

He cocks the gun. Vincenzo, thinking quickly, pulls out an olive. Packs it into the muzzle of the gun.

100G EXT. NEW YORK - STREET

100G

ANGLE - GUN

Narducci pulls the trigger.

100H EXT. NEW YORK - STREET

100H

BACK TO SCENE

Ka-blooie! The gun explodes backwards. When the smoke and flames clear all that's left of Narducci's head is a hat spinning in midair. It drops onto his blackened, headless shoulders. Narducci drops to the pavement, dead.

Vincenzo, tightly clutching Anthony, turns to face the remaining thugs.

(CONTINUED)

100H CONTINUED:

100H

The Henchmen, realizing their leader is gone, turn their allegiance to Vincenzo. "Don Cortino". One of them kisses his ring. It makes that Cracker Jack toy "Wheee" sound.

100I EXT. NEW YORK - STREET

100I

ANGLE - TINY ANTHONY

His innocent face taking it all in.

DISSOLVE TO:

101 INT. LIMO

101

CU ADULT ANTHONY

In the back seat of a limo as it drives down a woodsy country road. His face is healed now. He's wearing the dark suit and hat of a Mafia don.

102 EXT. WOODS - COTTAGE - DAY - VFX

102

Bright sunlight sparkles on a tiny, picturesque cottage in the woods - not unlike the cottage in "Snow White and the Seven Dwarfs." There are lots of mellow deer, chipmunks, raccoons, bunnies, etc. around. They are animated. The cottage door opens. A tiny, bespectacled man emerges followed by, lo and behold, DIANE. She is wearing a blue and yellow dress with puffy sleeves.

TIGHTER ANGLE

She removes the little man's stocking cap and gives him a kiss on his bald pate. He blushes and starts off to work-- followed by six more little guys. Each is mindful of a character from Disney's first full length animated feature.

103 EXT. COTTAGE - DAY

103

The limo stops and Anthony gets out. He walks a few steps into the woods and parts the bushes and peers through.

ANTHONY'S POV

Diane kisses another little fellow

DIANE

Bye, bye, Snotty.

Snotty winds up and delivers a big old sneeze.

ANGLE - ANTHONY

(CONTINUED)

103 CONTINUED:

103

A large loogie sprays his face.

BACK TO SCENE

Diane kisses the last little man, GROUCHIE.

GROUCHIE

Now I'm warning you, don't let nobody
or nothin in the house.

DIANE

Why Grouchie, you do care.

She kisses his little bald head and the seven little people
go off to work whistling "Whistle While You Work." Diane
looks up. Anthony is there.

DIANE (CONT'D)

Anthony.

ANTHONY

It's good to see you, Diane.

104 INT. COTTAGE - DAY

104

Anthony is uncomfortably seated at a tiny chair at a tiny
table, sipping coffee from a tiny cup. Diane is making a pie
with the help of some birds. She tries to mask the hurt

DIANE

So, how did you find me?

ANTHONY

I heard you were living with your
stepmother. She tried to have you
killed, but the guy cut the heart
out of a deer instead and the animals
led you to some cottage in the woods.
From there it was easy. You always
said you wanted to help the little
people.

DIANE

Why did you come here?

ANTHONY

My father's dead, Diane.

DIANE

(softening)

I didn't know. How'd he die?

(CONTINUED)

104 CONTINUED:

104

ANTHONY

Like this.

Anthony chokes and recreates Vincenzo's death in the tomato patch scene.

DIANE

Oh Anthony, I'm so sorry.

ANTHONY

I've taken over the family business.

DIANE

I thought you weren't going to be a man like your father. That's what you told me. What do you want from me after all this time?

104A INT. COTTAGE - DAY

104A

A canary spells out "Grouchie" with some dough on top of the pie. It dots the "i" with a little white bird load.

104B INT. COTTAGE - DAY

104B

ANTHONY

In five years the Cortino family is going to be completely legitimate.

He stands, smacks his head into a roof beam. Drops back into the chair. Birds flutter around his head.

ANTHONY (CONT'D)

I came here because I need you,
because I care for you.

104C INT. COTTAGE - DAY

104C

Some animated animals look on through the window. They are surprised, skeptical.

104D INT. COTTAGE - DAY

104D

BUNNY

That's bullshit.

CHIPMUNK

What a crock.

ANTHONY

I've missed you, Diane. I'm not the same without you.

(CONTINUED)

104D CONTINUED:

104D

RACCOON
(making a jackoff
gesture with his paw)
Just wants to bang her.

WARTHOG
(slobbering)
Can you blame him?

ANTHONY
I want you to marry me, Diane.

He holds up a big diamond ring. Diane is caught off guard.
Tears well up.

104E INT. COTTAGE - DAY

104E

The animated animals have a change of heart. Now they're
charmed by this guy.

CHIPMUNK
Gosh, he does care?

8-POINT BUCK
It is more than raw, venal sex.

WARTHOG
(still slobbering)
It's so romantic.

DIANE
Anthony, you can't expect me to go
off with you after all this time and
just abandon Grouchie, Snotty and
the others.

ANIMATED ANIMALS
Wake up, sister! Are you nuts?

BIRD
If it doesn't work out you can always
dump him and come back here.

BUNNY
Like these losers are gonna find
another broad to wash their sheets.

Diane smiles up at Anthony.

Suddenly a large shadow looms over Diane. She looks up and
gasps.

104F INT. COTTAGE - WINDOW

104F

ANGLE - WINDOW

A scary OLD LADY with one tooth, dressed in black, is at the window. The Animated Animals cower.

OLD LADY

All alone, my pet?

DIANE

Well, not really, I...

Anthony is in a corner of the room where the Old Lady can't see him.

The Old Lady produces a shiny red apple. The Animated Animals are fearful.

OLD LADY

I have a magic apple for you. A gift from Don Brindizi. It will make your wishes come true.

Diane is hesitant.

Suddenly Anthony steps between them.

ANTHONY

Questo osso bucco?

SUBTITLE: Do you know who I am?

The Old Lady is surprised to see a man over three feet.

OLD LADY

Milli no mozzarella.

SUBTITLE: You look familiar. I'm not sure.

ANTHONY

Antonio Cortino. Mi amore appolonia.

SUBTITLE: I'm Anthony Cortino and I love apples.

104G INT. COTTAGE

104G

He grabs the hand with the apple and holds it down. Then takes a nearby woodpecker and stabs it through the Old Lady's hand, immobilizing her ala Luca Brazzi's death in "The Godfather." Then two bluebirds flutter up, wrap a piece of vine tightly around the Old Lady's neck. She struggles, her eyes bulge, and she slumps...dead.

105 EXT. CATHEDRAL - DAY

105

Bells chime. Guests are arriving. It's Anthony and Diane's wedding day.

106 INT. RECTORY - DAY

106

Joey, in his tux pants and shirtsleeves, is on the phone. Anthony, also in a tux, enters quietly with Clamato and Frankie Totino. With a guilty look, Joey hangs up.

ANTHONY

You're out of the wedding, Joey.
You have to answer for Pop.

JOEY

What the hell you talkin' about? I
had nothin' to do with that.

ANTHONY

You set him up, just like you fingered
me that day in Vegas. Aaah, that
little sexual tour jete you played
with Pepper... you think you could
fool another Cortino?

JOEY

You bastatucci...

Clamato and Frankie move toward Joey threateningly.

ANTHONY

Sit down.

Joey sits.

JOEY

Tony, don't do this to me. Please.

ANTHONY

You think I'd kill my own brother?
You're out of the family business.
That's your punishment. I'm putting
you on a plane to Fargo.

Anthony hands him a plane ticket. Joey looks at it.

JOEY

(to himself)

These are over the wing.

Joey starts to sweat. He fears the worst.

(CONTINUED)

ANTHONY

You broke the rules, Joey. What do you expect? Now tell me what happened. And don't lie to me. It insults my intelligence.

(sitting down)

Get him a drink.

A cassocked PRIEST pushes a button. A bookcase opens, revealing a full bar with enough booze to drown the Navy. In the background he elaborately prepares a banana daiquiri as the scene continues, using blenders, shakers, mixers.

JOEY

(accepting his fate)

Brindizi bumped into me in the casino. Said if I helped him there'd be something in it for me.

(emotions building)

He said he'd make me the head of the family!

ANTHONY

You know I'd always take care of you.

JOEY

Take care of me!? You're my kid brother. You take care of me!? I should'a been the Don. But no. It was always "Send Joey off to kill this guy. Send Joey off to maim that guy. Take so and so out to the dump. Cut him up, put him in a hole and pour acid on him". I'm the oldest, Tony, and I was stepped over.

ANTHONY

That's the way Pop wanted it.

JOEY

That ain't the way I wanted it!

ANTHONY

But you're a psychotic lunatic.

JOEY

And I deserve respect for that!

ANTHONY

Joey, you're nothing to me now. I don't ever want to see you again. You broke my heart.

(CONTINUED)

106 CONTINUED: (2)

106

Anthony grabs Joey and gives him a big kiss full on the lips. A long kiss. A little too long. When they break, Joey has a big messy lipstick smudge across his mouth. Anthony exits. Joey turns to Clamato.

JOEY
(indicating the plane ticket)
Dominick, could you get me an upgrade...for old time's sake?

DOMINICK
Sorry, Joey. No can do. It's a frequent flyer ticket.

The Priest hands him the fancy daiquiri, topped with a fancy umbrella.

PRIEST
That's three fifty.

107 INT. CATHEDRAL - LATER

107

Organ music fills the cathedral as the CAMERA PANS a wall of stained-glass windows. The first depicts St. Francis ogling a lamb. Next is St. Augustine goosing a choir boy. Third is the Virgin Mary shooting skeet.

It's a lavish, pompous, well-attended affair.

ANGLE - ANTHONY

Waiting at the altar. The strains of "The Wedding March" begin. CAMERA PANS to the wedding procession coming down the aisle. Each Bridesmaid is accompanied by a Dwarf. Diane, angelic in her gossamer wedding dress, comes down the aisle.

The music and voices of the wedding continue over the following scenes:

108 EXT. CORTINO ESTATE - DAY

108

Joey throws a bag in the back of his Jaguar and drives off.

109 INT. CATHEDRAL - DAY

109

Diane meets Anthony at the altar. They join hands and face the priest.

PRIEST
Dearly beloved, we are gathered here
in the sight of God to join this man
(MORE)

(CONTINUED)

109 CONTINUED:

109

PRIEST (CONT'D)
and this woman in the state of holy
matrimony.

110 INT. AIRLINER - DAY

110

An adjacent Passenger looks askance as Sophia resolutely opens a large can of baked beans with hand-crank can opener. She spoons a big mouthful.

CAPTAIN (V.O.)

(on P.A.)

- We're on final approach into Las Vegas. The temperature is 94 degrees.

111 EXT. NEW YORK STREET - DAY

111

Bob, Brindizi's henchman, comes out of a barber shop. His car is waiting at the curb. The owner follows him out, brushes off his coat with a whisk broom, bows respectfully. Bob casually peels off a couple of twenties for the barber.

112 EXT. SUBURBAN NEIGHBORHOOD - DAY

112

ANGLE - VAN

It is from "Eddie's Mobile Bike Repair." A man in coveralls gets into the van. It's Jimmy "Big Features," who we met at Joey's wedding. He drives off, revealing the demonic Toddler, happily checking out the repair job on his tricycle.

113 INT. CATHEDRAL - DAY

113

The Priest makes a cross in the air with his hand.

PRIEST

Let us pray. In nostro transvesto
patio et sputum de grande mocha latte.

114 INT. BATHROOM - DAY

114

ANGLE - SINK

A big, black hair lands in the sink on top of a large pile of hair. CAMERA TILTS UP to reveal Clamato plucking one last hair from his nose with a tweezer. He puts on a bulletproof vest and exits.

115 INT. LOCKER ROOM - DAY

115

REGGIE WHITE enters amid the bustle of players suiting up. He goes to a locker, opens it.

(CONTINUED)

- 115 CONTINUED: 115
Inside WE SEE the familiar uniform of the Green Bay Packers.
- 116 INT. CATHEDRAL - DAY 116
Diane smiles lovingly at Anthony. He smiles back.
- PRIEST
Carpe diem. Zeppo es non humorato.
Loo-ai, Loo-ai, de gustibus non es
disputandum. Vene vidi vici manicotti
in toto de Carpeteria.
- 117 INT. HOTEL ROOM - DAY 117
Clamato assembles and loads a machine gun on the bed.
- 118 EXT. FOOTBALL STADIUM - DAY 118
A limo pulls into preferred parking. Brindizi and two thugs
get out and walk toward the stadium. CAMERA PANS TO REVEAL
it's Lambeau Field.
- 119 INT. CATHEDRAL - DAY 119
The Priest raises a wine goblet.
- PRIEST
In spiritu flavius sanctum grotesquo,
dominoes fopizza noxema nabisco.
- 120 INT. DARK SEDAN - DAY 120
Sophia is in the back seat eating hard boiled eggs from a
big bowlful. She stops to ponder the Cortino ring on her
finger. Takes it off. Puts it in an envelope marked,
"Anthony Cortino". Hands it to the driver.
- 121 EXT. SUBURBAN SIDEWALK - DAY 121
The Toddler pedals his trike off the sidewalk and onto a
dirt road. It begins to slope downhill. The Toddler pedals
faster. The road is getting treacherous. The Toddler tries
to slow the trike. The pedals spin backwards. His brakes
are out. Fear washes over his face.
- 122 EXT. LAMBEAU FIELD STANDS - DAY 122
Brindizi and his men settle into their seats behind the end
zone. CAMERA PANS TO SEE the opening kickoff on the field.
- 123 EXT. HIGHWAY - DAY 123
Joey's Jaguar speeds frantically to the airport.

124 INT. CATHEDRAL - DAY

124

Rosa, in a front pew, wipes tears away. Across the aisle the Dwarfs are sobbing and blowing noses.

PRIEST

The state of holy matrimony must not be entered into lightly.

125 INT. ELEVATOR OF MARZIPAN HOTEL - DAY

125

Sophia chomps a big bite from a head of broccoli. Washes it down with a slug of prune juice. Her stomach grumbles a complaint.

126 INT. CATHEDRAL - DAY

126

PRIEST

Do you, Diane Patrice Steen, take Anthony to your lawfully wedded husband... to love, honor, obey in sickness and in health until death do you part?

DIANE

I do.

127 EXT. NEW YORK STREET - BOB'S CAR - DAY

127

As he gets into the front passenger's seat. The car pulls away from the curb. Suddenly an Assassin rises from the back seat, whips a cord around Bob's neck and starts strangling him. Bob struggles violently, thrashing around inside the car.

128 EXT. NEW YORK STREET - BOB'S CAR - CONTINUOUS

128

Bob's foot kicks out the windshield. Then arms burst out through the side windows, flailing. His feet crash out through the headlights. His head pops up through the sunroof. The kicking finally stops as the car drives on.

129 INT. CATHEDRAL - DAY

129

PRIEST

Anthony Schlomo Cortino, do you believe for every drop of rain that falls, a flower grows?

ANTHONY

I do.

130 EXT. WINDING MOUNTAIN ROAD - DAY 130
 The trike is careening out of control.

130A EXT. WINDING MOUNTAIN ROAD 130A
 CU - TODDLER
 Panicking, sweating, fighting the handlebars.

130B EXT. WINDING MOUNTAIN ROAD 130B
 ANGLE - ROAD AHEAD
 A slow-moving tractor-drawn hay wagon rounds the bend. The driver blares his air horn at the oncoming Toddler.

130C EXT. WINDING MOUNTAIN ROAD 130C
 At the last moment the Toddler swerves toward the edge of the cliff, narrowly missing the wagon.

130D EXT. WINDING MOUNTAIN ROAD 130D
 One of the Toddler's back wheels hits a rock and falls off the trike. The axle dangles in mid-air off the cliff.

130E EXT. WINDING MOUNTAIN ROAD 130E
 TODDLER'S POV
 The drop is 2500 feet straight down.

131 EXT. FOOTBALL STADIUM - DAY 131
 ANGLE - FIELD
 Reggie White sacks the quarterback, picks up the loose ball and rumbles into the end zone. The crowd goes nuts.

131A EXT. FOOTBALL STADIUM 131A
 ANGLE - BRINDIZI
 He bites down on a hot dog. "Crunch." What's this? Opens the bun. It's his long-lost thumb. He puts it on his nub. Perfect fit. He looks up.

131B EXT. FOOTBALL STADIUM 131B
 ANGLE - REGGIE WHITE

(CONTINUED)

131B CONTINUED:

131B

In a characteristic Green Bay Packers move, he leaps into the stands.

131C EXT. FOOTBALL STADIUM

131C

ANGLE - BRINDIZI

His eyes widen in horror.

131D EXT. FOOTBALL STADIUM

131D

POV BRINDIZI

As the hulking form of Reggie White descends on him.

131E EXT. FOOTBALL STADIUM

131E

ANGLE - STANDS

Reggie squashes Brindizi like a ripe tomato. Blood squirts all over the crowd.

PRIEST (V.O.)

What God hath joined together let no man tear asunder.

132 EXT. WINDING MOUNTAIN ROAD - DAY

132

The Toddler struggles with the handlebars. Finally loses control. Crashes through a guard rail, and plunges downward through the air. When the trike hits bottom it explodes in a huge ball of flame.

133 EXT. TOLL BOOTH - DAY

133

Joey pulls his car up and stops next to the booth. Tries to put his change in the receptacle. Damn. Too far away.

PRIEST (V.O.)

In nome di potholder et filet mignon
et spiritu amonium.

The Toll Booth Operator raises a machine gun into view. Uh-oh. Then Clamato and several other men come out from behind billboards, bushes, parked cars...all with weapons. They open fire, riddling the car.

133A EXT. TOLL BOOTH

133A

Joey gets out. He's got to get the money into the coin receptacle. Bullets tear into him, but he's a man with a mission. He slams the door, catching his hand.

(CONTINUED)

133A CONTINUED:

JOEY

Ouch!

He pulls his hand free and staggers back. More bullets hit him. He pulls a gun but the bullets knock it from his hand. It lands right on his foot.

JOEY (CONT'D)

Ooof!

He bends down to rub his foot. Pokes his eye on the car's antenna.

JOEY (CONT'D)

Yeeow!

133B EXT. TOLL BOOTH

133B

ANGLE - CAR BEHIND JOEY'S

The driver lays on the horn. Joey covers his ears.

JOEY

Awww!

Bullets keep peppering his body. He jerks and stumbles to the coin box. Drops in exact change. More bullets drive him toward the swing-arm of the toll booth. It raises, catching him in the chin.

JOEY (CONT'D)

Ugh!

The impact sends him back against the car, jamming the Jaguar hood ornament up his fundamental orifice.

JOEY (CONT'D)

Yeiiii!

A smile spreads across his face. He slumps to the ground, dead but at peace.

134 INT. MARZIPAN CASINO - PEPPER'S SUITE - DAY

134

Sophia places a votive candle on the coffee table. Strikes a match.

135 INT. MARZIPAN CASINO - PEPPER'S BEDROOM - CONTINUOUS

13

The sound of the match wakes Pepper. She looks around nervously.

136 INT. CATHEDRAL - DAY

136

PRIEST (V.O.)

I now pronounce you man and wife.
You may kiss the bride.

Anthony lifts Diane's veil. Kisses her.

137 INT. PEPPER'S BEDROOM - DAY

137

She swings open the door to the living room.

PEPPER'S POV

Sophia is standing with her back to the candle, a vindictive look on her face. Starts to hike up her skirt.

SOPHIA

No personal. Ees beezness.

PUSH IN on Pepper. Her face is filled with terror.

WE HEAR a massive fart break loose.

138 EXT. MARZIPAN HOTEL - CONTINUOUS

138

SOPHIA (V.O.)

Scuzi.

The entire building explodes.

139 INT. CATHEDRAL - DAY

139

Anthony and Diane face the congregation. Behind them the Priest raises his arms.

PRIEST

L'chaim!

Anthony crushes a wine glass with his foot.

140 INT. CATHEDRAL - DAY

140

The guests are coming out of the sanctuary.

PRIEST (V.O.)

Depart in peace.

141 INT. CORTINO ESTATE - DAY

141

A car squeals into the compound, drives up over the sidewalk and stops. Joey's wife, Carla, gets out. Furious and in tears, she races into the house.

142 INT. CORTINO HOUSE - CONTINUOUS

142

Carla runs down the hall and throws open the door of Anthony's study. Anthony is seated at his desk writing bills. He rises.

CARLA

You lousy cold-hearted bastard. You did it, didn't you!?

She pounds on Anthony's chest. Diane enters and pulls her gently away.

DIANE

Carla, you're just upset.

CARLA

No, he knew he was going to kill him. Look at the papers. That's your husband! That's your husband!

142A INT. CORTINO ESTATE - STUDY

142A

Carla shoves a newspaper at Diane. The headline reads: "ANTHONY CORTINO KILLS EVERYONE. RARE HAT TRICK FOR GANG LEADER." Carla confronts Anthony.

RESUME SCENE 142

CARLA

Tell the truth. You killed Joey!

Anthony calmly faces her.

ANTHONY

No, I didn't.

Carla immediately stops crying, looks a bit embarrassed.

CARLA

Oh. Okay. Sorry. It must have been somebody else.

She turns and heads out of the room.

Anthony sits back down and begins signing a check. Diane stares at him, wondering what kind of man she married. She pushes the newspaper towards him.

DIANE

Is it true?

(CONTINUED)

142A CONTINUED:

142A

ANTHONY

Never ask me about my business, Diane.

DIANE

Is it true?

Anthony doesn't look up.

DIANE (CONT'D)

Did you kill all those men?

142B INT. CORTINO ESTATE - STUDY

142B

CU - ANTHONY'S DESKTOP

He is signing his name on a check to "The Bullet Store" for \$37,075.58.

RESUME SCENE 142

ANTHONY

No. I did not.

142C INT. CORTINO ESTATE - STUDY (CU ON CHECK)

142C

When he lies to Diane his signature involuntarily arcs up and down on the check like a lie detector.

RESUME SCENE 142

DIANE

Anthony, did you kill Joey?

ANTHONY

No.

Again his signature squiggles up and down. This time it's really bad. It indicates he's a big fat liar. He tries to hide the results by covering the check with his arm like a schoolkid during a test. Diane doesn't notice. She seems relieved by his answers.

He stands and embraces Diane.

DIANE

I'll go cook some Italian food.

She exits but stops in the hall outside the study.

143 INT. CORTINO ESTATE - STUDY/HALLWAY

143

POV - DIANE

In the study, Clamato and the rest of the gang gather around Anthony. Clamato hugs him. One of the others closes the door on Diane.

143A INT. CORTINO ESTATE - HALLWAY - ANGLE DIANE

143A

We stay on her face as WE HEAR from behind the closed door.

CLAMATO (O.C.)

Don Cortino.

WE HEAR the "Wheee" sound of the Cracker Jack whistle ring.

ANTHONY (O.C.)

God bless us, everyone.

As the credits begin to roll, WE HEAR MORE "Wheees."

FINE