

THE SOPRANOS

"Pax Soprana"

S106-P106

Written by
Frank Renzulli

Directed by
Alan Taylor

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THE SOPRANOS

"Pax Soprana"

CAST

TONY SOPRANO
CARMELA SOPRANO
DR. JENNIFER MELFI
CHRIS MOLTISANTI
MEADOW SOPRANO
ANTHONY SOPRANO JR.
LIVIA SOPRANO
UNCLE "JUNIOR" SOPRANO
HESH RABKIN
PUSSY BOMPENSIERO
FATHER PHIL
IRINA
MIKEY PALMICE
VIN MAKAZIAN

Larry-Boy Barese
James "Little Jimmy" Altieri
Raymond Curto
Johnny "Sack" Sacramoni
Mr. Capri
Sammy
Georgie
Eggie
Rusty Irish
Mechanic
Resident
Old Woman
Young Black Man
Player #1
Bat Man
Drug Dealer (DELETE) *
Waiter

THE SOPRANOS

"Pax Soprana"

SETS

INTERIORS

Social Club	N
Soprano Kitchen	D
Soprano Master Bedroom	N
Soprano Master Bathroom	N
Melfi's Office	D
Melfi's Office - Waiting Area	D
Pork Store	D
Pork Store - Private Office	D
Pork Store - Back Room	D
Il Granaio Restaurant	N
Palladine Clothier	D *
Irina's Bedroom	D/N
Melfi's House	N
Car	N
Saint Mary's Church	D *
Toys R Us (DELETE)	D *
Green Grove - Livia's Room	D
Green Grove - Hallway	D
Green Grove - Lounge	D
Bocelli's Restaurant	N *
FBI Office	D *

EXTERIORS

Pork Store	D
Paterson Falls	D *
Soprano House	D/N
Soprano House - Poolside	D
Melfi's House	D
Service Station	D
Toys R Us Parking Lot (DELETE)	D *
Baseball Field - Blue Collar Neighb.	D
Hesh's Horse Farm	D
St. Mary's Church	D *
Industrial Yard	D *
Riverfront	D *

FADE IN:

1 INT. SOCIAL CLUB - NIGHT 1

The room is strewn with empty take-out containers, etc. It's the latter hours of an all night poker game. SIX PLAYERS plus SAMMY GRIGIO, the dealer. It's his club.

Suddenly a knock at the door. Sammy gets up to answer it.

PLAYER # 1

If it's the police, thank 'em and let them in before I go broke here.

Sammy looks into the PEEP HOLE then opens the door. In walks MIKEY and TWO "ASSOCIATES". One has a BASEBALL BAT.

PLAYER # 1

(without looking)

Water's warm. Come on in.

SAMMY

Hey Mikey, just in time. I was just gonna make some coffee.

Sammy glances at the BAT but doesn't address it. He closes the door behind them.

SAMMY

How's Junior?

Suddenly, Mikey SUCKER PUNCHES Sammy and he crashes to the floor. All the Players jump to their feet.

BAT MAN

Sit the fuck down.

MIKEY

That's how Junior is.

Mikey KICKS Sammy.

SAMMY

(through the pain)

I'm with Little Jimmy Altieri. *

MIKEY

You payin' Jimmy?

SAMMY

No, but Jackie Aprile and me had an understanding -- *

(CONTINUED)

1

1

MIKEY

Jackie's dead. You payin' someone for
this game?

Sammy doesn't answer.

MIKEY

Then you're with shit. The party's
over. Junior Soprano is now boss and
he ain't respecting old arrangements.

2 INT. GREEN GROVE/LOUNGE - MORNING

2

Livia and Junior sit at a table having COFFEE. OLD
PEOPLE of every shape and size mill around. (Throughout
WE HEAR various songs from the musical "South Pacific"
spilling out from the "rec room"). Junior sips his
coffee and winces.

JUNIOR

Even the coffee's old in here.

LIVIA

How much complaining can you do?
Eventually they find you with a broken
hip.

JUNIOR

I wanna make a gift of a maganet.
That's the only way you'll get good
coffee. A maganet.

LIVIA

(makes a face)

What're you wearin'? You smell like a
French putan'.

JUNIOR

It's Canoe. Johnny wore Canoe.

Livia doesn't respond. Just then a RESIDENT passes with
the help of a WALKER.

RESIDENT

Mornin' Livia.

LIVIA

Good Morning.

RESIDENT

(to Junior)

Mornin'.

(CONTINUED)

JUNIOR
Yeah, hi.

RESIDENT
New arrival?

JUNIOR
Go 'head, keep movin' fella.

Livia swallows a smile.

JUNIOR
This place isn't right. Sometimes I don't know what your son was thinkin'. If his old man was alive...

LIVIA
We'd both be in here.

JUNIOR
No. My brother may have been frail when he passed but he was a tough guy to the end. He never would've let this happen to him or you.
(glances at his watch)
I gotta go. I gotta meet a guy.

LIVIA
I'm happy for you Junior. You waited a long time to be made boss.

Junior just nods in agreement.

LIVIA
Just don't let certain people take advantage of your good nature, like they did to Johnny.

JUNIOR
What "certain people"? Nobody got over on Johnny. And no one's gonna get over on me.

Junior stands to put on his jacket.

LIVIA
How's your Jewish friend?

JUNIOR
Hesh? What about him?

LIVIA
(half to herself)
Who ever heard of a Jew riding horses?

JUNIOR
He owns a horse farm.

LIVIA
Heh.

JUNIOR
Hey, he's Tony's friend not mine.
(beat)
What do you have against him, anyway?

LIVIA
Me? Nothing. Johnny liked him. And
my son thinks every word that comes
out of his mouth is gold.

Junior squints trying to figure her point.

JUNIOR
Are you telling me 'cause I'm the new
boss I should tax Hesh?

She says nothing. Like she didn't hear.

JUNIOR
(smiles)
Boy, Anthony must've really got under
your collar. Admit it. You're
looking to crack his coglioni for
putting you in here.

LIVIA
I don't know what you're talking
about.

JUNIOR
Yeah, and I'm playing short stop for
the Mets.
(beat)
I'll come by in a few days. Maybe
we'll go for a ride.

LIVIA
I wish the Lord would take me.

JUNIOR
Ey, come on with that talk.

Junior leans in and kisses Livia on the cheek.

3 INT. SOPRANO HOUSE - KITCHEN - DAY

3

The usual routine. Carmela butters toast, cleans up. At the table, Anthony Jr. wolfs down breakfast. Tony Sr. shuffles in pajama bottoms, from behind tries to put his arms around Carmela. She pushes him away.

CARMELA

Your juice is in the fridge.

Crossing to the fridge, Tony gives Tony Jr. a love-cuff upside the head.

ANTHONY JR.

Ow!

Meadow rushes in, dressed for school.

MEADOW

Mom, the butter on this toast. It's revolting how much you put on.

TONY

'Ey. Food is not revolting. Ever.

ANTHONY JR.

(sotto)

Unless you have to throw it up.

MEADOW

Shut up, Snapple-head.

TONY

The old-timers? The ones came over from Italy? They were lucky they had an orange on Christmas.

MEADOW

How far back must we go? Italy is the world's fifth largest economy.

CARMELA

(to Meadow)

Bulimia and that nonsense are a slap in the face to the poor people who came to this country looking for a crumb.

MEADOW

(leaving)

What are you telling me for?

Just then Anthony Jr. lets out a real BELLY BURP.

(CONTINUED)

TONY

Get outta here, I wanna talk to your mother.

ANTHONY JR.

So talk.

TONY

Hey!

Anthony Jr. shleps out of the room. Carmela turns away from Tony and starts cleaning up his dishes. He tries to show affection and she freezes him out.

TONY

How was I supposed to know Dr. Cusamano was gonna refer me to a female psychiatrist?

CARMELA

Doesn't matter. You should of told me up front. Unless you are feeling guilty about something.

TONY

Guilty? For what? Feelin' better? Fuck it. I'll stop goin'.

CARMELA

I didn't say that. I just feel... I don't know what I'm feeling. Forget it.

After a moment's silence, Tony moves in and again attempts to put his arms around her from behind. This time she lets him.

TONY

What? You afraid that she'll find me irresistible?

CARMELA

Doubtful.

Tony playfully kisses her neck, turning her around.

TONY

Oh yeah?

CARMELA

Is she pretty?

Tony lets her go.

(CONTINUED)

TONY

Carmela, I'm tryin' to make nice here.
What's your problem?

CARMELA

Nice, with our anniversary tomorrow.
Maybe you'd like to take her to dinner
instead.

TONY

(back to pissed)

She's a friggin shrink! I go 'cause
I'm losin' my fuckin' mind. It's not
a social event, Carmela. Half the
time I'm too fuckin' embarrassed to
look her in the face. Is she good
looking? I don't know. I'm sure she
might do it for some guys but not for
me. All right? End of story. I'm
done talking. Get me up around noon.

Tony heads back up to bed. We stay with Carmela. She is
clearly not happy.

4 INT. MELFI'S OFFICE - DAY

4

Dr. Melfi opens the door to the waiting area and spots
Tony.

MELFI

Ready?

Tony enters holding a PAPER BAG. As they take their
usual seats, he removes TWO CONTAINERS of COFFEE. Hands
her one.

TONY

Decaf right?

Melfi is uncomfortable with the gesture, but takes it.

MELFI

Thank you.

Tony heaves a sigh.

MELFI

What's going on?

TONY

My wife. All we do is fight.. Can you
believe it? She's even jealous of
you.

(CONTINUED)

MELFI

Is this something that you feel or has there been some discussion with Carmela.

TONY

Carmela doesn't discuss. She accuses.

MELFI

What has she accused you of? I mean with regard to therapy.

TONY

She didn't know you were a girl. Excuse me. A woman... doctor I mean.

MELFI

I see. And that disturbs her.

TONY

You could say that.

MELFI

If, as you say, she only just discovered that your therapist is female, then maybe you purposely withheld information that she feels should have been shared immediately.

TONY

Bullshit.

MELFI

Then why did it take so long for you to tell her?

TONY

I didn't tell her. You spilled the beans when you called to change my appointment.

(off her look)

Come on. It's just an expression.

MELFI

Let me ask you a different question. Why a female? Why a female doctor?

TONY

You know, she asked the same friggin' question. I don't know, sometimes I wonder myself.

(CONTINUED)

MELFI

And...

TONY

And I told her what I'm tellin' you. I came here because my only choice was between two Jewish guys or you. A paisan like me.

MELFI

It might also be consistent with our shared culture not to open up to a woman.

TONY

What makes you so sure I've opened up?

MELFI

I think the fact that I'm an Italian-American woman works out perfectly for what you are looking for...soul cleansing.

He stares.

MELFI

What's one thing that every woman, your mother, wife and daughter, have in common?

TONY

They're all ball-breakers.
(off her look)
Alright, I get your point. They're all Italian-American. So?

MELFI

So, maybe by coming clean with me you're dialoguing with them.

Tony smirks. He isn't buying it.

MELFI

What?

TONY

Here's a question for you. Why do you have me as a patient? Most legitimate people will go miles out of their way not to make eye contact. But you didn't flinch.

Melfi is left somewhere between curious and concerned.

5 INT. PORK STORE - DAY 5

FOLLOWING CHRISTOPHER through the butchering area. He steals some cold cuts.

6 INT. PORK STORE - PRIVATE OFFICE - SAME 6

Tony, Pussy, Georgie, and EGGIE play HEARTS. Christopher enters.

CHRISTOPHER

Clabby?

GEORGIE

Hearts. Jump in, the water's warm.
Child's play.
(throws down a "heart" card)
Pound a point.

The next player doesn't follow suit. He throws down the QUEEN OF SPADES, the death card in Hearts. Pussy picks up the "book".

PUSSY

What the fuck. I've eaten more queens than Lancelot.

Chuckles. Christopher turns to Tony.

CHRISTOPHER

Hesh is outside.

TONY

Tell him to come in. This place isn't restricted.

CHRISTOPHER

What's that mean?

EGGIE

The old days some clubs and shit didn't let Jews in. They called it "restricted".

CHRISTOPHER

He says he needs a word with you.

7 EXT. PORK STORE - DAY - SAME 7

Hesh is in his car waiting when Tony walks out. He spots Tony and gets out. They shake hands.

(CONTINUED)

TONY

What's up?

HESH

Let's walk.

TONY

That serious?

They stroll nearby.

HESH

Have you spoken to your uncle lately?

TONY

Junior? Yeah. I mean no. Why?
What's up?

HESH

Your father was a fair man, Tony.

TONY

What's that got to do with Junior?

HESH

Junior's not so fair.

TONY

Sometimes I wish you would get to the
fuckin' point. What'd he do?

HESH

He's taxing me, Tony.

Tony stops. His face reads "Aw, no."

TONY

When did this happen?

HESH

Today.

TONY

(getting pissed)

Did you tell him that you've operated
for years without any tax? That my
father respected you? That ten cents
out of every fuckin' dollar that goes
into his fuckin' kick in some way or
another is thanks to your shylock
business?

*
*

(CONTINUED)

Hesh shrugs.

TONY

He's the new boss of the family ten fuckin' minutes and already I got agita. So what did you tell him?

HESH

The truth. It's a reasonable request. But an unreasonable figure.

TONY

Whoa, whoa, back up. You told him it was a reasonable request?

HESH

(simply)

He's the boss now. He calls the tune and we all dance. It's always been done that way, Tony. He can either respect what's been done in the past or change the rules.

(beat)

Look Tony, I came here to tell you that with this bullshit, I don't know if I'm gonna stay in this area.

TONY

What? Where you goin'?

HESH

Come on, tatellah. I'm still makin' a fortune from the music business. I can sit back and sit on my royalty checks. You forget I wrote six gold records.

TONY

Black kids wrote six gold records. You owned the label and put yourself down for co-writing credit.

(Hesh smiles)

You love this fuckin' action. I know you Hesh, you'd kill yourself if you got out of this game.

Hesh smiles.

(CONTINUED)

7

7

TONY

How much does Uncle Jun' want?

HESH

Five hundred large. Plus two points
monthly on my shy.

TONY

(almost to himself)

Aw Jeez.

(beat)

This ain't right. You're with me.

HESH

Anthony, look at me.

(he does)

That's exactly what I don't want to
hear. Besides being the New Man, he's
your uncle. A drop of blood spills
between you two on my account and my
life has been for naught.

TONY

Do me a favor, don't do anything yet.
Let me think on this for a while.

Hesh nods, smiles softly, then walks away. Off Tony...

8 INT. PALLADINE CLOTHIER - DAY

8

*

Junior is wearing a dark blue SUIT JACKET. PULL BACK TO
REVEAL that Junior is in his BOXER SHORTS on a pedestal.
Mr. Capri is measuring his inseam. The place is closed.

MR. CAPRI

You're lucky. You stayed slim. You
could buy right off the rack.

JUNIOR

I wanted something special. The boys
are having a little time for me.

MIKEY

You're wearing a suit to the dinner?

JUNIOR

(nodding)

These guys today want to be buried in
a jogging outfit.

Every once in a while Mikey can't help but to check
himself out in a THREE-SIDED MIRROR.

(CONTINUED)

JUNIOR

So, how's...what's your oldest boy's name?

MR. CAPRI

Rafaella. Ralphie.

JUNIOR

Yeh. Good kid.

Mr. Capri looks a bit saddened.

MR. CAPRI

He lost his son, you know.

JUNIOR

Whatiya mean, lost?

MR. CAPRI

Dead. Morte. I...I... Just a fuckin' kid. A baby.

JUNIOR

(stepping down)

Whoa, whoa. What are we talkin' about here? You lost your grandson?

Again Mr. Capri nods, welling up but holding back his tears.

MR. CAPRI

What are you gonna do? These...

(Mr. Capri doesn't usually swear)

...these fucking animals. These drug dealers that prey on young kids.

JUNIOR

Jesus Christ. I'm sorry.

(beat)

That little kid that used to run around here breakin' balls.

Mikey listens intently. Mr. Capri brushes back a tear.

MR. CAPRI

Domenic. My namesake. They say it's a crime against nature to bury your own child, but whoever said that had no idea how criminal it is to bury a grandchild.

(CONTINUED)

JUNIOR

I'm sorry, I had no idea. This is the first I'm hearin' of it.

(to Mikey)

Did you know about this?

Mikey just shakes his head "no".

MR. CAPRI

I figured I'd be retired by now but...that's why my payments have been a little late.

JUNIOR

Forget that. Where's your son now?

MR. CAPRI

Who knows? He's been all gira di ment' ever since it happened.

JUNIOR

(to Mikey)

See? What I say about this fuckin' poison? Kids shouldn't touch it. I read the paper every day about some poor prick overdosing.

MR. CAPRI

He didn't overdose. He killed himself. Fourteen years old.

JUNIOR

Jesus.

MIKEY

Was this off Patterson Falls?

(off Mr. Capri's nod)

Holy shit. That was your grandson?

JUNIOR

What?

MIKEY

The kid took one of those designer drugs, goes to the Falls, and does a header off the fence. They said the current whirls around so strong underneath that his head bashed off the rocks for days before he even came up.

Junior shoots him a look. Mikey shuts up.

(CONTINUED)

8

8

MR. CAPRI

It killed a whole family. Meanwhile this piece of shit gets to walk the streets selling more of this stuff to kids.

JUNIOR

Oh really? What's this motherless fuck's name?

9 INT. IRINA'S APARTMENT (BEDROOM) - NIGHT

9

WE PAN THE ROOM, glowing from the light of many CANDLES. Under the BLACK SATIN SHEETS resting comfortably is Tony. From out of the BATHROOM appears Irina, wearing nothing but a smile. She playfully jumps onto the bed. *

TONY

Oh, oh, watch the balls.

She snuggles up next to him. They kiss, then she slowly kisses her way under the covers. Tony reacts accordingly as she works him. At first he seems to savor it but then his whole countenance changes. From under the sheets WE HEAR...

IRINA

What's the matter? Tony's canoli doesn't want to stand up?

TONY

Tony's canoli is tired.
(pulls her up)
C'mere.

IRINA

I can make it happen, baby.

TONY

I know. I just think maybe... hey, how's it goin' at work?

IRINA

What? Since when do you care about my job?

TONY

What? Can't I care about your job? I wanna know how it's goin'.

(off her look)

What? Can't I be nice? All right, forget it.

(CONTINUED)

Silence for a BEAT, then Irina starts to fondle his "canoli". At first he doesn't react, then suddenly he jumps up.

TONY
(pissed)
You don't want to tell me about your job? Fine. Here.

He pulls a few HUNDRED DOLLAR BILLS off a nearby DRESSER and lobs it on the bed.

TONY
Call someone who gives a fuck.

Irina takes the cash and throws it in his face.

IRINA
I'm no fucking whore. Stick your money up your ass. I don't know what's wrong with you but don't take it out on me.

TONY
There's nothing wrong with me. I just wanted to talk. Sometimes I feel like a dildo for all the conversation I get.

IRINA
If you were a dildo we wouldn't be fighting.

TONY
What's that mean? Huh? You fuckin' refugee, huh? What's that mean?

Irina grabs a CANDLE and whips at his head.

TONY
Ah! You burned me, you fuckin' communist cunt!

Now she grabs a LAMP. Tony struggles to get it away from her.

TONY
Hey! Don't make me knock you out.

She knees him in the balls. He picks her up, throws her on the bed. Irina gathers her clothes; exits to the bathroom. Tony plops down on the bed, picking wax off his arm.

(CONTINUED)

9

9

TONY
Ya burned me. Ya sick fuck.

IRINA (O.S.)
(Russian)
Xuj morzovyj!

TONY
(under his breath)
Same to you.

10 INT. MELFI'S HOUSE - NIGHT - SAME

10

Melfi, in a bathrobe, sits alone reading a book. She hears something and goes to the window.

HER POV

Nothing. She goes back to reading. Again something takes out of the book. She listens. Nothing. She gets up and crosses to her window.

HER POV

A CAR pulls away from near her house. We SEE the HEADLIGHTS go on just as it enters a main thoroughfare. Off Melfi...

11 INT. SOPRANO HOUSE - BEDROOM - LATER THAT NIGHT

11

Tony and Carmela are fast asleep. ON TONY...

DISSOLVE TO:

12 INT. SOPRANO HOUSE - BEDROOM - NIGHT - SAME

12

A sexy DOO-WOP OLDIE, "What Time Is It," by the Jive Five, plays. We are still in Tony and Carmela's bedroom, only now it is filled with lit CANDLES the same as Irina's was earlier. And, also as earlier, Tony lays under BLACK SATIN SHEETS.

*
*

IRINA (UNDER SHEETS)
Tony's canoli wants to play.

The same as earlier - someone is under the sheets working Tony's "manhood" only this time he is SO into it. (When Tony's speaks, it is with the Jive Five's voice).

*

TONY
What time is it?/It's time for
Love!...

*
*

(CONTINUED)

Tony (the Jive Five) sings while Irina is blowing him under the black satin sheets. The song ends on a climax. Tony is wet with sweat. *

IRINA (UNDER SHEETS)
How was that, baby?

TONY
(breathless; own voice)
The best, the best. Come here.

Tony reaches down under the sheets and pulls Irina up. When her face is exposed, it is MELFI.

MELFI (WITH IRINA'S VOICE)
Oh, Tony I love your canoli.

Tony's eyes widen. He shuts them tight and slowly opens them. This time it is Carmela on the bed. The candles are gone... end of dream.

RESUME NON-DREAM BEDROOM (See Scene 11) *

CARMELA
You alright?

TONY
Yeah, yeah. Go back to sleep.

Tony gets out of bed and heads for their BATHROOM.

CARMELA
You sure you're ok?

TONY
Chrissakes, Carmela. I'm ok. I just got to take a leak.

BATHROOM - SAME

Tony closes the door behind him. He lifts the toilet seat and starts to piss. The piss hitting the water drowns out the sound of THE SHOWER. He stops his pissing and slowly turns his head to the shower. SOMEONE IS IN THERE.

The CURTAIN is pulled back slowly to REVEAL a very wet and naked MELFI. She looks at Tony and her eyes slowly go down to his PRICK that still in his hand.

MELFI
Mr. Soprano.

SUDDENLY, TONY JUMPS UP IN HIS BED. END OF DREAM.

(CONTINUED)

He glances over to Carmela who is sleeping soundly. He leans in to check that it's really her. His face is right on top of hers. Her eyes pop open.

CARMELA
You want sex?

TONY
No... no. Go back to sleep.

Tony just lays back with his eyes open.

13 EXT. PATERSON FALLS - DAY

13 *

A BOOM BOX blasts a driving R&B number as THREE YOUNG BLACK MEN shoot the shit. Suddenly, Mikey and another wiseguy, BERTO, enter the scene dragging "RUSTY IRISH", the drug dealer that sold the drugs to Mr. Capri's grandson.

RUSTY IRISH
Please! What the fuck! I didn't do anything!

The Young Black Guys just watch and don't say a word.

MIKEY
Okay, big boy, I'm gonna give you a break. When I toss you over...

RUSTY IRISH
No...

MIKEY
Wait, wait. Lemme finish. When I toss you over, if you can fly I won't shoot you down. Deal?

RUSTY IRISH
Please dear God, no.

Mikey and Berto lift him up near the rail.

RUSTY IRISH
What the fuck! I'm with people!

MIKEY
Good. Maybe they'll catch you.

They throw Irish over the side, matter-of-factly watching as he hits a protruding ROCK and disappears into the water.

(CONTINUED)

YOUNG BLACK MAN

Oh shit.

Mikey and Berto walk away nonchalantly. As they pass the Young Black Men, Mikey stops. He PULLS OUT A FIFTY DOLLAR BILL and hands it to the Young Black Man. Mikey then looks over the side one more time and turns to The Young Black Man.

MIKEY

Oh my goodness. What happened here?

YOUNG BLACK MAN

Some sad shit. Motherfucker said he didn't want to live no more and jumped.

Mikey smiles at Berto.

14 INT. IL GRANAIO RESTAURANT - NIGHT - SAME

14

Tony stands at the BAR with JOHNNY "SACK" SACRAMONI.

JOHNNY SACK

You had our support, T. You should be boss in Jersey today. *

TONY

Would you have taken the job? It's like taping a bull's-eye on your fuckin' forehead for the fuckin' government. Who needs it? My uncle is in his glory. He loves the job. Maybe too much.

JOHNNY SACK

So what do you want New York to do? *

TONY

First off, my uncle shouldn't know we talked. It's got to look like Hesh came to you himself, on his own.

JOHNNY SACK

So you are still running things.

TONY

Another thing, the settlement can't be insulting to my uncle. Hesh will pay something. How much, I haven't decided.

(CONTINUED)

Tony looks across the room. Carmela sits alone at a table.

TONY
I better get back.

Tony approaches and sits with Carmela.

TONY
How's the veal?

CARMELA
(pissy)
Like rubber.

Tony reaches over and forks a piece.

TONY
Tastes okay to me. You want something else?

Just then WE HEAR "Happy anniversary to you" being sung as THREE WAITERS approach. One holds TWO PLATES WITH TIRAMISU. Each has a CANDLE. One has a "1" the other a "8". They finish singing. Light applause. Carmela remains stonefaced. *

TONY
Don't look at me.

WAITER
Compliments of Johnny Sack.

Johnny Sack lifts a WINE GLASS in gesture. Tony just nods politely.

CARMELA
Why don't you spend the rest of our anniversary with him.

TONY
I was gone ten friggin' minutes.
(off her silence)
Carmela, don't do this, huh?

CARMELA
All right, Tony. At least I know where I stand.

TONY
Oh, please, don't be so dramatic.

Carmela starts to cry, but keeps reserved.

(CONTINUED)

TONY
Here it comes.
(beat)
I'm sorry. Okay? I'm sorry.

CARMELA
You don't even know what you're
apologizing for.

Tony throws his hands up as if to say "I give up".

CARMELA
It's our anniversary. Our
anniversary. Not yours, mine and
Johnny fucking Sack's. Ours. Here I
was thinking that maybe we could get a
room at the Plaza like last year
and... I don't know what I...

A beat of silence, then...

TONY
I'm sorry Carmela. I'm just not
thinkin' right lately. There's just
too much going on in my head. I'm
sorry.

He leans in and kisses her.

TONY
Should I call the Plaza? *

CARMELA
Nah. Let's go home. *

Carmela just shakes her head with disappointment.

15 EXT. SOPRANO HOUSE - LATER - NIGHT 15

Tony's car pulls in the driveway.

16 INT. CAR - NIGHT 16

Tony turns the ignition off. Carmela just stares
straight ahead. Whatever conversation they had on the way
home has not changed anything. Tony leans in to kiss her.

TONY
C'mere.

She pulls away.

(CONTINUED)

CONTINUED:

TONY

What do you want me to say? Tell me.
I'm lost at sea with you.

CARMELA

You've changed Tony. And I resent it.
I resent it because it's destroying
what little self esteem I have left.
I swear sometimes I think you skeeve
me.

TONY

What? Are you kidding me? Skeeve
you? Carmela, you have my children.
How the fuck could I skeeve you?

CARMELA

You see? See what I'm talkin' about?
Right there. 'You have my children'.
I feel like I'm just someone that
you've chosen to procreate with.

TONY

(realizing)
Is that what this is about? Sex?
(he leans in)
You knew this might happen with the
Prozac.

CARMELA

Ginny Torrelli's been on it for years
and she'd hump a fire hydrant if it
could make a pass at her.

TONY

Doctor Melfi told me it affects
different people different ways.

CARMELA

Oh, she told you that?

Carmela gets out leaving Tony alone in the car. Off
Tony...

17 INT. MELFI'S OFFICE - WAITING AREA - DAY 17

Tony sits alone. He once again holds a bag with TWO
CONTAINERS of COFFEE. Melfi pops her head out. Tony
gets up.

18 INT. MELFI'S OFFICE - DAY - SAME 18

They take their seats.

(CONTINUED)

TONY

Hi.

MELFI

Before we go into today's session, I think we should address the coffee situation.

TONY

Oh, jeece, I almost forgot.

Tony pulls them out and attempts to hand her one. She doesn't take it.

MELFI

I can't accept that. It's really not appropriate of me to take gifts.

TONY

It's a cup of coffee.

Tony hides hurt.

MELFI

Let's just have a rule of "no gifts". Okay?

TONY

Does this mean I can't drink mine?

A PHONE RINGS. Melfi crosses to answer it.

MELFI

I'm sorry. I usually have the answering service on when I have a patient, but I have a car emergency.

(into phone)

Yes?

(to Tony)

I'm sorry.

Tony waves her off - "no problem".

MELFI

(into phone)

What does that mean, diagnostic?...

No, I know what the word means more than you can imagine. What I want to know is what is wrong with my car?...

(sighs)

No. Don't do anything. I want to get a second opinion.

(MORE)

(CONTINUED)

MELFI (cont'd)
(looks to Tony and rolls her
eyes)
I'll take my chances.

She hangs up.

MELFI
(to Tony)
I'm very sorry.

TONY
Don't sweat it. What's wrong with
your car?

MELFI
According to this guy, I need a new
starter.

TONY
Ooh. That hurts.

MELFI
My father always told me that if it
costs more than a hundred dollars,
take it to the dealer.
(changing subject)
How's it been going?

TONY
Good. Very good. As a matter of fact
I think I may flush the medication.
Y'know, see if the change is for real.

MELFI
Why would you want to do that? The
Prozac seems to be working. Enough
time has passed to indicate that.

TONY
That's the problem. I think the
medicine is working a little overtime.

MELFI
What do you mean?

TONY
(looking around room)
I, ah... I think I'm having a...

MELFI
A reaction?

(CONTINUED)

TONY

You know, a side effect. From the stuff.

MELFI

That's common. We talked about that when you started. Some people get insomnia, others upset stomachs, headaches. But it usually passes.

TONY

Are there any other side effects that you know of?

MELFI

Yes. People sometimes experience a diminished libido. Some have trouble getting or maintaining...

TONY

Bingo.

MELFI

I see.

(beat)

You know, not all impotence is a result of medication.

TONY

Are you sayin' there might be something wrong with me?

MELFI

Maybe. When was the last time you had a prostate exam?

TONY

Hey, I don't even let anyone point their finger in my face.

Melfi laughs.

MELFI

I'm sorry. I shouldn't have...

TONY

Hey, don't apologize. You have a nice laugh.

MELFI

Okay. Let's be serious.

(CONTINUED)

TONY

Trust me. I'm serious.

MELFI

You know depression is also a leading factor in impotence.

(beat)

When you awaken in the morning or in the middle of the night, do you ever have an erection?

Tony is embarrassed. Melfi just stares. Finally...

TONY

You could set your clock to it.

MELFI

So, we know it's not a physical problem.

19 EXT. CHURCH - ESTABLISHING - DAY 19 *

20 INT. SAINT MARY'S CHURCH - DAY 20 *

The church is dotted with off-hour WORSHIPPERS. Seated in the front pew is Carmela and Father Phil. He holds her hand.

FATHER PHIL

I don't want to sound like religion is a cure all, but I think if Tony would get more involved with the Church it may help to expedite things in his therapy.

CARMELA

What's killing me is that this is a self-inflicted wound. I pushed for it and God forgive me, but I liked my life better when he was having attacks. I could live with the "goomahs". I knew I was better than them. As stupid as it sounds I always viewed them as a form of masturbation for him. I couldn't give him what he needed all the time. You're a man, Father. You know that thirst. I spent too much time with the kids and the house to quench it. This psychiatrist. She's not just a "goomah".

(MORE)

(CONTINUED)

CARMELA (cont'd)

For the first time I feel like he's really cheating and I'm the one who's thirsty. I won't stay in a marriage that's...

Carmela's eyes start to tear...

FATHER PHIL

Shh, shh. Let's not think about that. You have to be strong. You are a good Catholic, Carmela. A strong woman. Divorce is for the weak. For people who never intended to die married in the first place.

(beat)

You know Carmela, we reap what we sow.

CARMELA

What do you mean?

FATHER PHIL

You admit to accepting his dalliances in the past.

CARMELA

Skee-foozas. They meant nothing to Tony.

FATHER PHIL

But you said it was like they were lightening the "workload". Providing a wife's duty when you were too busy with the kids and the house. You practically welcomed it.

Carmela looks a bit confused.

FATHER PHIL

I want you to pray to our Holy Mother. Ask her for forgiveness and guidance so that you will get through this as a couple. You are not without sin in this, Carmela.

21 EXT. PORK STORE - DAY

21

There are four EXPENSIVE CARS parked in front. Mikey sits just out of earshot reading a newspaper. As does Pussy, with a racing form. Junior, Tony, Hesh and Johnny Sack sit at a table. Junior sits quietly.

*
*
*

(CONTINUED)

TONY

With all due respect to New York, I don't think you guys should be telling my uncle how he should run things.

JOHNNY SACK

You think I have the balls to drive in from New York and tell your uncle how he should run his family?

(to Junior)

If I did that, I shouldn't expect to see the Statue Of Liberty again.

Polite chuckles.

JOHNNY SACK

Look, Tony -- Hesh isn't only a friend of you guys, he's a friend of ours. Someone has to step in so he doesn't get fucked.

HESH

I never said fucked.

TONY

(to Hesh)

Frankly, I'm a little hurt that you didn't come to me first. You should know better to wash your dirty laundry in public.

HESH

Junior knew how I felt. How would it look if I went to you after I already spoke to him?

JOHNNY SACK

He's got a point. Look, bottom line is, what are we gonna do about this?

They all turn their attention to Junior.

JUNIOR

(to Johnny)

Something tells me you have a suggestion.

Johnny smiles.

JOHNNY SACK

If there's any flies on you Junior, they're payin' fuckin' rent.

(CONTINUED)

All laugh. Junior can't help but smile. *

JOHNNY SACK

No one is sayin' what you're doin' is
wrong. But speakin' for Hesh, five
hundred is a little steep for back
taxes, no?

Junior doesn't respond.

(CONTINUED)

JOHNNY SACK

As far as two percent of his action that's up to you to settle. After all that affects Tony as much as Hesh.

JUNIOR

(a beat; then)

I'm not out to hurt anyone. God forbid I get in the way of someone earnin'. Let's say one and a half on his shy business and three hundred on the back tax.

HESH

Two fifty.

There's silence, then...

JUNIOR

What I tell ya? Hold onto your cock when you negotiate with these desert people.

They all laugh. Junior extends his hand.

JUNIOR

Two fifty.

Off Tony's smile...

22 INT. IRINA'S APARTMENT - BEDROOM - DAY 22

Tony undresses, watching Irina as she does the same.

TONY

Y'know you have a nice body. You should make it work for you more.

IRINA

Oh, really?

TONY

You reveal too much.

Irina gets in close. She likes that he may be jealous.

IRINA

You don't want other men looking at me?

TONY

Nah. When you're not with me, you do what you want.

(MORE)

(CONTINUED)

TONY (cont'd)
(off her confusion)
I'm sayin'... like if you would wear a smart business-like outfit. I think I could get into that.

IRINA
You want me to dress like a man?

TONY
No, ya fuckin' whackadoo, I'm just sayin' that if when we get started you look more like a professional... I mean you know, like you're in business.

IRINA
Fuck you. I'm no whore.

TONY
That's not what I mean. I don't mean like you're in the whore business... forget it. C'mere.

She pulls away.

TONY
Is everybody in my life bananas or what?
(more demanding)
Get over here.

IRINA
Go jerk off.

She rolls over on her side.

23 INT. MELFI'S OFFICE - DAY

23

Tony pulls up his sleeve.

TONY
... And look at this. She burned me.
Melfi's reaction is clinical.

MELFI
That's not good. What lead up to it?

TONY
I don't remember. She threw a lit candle at me. Carmela can be pretty violent at times.

(CONTINUED)

CONTINUED:

MELFI

And you mentioned a recent argument.
What was that about?

TONY

Well, with this recent problem I been having -- that we talked about -- I figured maybe, y'know, maybe we need to spice things up a little. Help me get into it. I mean, if it ain't the Prozac then maybe all I need is a little jump start. So I suggest maybe she ought to dress a little different.

MELFI

(trying to understand)
Something titillating.

TONY

Exactly. You know, I don't know, maybe it might help. So I suggest, suggest mind you, not demand, that she dresses up a little sexier. But Carmela can be sensitive.

MELFI

Maybe she felt it degraded her. Some women aren't into sexy lingerie.

TONY

I'm not talkin' about dressing like that.

MELFI

Then what are we talking about? *

TONY

Y'know, some women are sexier simply dressed. Understated. I don't mean... fuck it, I don't know what I mean.

After a beat...

TONY

Like you.

MELFI

How 'like me?' *

(CONTINUED)

TONY

Like you. You dress down. I mean, it's pretty obvious you have a killer body but... Don't get me wrong.

MELFI

All right...

TONY

I mean, you not only play it down, you are gentle.

(beat)

Not loud. Sweet sounding. Like a mandolin.

Beat. He gets up and comes towards her.

MELFI

(admonishingly)

Anthony --

Too late. Tony plants one right on her lips. She doesn't respond. He stands and looks at her. She gets up, professional, composed. She looks at the clock.

MELFI

It's really unfortunate we have to stop because it's important that we talk about this. Can you come back later today?

TONY

No.

MELFI

'Til Tuesday then.

(concerned)

Okay?

TONY

Sure, sure. I'll be here.

And she sees him out the door.

24 EXT. MELFI'S HOUSE - MORNING

24

Melfi exits the house, getting in her CAR. She starts it, about to put it in drive, when a thought stops her. She curiously shuts the ignition, and restarts the car. Again she shuts and re-starts. She shuts again and just sits there.

25 EXT. SERVICE STATION - LATER - DAY 25

CLOSE ON Melfi's car with the front end jacked up. PULL BACK to reveal a MECHANIC'S legs sticking out from under the car.

MECHANIC (FROM UNDER CAR)
Looks fine.

MELFI
Are you sure? I mean I was told that I needed a new starter.

The Mechanic slides out. He's a Sikh with a turban.

MECHANIC
Lady, as much as I might wish to rob you, even I wouldn't try to replace a new starter with another.

MELFI
What do you mean 'new'?

MECHANIC
New. It has everything but a price tag hanging from it.

26 INT. PORK STORE - DAY 26

Three men, not customers, enter. They go right into the back. Through the butcher area to --

27 INT. PORK STORE - BACK ROOM - DAY 27

The "bosses", RAYMOND CURTO, "LARRY BOY" BARESE and JAMES "JIMMY" ALTIERI knock at the door. Pussy allows them entrance. Grim greetings are exchanged. They take seats. Tony comes out of the bathroom.

TONY
Madonn'. I thought I was the only one Junior could make look like that.
(taking a seat)
Okay, let me hear it.

JIMMY
Rusty Irish.

TONY
What about him?

LARRY BOY
He took a header off the Falls.

(CONTINUED)

RAYMOND

That's the closest that junkie fuck
ever got to a bath.

They all laugh except Larry Boy.

LARRY BOY

I got a news flash. That 'junkie
fuck' was my best earner. Football
season, that kid moved more cards than
any ten guys. And a certain friend of
ours should have talked to me before
he did a favor for Ol' man Capri.

TONY

You're losin' me.

LARRY BOY

Irish was the one who sold Capri's
grandson that shit.

Before Larry Boy can answer --

RAYMOND

I think you created a fuckin'
Frankenstein in Junior.

TONY

I created? We all agreed to let Junior
have his day. Let him be the lightning
rod and God forbid lightning strikes
and someone went down it wouldn't be a
young guy with a family. We agreed.

LARRY BOY

Yeah, we all agreed, but who the fuck
expected to get raped?

RAYMOND

When Jackie was acting boss no one
minded 'cause it all evened out at the
end of the day. But your uncle,
Madonn' does he eat alone. He doesn't
even pass the salt.

JIMMY

What about Sammy Grigio's card game.
That fuckin' Mikey slapped him around.
That ain't right.

(CONTINUED)

TONY

C'mon, Jimmy. Even a broken clock is right twice a day. Junior had a position. He was right. That game wasn't paying anyone. Unless you're telling me that you were getting something out of that game and none of it was going upstairs?

JIMMY

I'm lucky if I pull thirty cents out of that game.

RAYMOND

The minute Sammy Grigio mentioned Jimmy's name it should have been end of story.

TONY

What do you want me to do?

LARRY BOY

Look, we made the bed, we'll sleep in it. But I don't know how long we can continue to kick upstairs without it hurtin'. Something, anything, should trickle down.

JIMMY

All we want is for you to, y'know, talk to him. After all he's your uncle.

Off Tony...

28 EXT. INDUSTRIAL YARD - DAY 28 *

VIN MAKAZIAN, handsome, self-destructive, degenerate gambler, off duty cop, sits in his car listening to the radio. Suddenly, another car pulls up next to him. It's Tony.

29 EXT. RIVERFRONT - DAY 29 *

Tony and Makazian stroll, Makazian reading from a YELLOW PAD. *

MAKAZIAN

...then the usual girl stuff. Pick up dry cleaning, food shopping...

(aside)

(MORE)

(CONTINUED)

MAKAZIAN (cont'd)

Oh, by the way, this Dr. Melfi has good taste. She only buys from one of those fancy shmancy deli's. You know the one's with the Italian name but you can't find a fuckin' meatball in the whole joint?

TONY

What else?

He flips the page.

MAKAZIAN

What's up with this cooze? I mean, I'm not even sure what I'm supposed to be lookin' for.

TONY

None of your fuckin' business. You're on a strict need to know basis. I should knock you the fuck out for what you did to her date last month.

MAKAZIAN

I figured this was a goomar of yours. So I scared him a little. What's the big deal?

TONY

I can't believe you're a cop. The big deal is that the guy didn't do anything and on top of it you scared the shit out of her. Did I ask you to do any of that?

(beat)

Did he come around anymore?

MAKAZIAN

Nah. Wasn't her type. Guy was a coward. Nearly pissed himself.

Tony feels bad about that.

TONY

What else? I haven't got all day.

MAKAZIAN

Okay, yesterday... well yesterday I could only put in a couple of hours. My partner called in sick so I had to ride with a friggin' rookie.

(searches notes)

She knocked off around nine. She goes to bed early.

(CONTINUED)

Tony peels off a few BILLS; shoves them in Makazian's pocket.

TONY
Find yourself a new dry cleaners. *

Tony walks away. Off Makazian...

30 INT. GREEN GROVE - LIVIA'S ROOM - DAY 30

Livia sits in front of her TELEVISION and appears to be near nodding off when a KNOCK comes to the door.

LIVIA
(almost nasty)
Who is it?

TONY (O.S.)
Me, ma.

LIVIA
Who?

TONY (O.S.)
Anthony, Anthony. Open the door.

LIVIA
Gimme a second.

31 INT. GREEN GROVE - HALLWAY - SAME - DAY 31

Tony stands waiting for Livia to open the door. He holds a BAKERY BOX. An OLD WOMAN shuffles by as the door opens.

LIVIA
I thought you were the activities lady. She's a pain in the ass.

OLD WOMAN
Playing Bingo, Livia?

LIVIA
Not tonight, honey.
(to Tony)
Degenerate gambler.
(calls to Old Woman)
Millie. Millie.

The Old Woman (MILLIE) turns.

LIVIA
My son.

(CONTINUED)

Tony nods politely.

OLD WOMAN

Handsome.

The Old Woman continues her shuffle. Livia leads Tony into the room.

32 INT. LIVIA'S ROOM - SAME - DAY 32

TONY

How you doin'?

LIVIA

What can I say?

TONY

(scanning the room)

Hey, this is great. The only thing that's missing is that broken reading lamp you had near the phone. I got it in my cellar if you want me to take next time.

LIVIA

Sh, sh. Listen.

Tony listens. Nothing, except the FAINT SOUND of WATER RUNNING through pipes.

LIVIA

She's driving me crazy.

TONY

Who?

LIVIA

Next door. There it is again.

(shouts to the wall)

Enough! How much water do you need!

(to Tony)

All day she runs the water. Water, water, water. I'm living next door to Gunga Din.

TONY

Here. I stopped by Ferrara's and picked you up some biscotts.

LIVIA

Sesame seeds.

(CONTINUED)

TONY

Ya.

LIVIA

Alright, leave them there. I'll bring 'em downstairs later for my coffee.

After a beat...

TONY

So, Uncle Jun' been by?

LIVIA

Once in a while. It makes him uncomfortable here. He keeps running into people he went to school with.

TONY

He's got a lot on his mind. More responsibility means more headaches.

LIVIA

Better men than him had to work hard.

TONY

Yeah. He'll be alright as long as he remembers who his friends are. I'd hate to see him mess this up. Y'know, after waiting so long for the "big chair".

LIVIA

What do you mean?

TONY

Pop could handle anything or anyone that came his way. You know that. Uncle Jun' on the other hand... This isn't a business that forgives a bad decision. I'd hate to see Uncle Jun' make too many wrong moves. Especially so early in the game.

LIVIA

Why are you telling me? Tell him.

TONY

Ma, I know you have his ear. He listens to you.

LIVIA

I don't know that world.

(CONTINUED)

TONY

Yeh, right. But, if anything should happen to come up. 'At's all.

LIVIA

I don't want to get involved. If you have something to say to your uncle, you tell him. -- What time is it?

TONY

Why? You got a date?

LIVIA

I wish the Lord would take me.

Tony puts his arms around her. Dances.

TONY

I'm sure all the gray haired gents in here are fallin' over themselves to get a date.

LIVIA

(pulling away)

I'm goin' downstairs, have my coffee before that che bruta 'Activities Lady' finds me. You want coffee?

TONY

(a beat; then)

Why not.

Livia starts out. Without looking back...

LIVIA

Bring the cookies.

33 EXT. SOPRANO HOUSE - DAY

33

Carmela watches as TWO MEN unload a new LIVING ROOM SET from a FURNITURE DELIVERY TRUCK. Sitting nearby is a shit load of other new FURNITURE. Tony pulls up, parks and gets out. Carmela speaks to the delivery men.

CARMELA

Let's put that in after the credenza.

The Men put it down on the front lawn as Tony watches.

TONY

You want to tell me what's goin' on?

CARMELA

I bought some furniture.

(CONTINUED)

TONY

Why don't we just move into Roche
Bobois and save the delivery charge?

CARMELA

Fine, I'll send it back.

TONY

No. But you've been spendin' like a
drunken sailor this last week.

CARMELA

I said I'll send it back.

TONY

Mother of Christ, Carmela. I didn't
say that. . Jesus.

Tony walks away and into the house.

34 INT. MELFI'S OFFICE - DAY 34

TONY

She's out of control. All of a sudden
she spendin' money like we're the
Sopranos of Park Ave.

MELFI

But you've noticed her. Which may
have been the point. I think she's
feeling a alone right now because of
your withdrawal. Emotionally, I mean.

TONY

I don't know.
(after a moment)
So, how's the car?

Melfi's countenance changes.

MELFI

Did you steal my car and have it
fixed?

TONY

What are you bananas?

MELFI

We had an agreement. No gifts.

TONY

What? I didn't want to see you get
robbed.

(CONTINUED)

MELFI

It was you. You had no right to take my car. I have been scared to death.

TONY

Why?

MELFI

Why? It's a violation of my privacy. What else have you done?

(off his silence)

Answer me.

TONY

I love you.

MELFI

Anthony --

TONY

I'm in love with you. I'm sorry, I can't help it. That's just the way it is.

MELFI

Let me talk --

TONY

Look, I've gone over it and over it and it always comes out the same. It's not the Prozac. I dream about you, I think about you all the time. I can't get excited about other women... I... I don't know what else to say.

(simply)

I love you.

MELFI

Let's start from here. I don't love you. And I know that this may be hard for you to swallow but, you are only feeling this way because we are making so much progress.

TONY

Huh?

MELFI

I've been gentle, that's my job. I've listened, that's what I do best. I've been a broad, generic, sympathetic woman to you because that's what this job calls for.

(MORE)

(CONTINUED)

MELFI (cont'd)

Nondescript, generic, sympathetic and guiding concern. You've made me all the things that you feel are missing in your wife... and your mother.

TONY

You make me sound like a fuckin' mamma's boy. I'm a man, you're a woman. End of story. This Freudian shit that every guy secretly wants to sleep with his mother ain't gonna fly here.

MELFI

I didn't say that.

Tony is quiet for a moment then shakes his head.

MELFI

I want to be sure that we understand each other...

TONY

Yeah, I get it. You don't love me, I don't love you.

(looking at watch)

Time's up.

MELFI

I'm supposed to say that.

TONY

(hurting)

Look, if you want me to stop coming...

MELFI

Quite the opposite. This is all a by-product of progress.

Rejected, Tony starts to leave quickly when...

MELFI

(blurts)

Has someone been following me?

Tony stops gives her a curious look.

MELFI

Forget it. I'll... I'll see you next week.

35 EXT. BASEBALL FIELD - BLUE COLLAR NEIGHBORHOOD - DAY 35

TWO LITTLE LEAGUE TEAMS are in mid-game. THE BATTER hits a long fly ball and there is much excitement in the stands.

ANGLE ON STANDS - most everyone is on their feet rooting the Batter. Two men remain seated - Tony and Junior.

JUNIOR

This kid could go places. Too bad his old man is an Irish drunk.

TONY

Too bad. Listen, Uncle Jun'--

JUNIOR

I always thought you'd make the pros. You coulda done it. You had a swing like Joe D.

TONY

You're crazy.

JUNIOR

What, you think I'm shittin' you?

TONY

C'mon, I was lucky if I hit two fifty.

JUNIOR

That's 'cause you didn't want it. You were too busy chasing skirt.

Tony chuckles.

JUNIOR

Chasing skirt, your average was five hundred.

TONY

(almost to himself)
Yeah, what happened?

JUNIOR

So, what is it you wanted to talk about?

Tony reflects a moment, then...

(CONTINUED)

TONY

Octavian.
(off Junior's confusion)
You know... Augustus.

JUNIOR

You fuckin' with me?

TONY

No. Octavian became Augustus...
forget that. The bottom line is that
he was a Caesar. And everyone loved
him. You know why?

JUNIOR

(still confused)
I don't know that I give a fuck.

TONY

His people loved him 'cause he didn't
eat alone. Capiisce? It was the
longest time of peace that Rome ever
saw. He was a fair leader and people
loved him for that.

JUNIOR

This the guy that everyone stabbed in
the back?

TONY

No, that was Julius. I'm talkin'
about Augustus. He's the one that
shared his wealth and his people loved
him.

JUNIOR

You said that three fuckin' times. I
get it. His people loved him. What's
your fuckin' point?

TONY

Remember what you told me about the
father bull talkin' to his son?

JUNIOR

Remind me.

TONY

How they were standing on a hill
lookin' down on the cows below, the
son said "Hey, dad, whatiya say we run
down the hill and fuck one of those
cows?"

(MORE)

(CONTINUED)

TONY (cont'd)
(a beat; then)
You remember what the father said?

Junior shakes his head.

TONY
He said "No, son." "Whatiya say we
walk down and fuck'em all."

JUNIOR
(laughing)
I told you that?
(still laughing)
'Whatiya say we fuck'em all', 'ats
funny.
(beat)
Okay, I get your point kid. I don't
know why you just didn't come out and
say it instead of all that fuckin'
Augustus Octavius shit.

Tony smiles and nods.

JUNIOR
You're right. The boys deserve a
taste. I'll throw them a cut.
(beat)
You okay? You been actin' mezzo morte
lately. I haven't seen a long face
like that since you were a kid.

TONY
Just bullshit stuff. I'm ok.

JUNIOR
You sure?

TONY
I'm sure.

JUNIOR
Good.
(beat)
We're missin' the game.

36 EXT. HESH'S HORSE FARM - DAY

36

Hesh leans on a FENCE, gazing out at the HORSES running
free.

TONY
The two fifty you kicked in he divvied
up amongst the top guys. Y'know so he
doesn't come off greedy.

(CONTINUED)

HESH

Smart move. Your uncle may turn out to be another Harry Truman.

TONY

How do you mean?

HESH

Truman had a big job thrust upon him. He didn't ask for it but in the end he made some wise decisions. Who knows? Maybe Junior is the right man for the job.

TONY

That's what I'm hopin'. 'Cause I'll tell you right now, I don't want it. Let Junior die from the stress. I swear it's what gave Jackie Aprile the cancer, bless his soul.

(beat)

Boss? Fuck it. It's like cancer comes with the title. Who needs it?

Tony joins Hesh leaning on the fence. After a beat...

TONY

This is really nice.

HESH

I hate the smell, the shit, and flies everywhere but I could spend hours watchin' them run around. There's just a beauty to it.

TONY

I envy them.

HESH

I wouldn't go that far.

TONY

I would. They got no headaches. No fuckin' bills, no family cazzi's. If they're attracted to another one, no problem. They just walk up to her and go with their feelings. No fuckin' problem. No hundred questions. No guilt.

(beat)

I don't know what the fuck I'm talkin' about.

(CONTINUED)

After a few beats of gazing out at the horses, Hesh...

HESH

You say Junior whacked up my money and spread it around?

TONY

Yeah.

HESH

Five bosses, fifty a pop. Not a bad day's work for everyone.

TONY

Still, I wish it wasn't your money. Makes me feel terrible.

(off Hesh's stare)

What?

Hesh crooks his head. Tony smiles and pulls out AN ENVELOPE clearly stuffed with bills. He tosses it to Hesh. Without even glancing at it, Hesh stuffs the envelope into his pocket.

TONY

You old fuckin' Jew. Of course you take my share. Did you think I would actually profit off your fuckin tax?

HESH

Never even entered my mind.

37 EXT. SOPRANO HOUSE - POOLSIDE - DAY

37

Tony sits in a chair, looking bummed, staring at the water. After a FEW BEATS Carmela comes up behind him. Then comes and sits next to him, also staring at the water. After a beat --

TONY

Doctor Melfi. There's nothin' there you know.

CARMELA

You don't have to explain nothing Tony.

He looks at her.

TONY

This psychiatry shit. Apparently, what you're feeling isn't what you're feeling.

(CONTINUED)

She studies him.

TONY

What you're not feeling? That's your real agenda. Fuckin' Freud could have been consigliere in the Gambino Family.

She mulls this.

TONY

Anyway, what the hell would a college broad want with a guy like me?

Carmela kisses him.

CARMELA

(encouraging)

You're gonna stick with it, right?

TONY

I don't know.

CARMELA

I think you should.

TONY

You think so?

CARMELA

Uh-huh.

(beat)

I was jealous. The worse kind of jealousy. The selfish kind.

Tony is about to say something.

CARMELA

Wait Tony, lemme finish. I've been thinking a lot about this. I was jealous of her ability to help you. To be a sort of salvation to you. I want to be that woman in your life.

Now Tony initiates a kiss.

TONY

You're not just in my life, Carmela. You are my life.

38 INT. BOCELLI'S RESTAURANT - NIGHT

38

*

At a HORSESHOE SHAPED BANQUET TABLE are bosses Raymond, Larry Boy, JIMMY, Tony and from New York, Johnny Sack.

(CONTINUED)

Also present is Mikey. Seated in the center chair is the man of the hour, JUNIOR--

*
*

Joking and jibing, it's a cacophony of voices. A beat, then Tony stands and taps his wine glass. The room falls silent.

TONY
Okay, I'm not good at speeches...

LARRY BOY
(to others)
Owe him a fuckin' dime...you'll hear some speeches.

Laughs.

TONY
Come on, ya fuckin' hard on. Lemme talk.

LARRY BOY
Go ahead. I'll keep quiet.

TONY
I would like for you all to raise your glasses.

Tony gestures to TWO WAITERS holding open wine bottles.

TONY
He taught me as much as anyone, except for maybe my father. Even if he wasn't my uncle I'd stand here and say... To Junior. Salute.

A SERIES OF STILL BLACK AND WHITE PHOTOS FOLLOWS EACH MAN.

RAYMOND
Junior.

PHOTO

LARRY BOY
Junior.

PHOTO

JIMMY
To Junior.

PHOTO

(CONTINUED)

HESH
Junior.

PHOTO

JOHNNY SACK
Salute.

ALL
Salut'.

PHOTO

CLOSE ON -- A WAITER'S VEST. We clearly SEE a SMALL LENS just under his NAME TAG.

DISSOLVE TO:

CLOSE UP OF CORKBOARD

A hand comes into frame and PINS UP Mikey's candid DINNER PHOTO next to the other Celebrants. Written beneath Mikey's photo on an INDEX CARD is the word "Soldier". PULL BACK TO REVEAL WE ARE...

39 INT. FBI OFFICE - DAY

39

Business as usual. Agents milling around. Almost unnoticed, one AGENT attends to the CORK BOARD.

WE PAN the board and see the "Family Tree".

ANTHONY "TONY" SOPRANO - "CAPO"

LARRY "LARRY BOY" BARESE - "CAPO"

RAYMOND CURTO - "CAPO"

JAMES "LITTLE JIMMY" ALTIERI - "CAPO"

The soldiers and associates of each crew are below. And at the top of the tree is a PHOTO of GIACOMO "JACKIE" APRILE. Beneath Jackie's photo are the words "ACTING BOSS".

A HAND comes INTO FRAME and pulls off Jackie Aprile's photo and small index card and replaces it with....

CORRADO "JUNIOR" SOPRANO. Beneath Junior's photo someone writes -- "NEW BOSS".

FADE OUT.

END OF SHOW