

HELL HATH NO FURY

Screenplay by
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EXT. A DIRT ROAD - SAN GEMINI, SICILY - JUNE - 1944

A 1939 CHEVY PICK-UP grumbles to a stop on a mountain road in central Sicily. DELPHINO FERRANTE (40) with frog-lidded eyes, EXITS the truck. A cigarette dangles from his lips. A pearl handled pistol is tucked in his belt. His fat face is pitted as if it took a round of buckshot.

It did.

He focuses his BINOCULARS below on DONNA MARIE BRUNELLI, an exotic beauty, thirty-two years old, with raven black hair and soul deep eyes. Her 1934 SEDAN is parked on a ridge road below, its hood up. *

Her son, JULIANO (16) pours water from a jug into a steaming radiator. (The family's pet name for Juliano is "July") His brother FRANKIE (15) hands him a second water jug.

SOPHIA (4) is seated on the fender, holding her home-made RAGGEDY ANNE Doll. Next to her is FRANNY (July's 16 year old twin). Franny playfully snatches Raggedy Anne from Sophia and runs.

SOPHIA

Franny!

Sophia jumps down and chases her around the car. Franny stops, offering her the doll, teasing her. Sophia reaches for it, Franny tosses the doll to Frankie, he flips it to July, who tosses it back to Franny. Sophia giggling, chases Franny.

Donna Marie's eyes sparkle, watching her kids play keep-away with the favorite of the family.

The SOUND of engines THUNDERING OVERHEAD.

A bullet-riddled GERMAN BOMBER flies over, one engine trailing smoke. The keep-away game is instantly over as every one's eyes are focused on the bomber.

JULY

Is he going to crash, mama?

DONNA MARIE

I don't know, July. Let's hope not.

FRANKIE

I hope he does. Nazi Bastards.

DONNA MARIE

(she signs the cross)
Frankie! You should not use such language!

FRANNY
It won't be long, Frankie, the
Americans are on their way.

Sophia pipes up.

SOPHIA
Franny, are we going to go to
America?

FRANNY
How do I know, Sophia, ask mama.

DONNA MARIE
Perhaps. Someday...

SOPHIA
Can we drive there?

FRANNY
No silly, it's across an ocean.

SOPHIA
We can swim!

July closes the hood. They all start to get into the car.

DONNA MARIE
I think we'll need a boat.

SOPHIA
When all our dreams come true, we
will get a boat and go to America.

She kisses the top of Sophia's head.

SOPHIA (CONT'D)
You just kissed my soul, mama!

DONNA MARIE
Yes sweet one, I did.

BACK TO DELPHINO

He lowers his binoculars, pulls out his pearl-handled pistol, checks the cylinder load, tucks it back in his belt, then waddles back to his car, hauls himself in and drives off.

EXT. D'NAPOLI FARM HOUSE.

TOMASSO D'NAPOLI (9) swings in a tire hanging from a tree limb. Donna Marie drives through the gate up to the farm house, parks and exits the car. Tomasso runs to greet her.

DONNA MARIE
How is your mama doing?

TOMASSO
She says she doesn't hurt, auntie.
She is just trying to be brave.

She pats him on the head.

DONNA MARIE
You are the brave one, Tomasso.

A cat sits on the porch, grooming itself. The outline of a BLACK HAND, ominous and crudely painted, dominates the porch wall. She pets the cat.

DONNA MARIE (CONT'D)
Sorry, Gatto. You can't come in.

INT. D'NAPOLI BEDROOM - CONTINUOUS

PILAR (26) grimacing in pain, her forehead beaded with sweat.

DONNA MARIE (CONT'D)
Franny, bring another lamp.

Franny brings a LAMP, wipes the perspiration from Pilar's forehead. Donna Marie, concerned, feels Pilar's stomach with both hands.

PILAR
Donna Marie, this baby must be a boy. The kicks are so hard.

DONNA MARIE
My fingers never lie, Pilar. They are telling me this is a girl. Which is as it should be. You promised me a niece.
(quietly, to Franny)
Take Sophia out, tell July not to let anyone in, then come back.

Franny exits with Sophia. Pilar, in severe pain, whips her head back and forth. Donna Marie grabs her face with both hands, forcing Pilar to look at her.

DONNA MARIE (CONT'D)
Pilar, listen to me! Your baby is trying to breach. She is sideways. We have to turn her, get her head down.

She pulls Pilar up in a seated position. Franny returns.

DONNA MARIE (CONT'D)

(to Franny)

Do not let her lie down. Pilar, no matter how bad this gets, you have to stay with me. Do you understand?

Pilar, eyes wide with fright, nods. Donna Marie gently manipulates Pilar's abdomen.

DONNA MARIE (CONT'D)

Wake up little one, we have work to do.

She pushes up on one side of Pilar's abdomen, down on the other, trying to get the baby to rotate in a counter-clockwise direction.

Suddenly it happens. Pilar's stomach bulges. Donna Marie steps back, watching the bulge protrude and ripple across her stomach. Pilar cries out in pain.

EXT. FARMHOUSE - THE FRONT PORCH

Tomasso, Frankie and July holding Sophia, gather on the porch steps, staring at the house, listening to her cries.

PILAR'S BEDROOM - CONTINUOUS ACTION

For the moment the baby has stopped moving. Pilar, breathing heavily, sweating profusely, is exhausted. Her stomach, skin-tight, glistens with sweat. Donna Marie probes with her fingers, trying to understand what they are telling her.

DONNA MARIE (CONT'D)

We are not done yet little one.

She pushes hard... A serpentine movement coils and uncoils under Pilar's skin. The baby is slowly turning upside down. Pilar, in extreme distress yells out with each movement.

PILAR

Ohhh... Ohhh... OHHH..!

THE PORCH STEPS

The children hearing Pilar's pain, reacting-- ANTONIO D'NAPOLI (40) comes through the gate, joins the children. He hugs and comforts Tomasso, his son, who is crying.

PILAR'S BEDROOM - CONTINUOUS

Pilar is so weak she can hardly hold on to Franny. Once again, a bulge pushes her stomach out-- The bulge undulates travelling across her stomach-- Pilar groans in misery.

PILAR (CONT'D)
Please... I can't do anymore.

DONNA MARIE
Yes you can! You must keep it
going. We are almost there. Yes!
Yes, that's it, Pilar. You did it!

Pilar is gasping for breath.

DONNA MA
Oh my God, she's crowning! You need
to push, Pilar. Now!

PILAR
(gasping, whispers)
I can't. I'm too tired...

DONNA MARIE
You can't stop now, Pilar, you have
to push! Take a deep breath and
push hard.

BACK TO THE PORCH STEPS

Silence. Every one watching, waiting. Not a sound from inside
the house.

And then the SILENCE is shattered. A BABY CRIES. They all
cheer, laugh and hug each other. Antonio runs up the steps,
into the house.

D'NAPOLI BEDROOM

Pilar is sleeping. Antonio kisses her forehead.

DONNA MARIE (CONT'D)
Say hello to your beautiful
daughter.

She gives the swaddled baby to Antonio, who is beaming with
pride. Donna Marie guides them into the living room.

DONNA MARIE (CONT'D)
Pilar was so tired, she fell asleep
before she could tell me the baby's
name.

ANTONIO
We are calling her Gina, after your
mother.

He sits holding the sleeping baby. He glances at a clock on
the wall. He looks at Donna Marie, worry etched on his face. *

It is as if a black cloud settled over the house. *

ANTONIO (CONT'D) *

He'll be here soon.

DONNA MARIE

The fat one. I know. It is the season.

ANTONIO

We don't have the full amount.

DONNA MARIE

Negotiate.

ANTONIO

Delphino doesn't negotiate.

EXT. RIDGE ROAD OVERLOOKING D'NAPOLI FARM

Delphino watches Donna Marie and her family pile into the car and drive out of the farmyard. He shuffles back to his car.

EXT. A LAKE

A flurry of WINGS. A flight of ducks LIFTING OFF. Then-- A SHOT! A duck splashes into the water. A second shot. Another duck falls. A CANOE shoots out from the reeds with Frankie paddling, Donna Marie in the stern, July in the bow.

JULY

Mama, on the right!

A single duck flies across. Donna Marie snaps the shotgun to her shoulder, and fires. The duck falls.

FRANKIE

Good shot, mama! *

INT. BRUNELLI FARM - KITCHEN

A blood red orange is chopped in half. July sets the shotgun in the corner.

DONNA MARIE

Sophia, Franny! Ducks to clean!

Using the orange as cologne, she rubs it on the top of her breasts. Frankie sets the ducks on the counter. She hugs him.

FRANKIE

Mama, you smell so good.

She gives them each a half orange, then kisses the tops of both their heads.

DONNA MARIE

I kiss your souls my little darlings.

Sophia and Franny run in, grab the ducks.

FRONT PORCH - CONTINUOUS

MARCO BRUNELLI (40) a bridle in hand, spits on a BLACK HAND scrawled on his wall, then goes inside the house.

INT. FARMHOUSE - KITCHEN - CONTINUOUS ACTION

The boys seated at the table, Donna Marie cooking, Marco, his beard lathered with shaving soap, pumps water from the kitchen hand pump. Then using a razor strap, he sharpens his straight razor.

MARCO

Boys, feed the animals and wash up.

The boys run out. He begins to shave.

LATER - CONTINUOUS

Franny, doing dishes, the boys sweeping, Sophia on the floor, playing with Raggedy Ann. Marco helps Donna Marie pour flour from a huge sack into a storage drawer.

DONNA MARIE

Wait, I have something in my eye.

He looks closely.

MARCO

Hmmm. No you don't.

He flips a hand full of flour in her face.

MARCO (CONT'D)

Now you do.

She retaliates, splashing dishwater in his face. Marco plasters her with a scoop of flour. Frankie flicks water in Sophia's face. She tosses flour in his face. July grabs a pot, aims at Franny, misses, hits his dad with a face full of soapy water.

They are now in a full-fledged, flour and soap-water war! Everyone ends up soaking wet, covered with flour. They sink to the floor convulsing with laughter. Sophia is hysterical. *

DONNA MARIE

Who's going to clean up this mess?

SOPHIA

Papa! He started it!

The children cheer. Marco throws his hands up in surrender.

The SOUND of Church Bells TOLLING.

EXT. SAN GEMINI PLAZA - MARKET - DAY

Two CARABINIERI MILITARY POLICE stroll through an outdoor, crowded market.

Donna Marie moves through the crowd, Sophia in her arms, Franny following. Blood dripping DAGGERS and BLACK HANDS are crudely painted on many market stalls.

Sophia stares at the pair of uniformed police questioning a MIDDLE-AGED COUPLE. A VENDOR polishes an apple, presents it to Sophia.

VENDOR

What mischief are the boys into?

DONNA MARIE

They are hard at work-- Improving their English.

BULLETS rip into EDWARD G. ROBINSON!

INT. A MOVIE THEATER

July and Frankie's eyes are glued to the screen. The boys jump to their feet, clapping, shouting in unison as Edward G. Robinson utters Rico's dying words-- "Mother of Mercy, is this the end of Rico?"

They exit the THEATER, stopping to admire a poster: Edward G. Robinson, starring in "LITTLE CAESAR".

Frankie peeks around the corner of a building, a TOY GUN in hand. July springs from hiding armed with his TOY gun.

JULY

BANG. BANG. BANG. 'Sta morto!

Frankie clutches his chest, mimics Edward G. Robinson.

FRANKIE

Mother of Mercy. Is this the end of
Rico?

He pirouettes, falls dramatically to the ground. July stands over him, blows imaginary smoke from his gun.

BACK TO THE PLAZA

All eyes ping off Delphino's truck rolling to a stop. He exits the truck. Nearby, two Carabinieri Police wave a salute * greeting to him as they walk away. Delphino nods to them. His * frog-lidded eyes sweep the crowd, stopping on Donna Marie.

He drops the tailgate, lifts out a rolled carpet-- unrolls it. The sound of a THUD. Something hits the ground. He flips his cigarette, climbs back in his truck, and drives off.

Leaving behind Tomasso D'Napoli-- sprawled on cold cobblestones, his eyes fixed in a sightless stare.

Horrified, Donna Marie clutches her children close, and makes the sign of the cross.

EXT. D'NAPOLI FARM YARD - DAY

Gatto, the cat hangs from inside the tire-- dead.

Its body slowly twisting in the breeze. For a long moment, Donna Marie and Marco's eyes are fixed on the dead cat. The sound of the front door creaking open gets their attention.

Cautiously, they approach the house. Marco's Lupara (sawed-off SHOTGUN) at ready, they step inside. Antonio's body lies on the floor, a bullet hole in his forehead. Pilar's bare feet protrude from the bedroom door.

Donna Marie cries out, runs to her sister, drops to her knees, cradles her, holding her close, rocking her, sobbing.

DONNA MARIE

Pilar, Pilar... Pilar.

She looks around-- A sudden realization.

DONNA MARIE (CONT'D)

Gina! Oh my God, where's the baby?

MARCO

They have her. She will be raised by nuns. There is nothing we can do. She will be in a convent by nightfall.

DONNA MARIE
Delphino will be coming to
us, demanding tribute.

*

MARCO
We had our best harvest. We have
nothing to fear.

DONNA MARIE
And our revenge?

MARCO
In time, Donna Marie... in time.

She hugs Pilar to her breasts-- her eyes burn with rage.

EXT. BRUNELLI VINEYARD - DAY

A truck load of grapes is parked next to the crushing vats.
Donna Marie and Marco dump grapes into the vat. They shift
their attention to a pick up truck approaching in the
distance-- trailing a cone of dust.

INT. BRUNELLI KITCHEN

Franny chips ice off an ice-block into a glass of cider, then
sets the ice-pick down on the counter. Delphino pats his
ample belly, picks his teeth with a toothpick-- then belches.

DELPHINO
A meal fit for a king.

Franny serves the glass of cider to him. He watches her walk
to her seat with unconcealed lust.

DELPHINO (CONT'D)
Your daughter is a beautiful woman.

DONNA MARIE
She's sixteen.

DELPHINO
Like mother, like daughter. You
were sixteen when Franny was born.
She's a perfect wife for Roberto.

DONNA MARIE
He's fourteen.

DELPHINO
We Ferrantes are like young bulls.
We sire early.
(MORE)

DELPHINO (CONT'D)

I will speak to my father about this. Now, we have unfinished business, do we not?

Marco sets down a sack of coins. Delphino spills them out on the table. He sits back, studies them. He frowns. Donna Marie fires a look at Marco. Something is wrong.

DELPHINO (CONT'D)

My father does not accept tributes that are not paid in full.

MARCO

It is in full-- the same total as last year.

DELPHINO

This year's harvest exceeded last year's. It is only right you share your bounty with Don Enzo.

DONNA MARIE

How much of our "bounty" does the Don feel we should share?

DELPHINO

He feels double last year's tribute would be fair.

DONNA MARIE

And if we can't pay double?

DELPHINO

You would suffer the loss of my father's protection.

DONNA MARIE

Indeed. That would be a shame.

MARCO

Donna Marie!

She responds, eyes flashing.

DONNA MARIE

No, Marco! Enough is enough!

(to Delphino)

Yes, Don Enzo deserves a share of our bounty for his many services. The question is how much? Are we to feel like we are being robbed?

DELPHINO

I advise you to control your wife.

MARCO

My wife speaks her mind.

DONNA MARIE

And if we choose... not to pay?

Delphino grabs Frankie. Marco moves for his shotgun--
Delphino pulls his pearl-handled revolver, points it at
Frankie's head. Marco halts mid-stride.

Time stops.

Donna Marie looks at Marco, a silent appeal in her eyes. His
eyes dart to the straight razor on the kitchen counter.
Delphino picks it up and pockets it. He cocks his pistol...

DELPHINO

As you see I am holding a monster
in my hand. Frankie comes with me.
After your yearly tribute is paid
in full, he will return home. Now,
I think it is best not to provoke
the monster.

He eases the hammer to safety, pushes Frankie forward. She
realizes if Delphino takes Frankie with him, she may never
see her son again. She makes a decision.

DONNA MARIE

Delphino, wait! I have a gift. For
your father.

Delphino smiles. He turns to her just as she grabs the ICE
PICK from the counter, and plunges it into his belly! He
staggers back, gawking at the handle protruding from his
stomach, utter disbelief etched in his face.

DONNA MARIE (CONT'D)

That was for Tomasso.

He cocks his pistol, Marco grabs his hand. The shot veers
wild. Marco pulls the pistol free. Donna Marie jerks Delphino
in close, their faces inches apart. Drool slobbers from his
mouth. She yanks out the ice pick and stabs him again!

DONNA MARIE (CONT'D)

For Pilar!

And then once again.

DONNA MARIE (CONT'D)

For Antonio!

He staggers back, slumps into a chair, stares up at Donna

Marie, then expels his last breath. She looks at Sophia sucking her thumb, clutching her Raggedy Ann Doll, staring at the fat man's corpse.

A puddle of urine at her feet.

Donna Marie rushes to her, picks her up, hugs her, and kisses her cheek, whispering in her ear...

DONNA MARIE (CONT'D)
You are safe my little one, safe!

EXT. BRUNELLI GARDEN - DAY

Donna Marie places a tomato in a basket. A MILITARY TRUCK drives up and parks. VINCENTE FERRANTE (35) wearing the uniform of the Carabinieri police, exits the truck.

Tall, arrogant, he stares blatantly at her legs clearly silhouetted through her dress by the sun. He circles around her, his hand on his sword hilt-- eying her with lusty amusement. She turns with him, always facing him.

VINCENTE
You are truly a vision of beauty.

DONNA MARIE
What brings you here, Vincente?

VINCENTE
My wayward brother-- Delphino.
He seems to have vanished. 'Poof'.
Gone.

He steps in close, smiles, lifts a tomato from her basket.

VINCENTE (CONT'D)
The family of course, is concerned.

He bites the tomato, tasting it, as if he were tasting her.

VINCENTE (CONT'D)
When we were teenagers I always
thought perhaps one day you and I--

His voice trails off. He swallows, grins.

VINCENTE (CONT'D)
But sadly, it seems that wasn't
meant to be. Such is life.

She hasn't backed off an inch, her eyes defiant.

DONNA MARIE
That's right, Vincente, such is
life.

He tosses away the half-eaten tomato.

VINCENTE
My brother and I-- we were very
close. Inseparable. Attached at the
hip so to speak. Can you imagine?
Two days missing.

DONNA MARIE
He was here two days ago. We had
supper. Then he went on his way.
But not before we offered our
yearly donation. For your dear
father's treasure chest.

Vincente laughs.

VINCENTE
Donna Marie, you have not changed
at all.
(shifts to a serious note)
Always saying what others-- dare
not say.

DONNA MARIE
It is a curse I bear. Excuse me,
Vincente, I have to prepare my
husband's supper.

Hips swinging, she walks to the house. Vincente watches her
with obvious lust in his eyes. *
*

VINCENTE
Marco is a very lucky man. Give
him... my best wishes.

INT. BRUNELLI BEDROOM - NIGHT

Donna Marie, in her night gown, stares out the window-- Marco
wakes, sees her...

MARCO
Sweetheart, come to bed.

She looks at him, her eyes misting with tears. Then, in
whispers...

DONNA MARIE
I killed a man.

MARCO
You killed a pig.

DONNA MARIE
I killed a human being.

MARCO
You killed a pig-- impersonating a
human being.

DONNA MARIE
Taking a life is a mortal sin.

MARCO
Taking his life saved our son's
life. I do not see the sin in that.
What you did took courage.

DONNA MARIE
What I did took fear.
(a beat)
Marco, I feel myself slipping
away...

He gestures for her to join him. She goes to him. He closes
his arms around her, sheltering her.

MARCO
I have you, my love. You are not
going anywhere.

DONNA MARIE
(a beat)
Vincente is convinced Delphino is
dead. He will find the car.

MARCO
The devil himself couldn't find it.

DONNA MARIE
I know Vincente. Car or no car, he
will come for us.

MARCO
When he does we must be prepared.

INT. BOY'S BEDROOM

July asleep, Frankie, in SILHOUETTE, holding what appears to
be a real pistol. He aims it and mimics his father.

FRANKIE
When he does we must be prepared.

EXT. VILLAGE STREET

A ten-year old BOY runs up to a SOLDIER, points OFF to... Frankie behind a car, a real pistol in his hand. He is hiding from another little boy-- a wooden pistol gripped in his hand, creeping up on Frankie.

A shadow falls across Frankie's face. He looks up-- a SOLDIER looms over him. The soldier reaches for the gun in his hand.

INT. TAVERN - BACK ROOM.

A smoky room, candles flickering. ISABELLA, 18, stark naked, holds Vincente's jacket. He slips it on. A KNOCK at the door. The Soldier enters. He pays no attention to the naked girl. He lays a rag-wrapped item on the table. Vincente peels away the rag, exposing Delphino's pearl-handled revolver.

EXT. DON ENZO FERRANTE'S COMPOUND - SWIMMING POOL - DAY

DON ENZO, 60, tanned, silver hair, is seated pool side. The pearl-handled pistol is on the table in front of him.

A few tables away, sits ROBERTO, Don Enzo's ten year old son, wearing black shorts, a white shirt and a black tie, playing with his toy soldiers.

Vincente, next to his father, sips espresso, watching Isabella swimming-- her naked body cutting through the water. Roberto watches Isabella emerge from the pool, drape a towel around her body, smile at Vincente then walk into the house.

Don Enzo caresses the pearl handle with his finger tips. He locks eyes with Vincente...

DON ENZO

See to it their deaths are
memorable.

MILITARY TRUCKS travel breakneck speed through a RAIN STORM.

INT. MILITARY TRUCK - TRAVELING - NIGHT

A SOLDIER at the wheel swipes condensation off the windshield. Vincente, seated next to him, lights a cigarette, his eyes gleaming with anticipation.

INT. BRUNELLI FARMHOUSE - NIGHT

A flash of LIGHTNING lights up the room. Marco pulls aside a rug revealing a trap door. He opens it.

HEADLIGHTS SWEEP across the room.

MARCO

Follow the north trail. Dominic
will find you. God keep you.

A quick embrace. The children follow their mother, descending into the cellar. He closes the trap door. Shotgun in hand, Marco steps out into the blinding glare of HEADLIGHTS. Vincente pulls Delphino's pearl-handled pistol from his belt, twirls it.

VINCENTE

My brother would give up his life
before he'd give up this pistol.

MARCO

That he did, Vincente. He squealed
like a pig when we gutted him.

INT. BRUNELLI FARM HOUSE

The trap door opens. Donna Marie appears-- not able to leave. She rushes to the window, followed by the children.

VINCENTE

Tell me where Delphino is buried, I
will let your family live.

MARCO

Look under the nearest pile of cow
shit.

Marco raises his shotgun. Vincente fires first. BLAM!

A bullet rips into Marco's thigh - Marco falls to the ground on one knee, his face screwed with pain. Donna Marie and the children recoil in shock.

VINCENTE

It hurts. No?

Vincente snatches the shotgun, tosses it to the ground. The Carabinieri drag Donna Marie and the children, kicking and screaming, out of the house into the farm yard.

THUNDER! LIGHTNING-- RAIN pouring down. Soldiers grab each child's head, forcing them to look at their father.

Vincente raises his sword high--

With *One Slash* the sword slices through Marco's neck! For a brief moment, his headless body pauses upright-- then collapses in the mud. Donna Marie screams.

The children cry out in horror. Vincente picks up Marco's head by his hair, holds it streaming blood and rain, in front of her eyes. *

VINCENTE (CONT'D)
The last memory of your husband.
Take it to Hell with you.

He drops it at her feet. She crumbles to her knees, sobbing, her tears blending with rain stream down her face. She reaches out, hands shaking, to touch her dead husband's head. *

VINCENTE (CONT'D)
(to a soldier)
Bring the girl to me. Shoot the other three in the stomach. After she watches her children die, shoot her.
(to Donna Marie)
I was wrong. The death of your children will be your last memory.

The soldiers throw the children down to the ground. Draw their pistols, aim-- BAM! BAM! BAM!

Three soldiers fall to the ground! Dead.

DOMINIC BRUNELLI, Marco's brother (45) a bearded scarecrow on HORSEBACK, followed by several GUERILLA soldiers, charges out from the woods, firing weapons.

Vincente, outnumbered, runs for his truck. Donna Marie picks up a fallen pistol, fires, misses. He jumps in his truck, races off, spewing mud and gravel, his taillights fading in a blur of wind-swept rain, and lightning. She runs to her children to console them.

Dominic Brunelli rides up to her, bringing a horse.

EXT. DAWN BREAKING

Donna Marie on horseback racing through the woods-- the children riding two-up with the other guerillas.

EXT. BACK OF THE BRUNELLI FARM - DAWN BREAKING

Donna Marie, Dominic and the children, silhouetted in the dawn light, looking down at Marco's grave. July plants a cross made of grapevines, hammering it into the ground.

EXT. DON ENZO'S COMPOUND - VINEYARD - DAY

Don Enzo BACKHANDS Vincente's face hard, drawing blood.

DON ENZO

You kill their father and let them live? How stupid is that! I'll be spending the rest of my life looking over my shoulder every time I say my Rosary.

(a beat)

I want their heads... All of them!

He resumes pruning his vines.

DON ENZO (CONT'D)

(to himself)

After they are safely dead-- then I will deal with their ghosts.

EXT. MOUNTAINS - DOMINIC'S CAMP - DAY

Tents, cooking fires, horses tethered, men cleaning weapons. The children wolf down sandwiches while Dominic pours coffee.

DOMINIC

You need to get out of Sicily.

DONNA MARIE

To where?

DOMINIC

England... maybe America?

Donna Marie draws Sophia to her, strokes her hair.

DONNA MARIE

Hear that little one? America. Would you like that?

(Sophia nods)

So would I. But first I have a certain matter to discuss with God.

She slings a sawed-off shotgun over her shoulder, marches toward a horse. Dominic quickly follows.

INT. CATHEDRAL

Vincente dips his hand in HOLY WATER, signs the cross. He moves down the aisle past Isabella lighting a candle-- her face glowing in candlelight. He enters the confessional.

VINCENTE
 Forgive me, Father for I have
 sinned. It has been--

A voice interrupts...

DONNA MARIE
 Confession cleanses the soul,
 Vincente.

Vincente looks through the lattice window-- The muzzle of a
 LUPARA is pointed at his face.

VINCENTE
 You..!

DONNA MARIE
 Your penance!

BLAM!

The shotgun BLAST HURLS Vincente out of the confessional. He
 lands at Isabella's feet. She screams-- Donna Marie exits the
 Confessional, pulls Delphino's pistol from Vincente's belt,
 marches to the exit. Isabella drops to her knees, sobbing.

Suddenly, her sobs stop. Her eyes lock onto Vincente's
 fingers, moving-- Slowly clenching into a closed fist!

INT. DON ENZO'S BEDROOM - NIGHT

A NAKED WOMAN rides Don Enzo. The phone rings. He grabs the
 receiver, and listens.

The girl is moaning, in the grip of an approaching orgasm.
 Enzo is not hearing her. His focus is on the news he is
 hearing about Vincente.

He cries out in anguish and flings the girl to the floor,
 then in a frenzied fit, he pounds the phone against the metal
 head board, smashing it to pieces.

PALERMO, SICILY - DECEMBER, 1944

EXT. WHARF CAFE - BACK ALLEY - NIGHT

ANGEL (13) lights a cigarette, taps his cheek with his
 finger, blowing smoke rings. NICO, TURO, and ARIEL (17-18)
 with ammo belts crossing their chests, stride down the alley.

NICO
 Hey kid, give me a cigarette.

ANGELO

Sure mister.

He gives him a cigarette. Nico lights it, then shows Angelo a photo of the Brunelli family posed in front of a farmhouse.

NICO

You seen these people around here?

ANGELO

No, never seen them.

NICO

You see them you come tell me.
Okay? Be good kid.

Angelo watches them go around the corner.

WHARF CAFE - KITCHEN

Frankie and July washing dishes. Angelo rushes in. The boys see the look on his face. Instantly, they drop their dishes RUSHING out the back-door as three men burst in, SHOTGUNS BLASTING-- Killing Angelo.

BACK ALLEY

The brothers race around the corner. Nico and his men stumbling over trash cans, chasing after them, rounding the corner-- The boys are nowhere in sight. *

INT. PENSIONE APARTMENT - NIGHT

Donna Marie seated at a table, helping the girls with home work. July and Frankie rush in.

FRANKIE

Enzo's men are coming!

DOWNSTAIRS - PENSIONE - FRONT DESK

Nico lifts a key from a rack. They ascend the stairs, leaving behind the DESK CLERK slumped in a chair-- his THROAT CUT.

In the upstairs hall, they stop at a door. Turo listens. Nico inserts the key, slowly eases it open. Stepping inside, they see two body shapes on a bed, three on the floor covered in blankets. The assassins aim and FIRE, blasting away with their shotguns.

Donna Marie, July and Frankie step out from hiding, SHOOTING. Turo and Ariel fall dead. Nico drops his gun like it's a hot potato, arms raised.

LATER

Nico is bound to a chair. On the floor are bedrolls and knapsacks with shotgun pellet-holes in them.

DONNA MARIE

Shame on your soul, trying to shoot
a helpless widow and her children.

NICO

I am a loyal soldier of Don Enzo
Ferrante.

DONNA MARIE

You are the son of a whore.

NICO

I am Nico Charisse. My mother is
a saint and deserves respect.

DONNA MARIE

A son who speaks well of his
saintly mother, yet follows the
command of a cockroach!

NICO

Kill me woman so I am no longer
poisoned by your venomous mouth.

DONNA MARIE

No, Nico. You will live to die
another day.

FRANKIE

They came in here with guns. We
should kill him.

JULY

That's murder, Frankie. We have
their guns. No need to kill him.

She rolls up a gag.

DONNA MARIE

This one can thank the Blessed
Virgin I am feeling merciful.

Nico opens his mouth to respond-- She shoves in the gag,
slaps the top of his head.

DONNA MARIE (CONT'D)

It wouldn't hurt to say twelve Hail
Mary's and an Act of Contrition!

EXT. COASTLINE - DAWN

Dominic driving a SEDAN with the Brunelli family, racing along a coast highway. Ships can be seen anchored in the bay. Dominic's sedan approaches a pier-- driving to the end of the pier where a FREIGHTER is moored.

Dominic walks up the gangway, greets the CAPTAIN. He has a brief conversation with him, then gives the Captain a roll of cash. He walks back down the gangway to Donna Marie and her family.

DONNA MARIED

How can I thank you?

He hands her several passports.

DOMINIC

By staying alive.

A FOG HORN SOUNDS.

The FREIGHTER-- Steams for the breakwater. Donna Marie stands in the stern, her children huddled around her -- A final wave goodbye to Dominic.

A SEDAN pulls up. Dominic steps back into the shadows. Don Enzo gets out, holding his son's hand. He leads Roberto to the end of the pier. Caressing his son's hair, he watches the freighter move past the breakwater, hatred in his eyes.

EXT. NEW YORK - HELL'S KITCHEN - NIGHT

FEBRUARY - 1945

SNOWING. Signs in a variety of languages tells us it is a melting pot of immigrants. Streets swarm with cars and pedestrians, many of them soldiers and sailors.

A RUN DOWN APARTMENT BUILDING - NIGHT

A taxi brakes to a stop. The family exits the cab. They look up, dread on their faces-- at a RUN-DOWN APARTMENT ready for the wrecking ball,

INT. SECOND FLOOR APARTMENT - CONTINUOUS

A NEON SIGN paints the room RED... A dust covered HIGHBOY leans against a wall, drawers missing. A wrought-iron cot contains a urine-stained mattress. Sophia wrinkles her nose over the smell. An ICE-BOX is tied shut with a rope.

FRANNY

What a dump!

JULY

Bette Davis. Very good, Franny.

July flips a switch. Nothing. Frankie unties the rope-- The ice-box door swings open, an ice pick inside. He sniffs, makes a sour face. Franny finds an oil lamp.

DONNA MARIE

Children, we are here in America,
safe. We will make do. Franny,
light the lamp.

INT. RUN DOWN APARTMENT - HELL'S KITCHEN

MAY 8, 1945

Kids doing homework, Donna Marie cooking. From outside, shouting-- loud NOISES, FIRECRACKERS! AUTO HORNS! The kids rush to a window, looking out to see...

Crowds cheering, dancing in the street, men and women kissing, people drinking champagne.

Germany has SURRENDERED!

The Brunelli family joins the celebration. A WOMAN with an operatic voice starts singing America The Beautiful. People join in, including the Brunelli family. They know the lyrics. Smiling and proud, they sing at the top of their lungs.

In a cafe a WHITE HAIRED MAN dressed in white sips espresso, his eyes follow Donna Marie and her kids as they move through the crowd. He removes his cigarette from its holder, snuffs it out, grabs his walking stick and hurries to a phone booth.

He sits, closes the door and dials a number. We can't hear what he is saying. At times, he looks back at Donna Marie and her family-- As if confirming what he is saying.

INT. RUN DOWN APARTMENT - HELL'S KITCHEN - NIGHT

Donna Marie stands NAKED in a galvanized tub by the window. The outside NEON bathes her body in RED. Over this, we HEAR...

DON ENZO (V.O.)

Hail Mary, full of Grace.

She squeezes the sponge. Water cascades over her breasts,

trailing down her body, her skin glowing with a RED luster.

DON ENZO (V.O.)
Our Lord is with thee. Blessed art
thou among women.

INT. A CATHEDRAL IN PALERMO, SICILY

DON ENZO (CONT'D)
And blessed is the fruit of thy
womb, Jesus.

JOVANI(20's) a jagged SCAR across his cheek, appears just behind Ferrante. The Don pauses his Rosary. Jovani bends to whisper in his ear. After a beat, Enzo nods.

DON ENZO (CONT'D)
Send Imbasiano.

JOVANI
Don Enzo, Why risk another son?
Allow me to take care of this.

A bone-chilling look from Enzo. Jovani bows his head, backs away. Enzo continues with his Rosary, fingering his beads.

BACK TO DONNA MARIE

Standing in the tub, her naked body backlit by red neon, drying her self with a towel. ENZO'S VOICE CONTINUES...

DON ENZO (V.O.)
Holy Mary, Mother of God, pray for
us sinners now and at the hour of
our death.

TWO WEEKS LATER

FIREWORKS. Orange and gold "Mums" sky-bursting, LIGHTING up the night sky-- celebrating THE FESTIVAL OF THE DEAD.

EXT. HELL'S KITCHEN - NIGHT

A macabre SKELETON on six-foot stilts lumbers forward. A parade of demons, ghosts, skulls and skeletons carrying TORCHES, wearing body length paper-mache masks, all dancing their way around a PLAZA.

21 Donna Marie and her children, carrying groceries, weave through the celebrants and then enter their dilapidated building. A figure across the street steps into the light.

*

The White-Haired man, watching them.

INSIDE THE APARTMENT BUILDING

A flashlight beam dances up the stairs. Sophia, flashlight in hand goes up the second floor, followed by the family. She trips, falls, drops her flashlight. It rolls to a stop. The beam fixed on a pair of BLACK SHOES!

Sophia picks up the flashlight, steers the beam up a pair of pants to a fist holding an automatic by his leg. The beam continues up to a face not even a mother could love.

Eyes black as Satan, with an eagle's beak for a nose. IMBASIANO smiles-- flashing a mouth full of gold teeth. Sophia SCREAMS.

Instantly, Donna Marie leaps on him, clawing at his face. Frankie and Franny grab his gun arm. The gun goes off, kicks plaster from the ceiling. July jumps on his back wrapping his arms tightly around his neck, his legs around his body.

Franny bites his gun hand. The gun falls to the floor. Donna Marie gouges at his eyes with her nails. Imbasiano spins like a snorting buffalo-- shakes Frankie and Franny off, sends Donna Marie flying.

He reaches behind, grabs July by the hair and, throws him over his shoulder. Frankie, on his knees, grabs the ice pick by the ice-box, raises it over his head, and with all his force-- stabs the ice pick through Imbasiano's foot.

Pinning it to the floor!

IMBASIANO

EEEEEEAOW!!

He stoops over to grab the ice-pick-- July pulls the highboy over, crashing it down on top of him. Imbasiano drops to one knee. Donna Marie swings a chair with all her strength crashing it over his head. He topples backwards. Unconscious. His foot nailed to the floor.

The family, panting from fear and exertion, stare at him. A long beat. Finally...

FRANNY

Is he dead?

JULY

He's not breathing.

FRANKIE

I think he's dead.

Donna Marie bends over, feels his throat for a pulse.

DONNA MARIE

I don't feel a--

Massive hands suddenly grab her throat! Franny screams. July struggles to pull the assassin's hands from his mother's throat. Frankie grabs the ice-box rope, loops it around Imbasiano's neck and pulls tight.

Imbasiano lets go of her throat to work his fingers under the rope. July, Franny, Donna Marie, adrenalin surging, sprawl across his upper torso, forcing him backwards between Frankie's legs.

DONNA MARIE (CONT'D)

Pull harder, Frankie!

FRANKIE

I'm trying mama...

Imbasiano's eyes bulge, his tongue protrudes. His heels rap a staccato beat on the floor, the bloody ice pick protruding through his foot.

DONNA MARIE

Keep pulling, Frankie. Pull hard!
Don't stop.

Sophia whips Imbasiano's face with her Raggedy Ann Doll. Blood spills from his nose. The staccato kicks slow down. Gradually the kicks stop. For a long moment no one moves. Complete SILENCE.

Then the SOUND of the assassin's DEATH RATTLE-- spooking Frankie. He scoots back leaving bloody hand prints on the floor.

JULY

You did it Frankie.

FRANNY

Oh my God, Frankie. You killed him.

DONNA MARIE

No! Not true! We all killed him.

Gently, She wraps a handkerchief around Frankie's hand-- Then hugs him to her breast, kissing the top of his head.

The APARTMENT door suddenly flies open. The White Haired man framed in the doorway--

A pistol pointed directly at Donna Marie's heart.

WHITE-HAIRED MAN
Arrivederci, bitch!

A SHOT rings out! Sophia SCREAMS. The White-Haired Man crumples to the floor.

All eyes pivot-- to July, Imbasiano's .45 gripped in both hands.

July's face is frozen in shock. Donna Marie gently eases his fingers open, takes the weapon from his hands, then enfolds her son in her arms.

DONNA MARIE
Sweet Juliano.

Seated on the floor, she kisses the top of his head, then wraps her arm around Frankie, hugging both boys.

DONNA MARIE (CONT'D)
My brave sons...

Sophia runs over to join the family hug, followed a beat later by Franny, her voice hoarse with fear...

FRANNY
Mama... Don Enzo has found us.

DONNA MARIE
(whispers)
Yes, he has.

Her look shifts from Imbasiano's corpse to the White Haired Man sprawled dead in the doorway. In her eyes one thought lingers in her mind; will it never end? *

INT. GRAND CENTRAL STATION

The family stands in the center of this huge station, with all their belongings, surrounded by a sea of people. They are looking up at a destination board. Donna Marie holds Sophia's hand.

FRANNY
Chicago?

JULY
Boston?

FRANKIE
Philadelphia?

JULY
Birthplace of the Bill of Rights.

Sophia looks up at her mother.

SOPHIA
Mama, we should live where America
was born.

DONNA MARIE
I think Sophia's right.

A BRIDGE SUSPENDED 200 FEET over the PHILADELPHIA train yard.
A PASSENGER TRAIN rolls under a bridge into--

30TH STREET STATION

Crowds, like ants moving to their various destinations.

EXT. 30TH STREET STATION ENTRANCE - TWILIGHT

A cab door jerked open. Suitcases tossed in the cab. The
Brunelli family climbs in. IMAGES stream across the
children's faces pressed against a window--

WILLIAM PENN's statue, his gaze overlooking Philadelphia.
Neon signs, skyscrapers, bridges, ROWING SCULLS on the River.
Boathouses outlined by thousands of twinkling mini-lights.
The cab drives through an Italian neighborhood to a--

FLEA BAG HOTEL

The family stands, once again looking up at a decrepit
building.

FRANNY
Another dump!

Donna Marie's attention is locked on the outline of a faded
BLACK HAND-- painted on the front stoop.

JULY
That has to be years old.

Holding Sophia's hand, she starts up the stairs,

DONNA MARIE
Tomorrow, I will find a new
apartment.

SOPHIA
Mama, we just found this one.

THE STREETS OF LITTLE ITALY - DAY

Donna Marie passing a DRESS STORE, stops. She glances at the rag she is wearing-- Then goes into the store.

A tray filled to capacity with food slides up to a CASHIER.

INT. A CROWDED CAFETERIA

Donna Marie, wearing her new dress, pays her tab, picks up her tray, eases back out of line, turns and CRASHES Into a customer, also carrying a tray full of food, including spaghetti and meat sauce. FOOD EXPLODES all over them!

A sketch pad falls to the floor. A bowl of minestrone soup crashes on the sketch pad.

Her new dress is totalled. MIKE SABATINO (40) tall, with rugged good-looks, is covered from chin to crotch with spaghetti sauce. He is pissed. But, not as much as Donna Marie.

DONNA MARIE

You idiot! Why don't you watch where you are going?

MIKE

I'm the idiot? I was just standing here, lady. You bumped into me? How's that for idiotic?

*

She stands on her tip toes, gets into his face.

DONNA MARIE

You think I got eyes in the back of my head?

MIKE

You rammed into me before I had a chance to move.

DONNA MARIE

Look at what you did to my new dress. It's ruined!

MIKE

Hey, this is my best suit-- now it's garbage, thanks to you.

DONNA MARIE

I just bought this dress!

MIKE

Looks like you're gonna have to buy another one!

DONNA MARIE

And you are going to pay for it!

MIKE

Right. Soon as hell freezes over!

She fishes a pencil out of her purse, then picks up his sketch pad, drenched with minestrone.

MIKE (CONT'D)

Jesus, look what you did to my drawings.

She shakes off the excess soup, finds a dry page.

DONNA MARIE

What is your name!?

MIKE

Mike Sabatino! "S-a-b-a-t-i-n-o.

DONNA MARIE

(writing it down)

I'm sending you a bill, Mr. Sabatino.

MIKE

Go for it lady! Here, lemme give you the address!

He snatches the pad, scribbles on it, rips off the page and slams the page into her spaghetti covered chest.

MIKE (CONT'D)

Just get out of my face!

She spins around and storms off. He watches her for a moment, then becomes aware of people staring at him.

MIKE (CONT'D)

What are you looking at me for?
That dame belongs in a loony bin.

EXT. FLEA BAG HOTEL - BRUNELLI APARTMENT - DAY

Franny, July and Frankie exit, carrying school books and lunch boxes. They dash across the street to a school.

FLEA BAG HOTEL - LAUNDRY ROOM

Donna Marie wraps clean laundry in butcher paper, ties it with a string, scribbles a name, gives it to Sophia, who puts it in a basket filled with butcher-wrapped packages. They knock on doors, collecting money when someone answers.

INT. POST OFFICE

Donna Marie unlocks a Post Office Box, and removes a package.

FLEA BAG HOTEL

The family is at the table. The package, the size of a shoe box, sits in front of Donna Marie.

FRANKIE

Who's it from, Mama?

DONNA MARIE

Uncle Dominic.

She unties the string, lifts off the top. Inside, something is wrapped in a Sicilian newspaper. She tears open the newspaper revealing the shoe box is full of money!

SOPHIA

We're rich!

Donna Marie takes out a letter, reads it...

DONNA MARIE

He sold the vineyard! He says not to worry anymore about Don Enzo. He is retiring.

JULY

Retiring?

EXT. DON ENZO'S COMPOUND - SICILY - NIGHT

MOONLIGHT beams down on Don Enzo, swimming laps with an effortless, methodical backstroke. SUDDENLY, he is pulled under.

UNDERWATER

A hand is clasped over Enzo's nose. Don Enzo claws at his attacker, his struggle weakening-- and then he floats to the bottom, mouth open, eyes bulging.

A man emerges at the shallow end of the pool. Shafts of

moonlight hitting the face of DOMINIC BRUNELLI.

INT. LIBRARY - DAY

Newspapers on wooden spindles hang on a rack. Donna Marie, wearing a new dress, chooses a couple of spindles, sits at a table by the window, starts to read the classified section.

Venetian blinds cast a ladder of shadows across her face.

AT ANOTHER TABLE, a charcoal pencil shades in the last touch to a portrait of an old man reading a bible. GAITANO, the old man, bearded and bald, sits across from Mike Sabatino.

Donna Marie turns a page-- she looks around and sees to her complete surprise-- Mike sitting across from her focused on his sketch pad.

Not wanting another confrontation she grabs her stuff, starts to leave. Then stops-- Why should she let his disgusting behavior drive her away"? She sits, forcing herself to concentrate on ads. Mike as yet hasn't seen her.

As he sketches, she peeks quick little glances at him. She hadn't realized he was so damned handsome. Mike shows the sketch to the old man.

MIKE

What do you think, Gaitano.

GAITANO

Not bad. But you should be drawing beautiful women. Like that one-- Over there.

Mike looks, sees Donna Marie! Turns back.

MIKE

Not on your life.

GAITANO

Why not?

MIKE

Believe me, I have my reasons.

GAITANO

Too bad. She is...

He kisses the tips of his fingers, signifying how pretty she is. Mike takes a second look and realizes he is looking at a beautiful woman! The artist in him takes over. He begins to sketch.

Gradually, it dawns on Donna Marie what he is doing. She crosses to him.

DONNA MARIE
Are you drawing me?

MIKE
I believe I am.

DONNA MARIE
You can't do that?

MIKE
Why not?

DONNA MARIE
You haven't the right. I did not give you permission.

MIKE
I don't need your permission.

DONNA MARIE
I don't want you drawing pictures of me!

MIKE
How are you going to stop me?

DONNA MARIE
I'll call a cop.

MIKE
Tell him Mike Sabatino says hi.

DONNA MARIE
I will have you arrested.

MIKE
Fat chance! It's a free country, I can draw anyone I like.

DONNA MARIE
You are infuriating!

No comment. He continues drawing.

DONNA MARIE (CONT'D)
When you are finished I'll thank you to turn that picture over to me.

The Old Man swivels his look back and forth between them, thoroughly enjoying the confrontation.

MIKE

The content of this sketch pad happens to be my very own personal, private property. This is not your picture lady. It is my picture!

Fuming, she spins on her heel, goes back to her table. Mike glances at Gaitano. The old man shakes his head, silently scolding Mike for his behavior.

Donna Marie collects her belongings preparing to leave. Mike lays the sketch in front of her. She looks at it, then at Mike, a hint of distrust in her eyes.

MIKE (CONT'D)

A peace offering. I owe you an apology. I'm really sorry. I was a complete ass.

DONNA MARIE

Yes, you were. But so was I. I'm the one that should be apologizing to you. You were right, I wasn't looking where I was going. *

MIKE

It was an accident. Not your fault.

DONNA MARIE

I'm sorry I yelled at you.

MIKE

I'd like to pay for your dress.

DONNA MARIE

Please, you don't have to do that. I should be buying you a new suit.

MIKE

You know what? Why don't we start all over, okay? Hi, I'm Mike Sabatino.

He holds his hand out-- after a short pause, she shakes it.

DONNA MARIE

Mr. Sabatino. Donna Marie Brunelli.

MIKE

It's a pleasure meeting you, Miss.

DONNA MARIE

Mrs.

MIKE
(clearly disappointed)
Oh.

She looks at the sketch.

DONNA MARIE
It's really very good...

She pushes the sketch towards him.

DONNA MARIE (CONT'D)
But I can't take it.

He pushes it back.

MIKE
Of course you can. Please, I want
you to have it.

DONNA MARIE
On second thought, I think I will.
My children will love it. Thank
you.

MIKE
How about your husband? You think
he will like it?

DONNA MARIE
Oh, I'm not married. I'm-- a widow.

MIKE
Oh.

Mike, relieved to hear she is single, notices the ads and
points to an ad she has circled.

MIKE (CONT'D)
Good choice, that. I happen to know
that apartment has new appliances.

DONNA MARIE
Really? How do you know this?

MIKE
I live in the area. And the owner
is... an old friend. It's a good
neighborhood. There's an Italian
bakery right around the corner.
Also an ice-cream parlor. Great
place to raise kids.

DONNA MARIE

Okay. I'll put it on my list.

He offers his hand. Without hesitation she shakes it. He walks away, stops, turns back.

MIKE

Remember, it's a brand new slate.

She smiles and waves goodbye. He goes to his seat to sit down. Gaitano, all smiles, gives Mike an "ok" sign-- his approval of seduction well played.

EXT. ITALIAN NEIGHBORHOOD - CITY STREET - DAY

Kids playing stick-ball. Donna Marie checks an address against her list. A sign reads: APARTMENT FOR RENT. She goes inside.

INT. BROWNSTONE APARTMENT - LEASING OFFICE

Donna Marie ENTERS the leasing office. The receptionist, SALLY (55) at a desk, typing.

DONNA MARIE

I'm Donna Marie Brunelli. I was referred here by a friend of the owner.

SALLY

Have a seat.

Sally knocks on a door, goes in, closes the door. Donna Marie notices a striking, beautiful charcoal drawing-- a teen-aged girl's portrait hanging on the wall. Sally comes back.

SALLY (CONT'D)

Go right in, please.

Donna Marie goes to the door, stops, looks back curiously at the girl's portrait. Something familiar about it. She goes into the office. A man is seated behind a desk, reading a lease.

It is Mike Sabatino. He greets her, all smiles.

MIKE

Mrs. Brunelli, good morning.

Surprised, she looks around, sees more charcoal portraits hanging on the wall.

DONNA MARIE
 Seriously? You're the owner!

MIKE
 I wanted to tell you, but...

DONNA MARIE
 You tricked me!!

*

She spins around and marches out of the office.

MIKE
 Hey, what about our clean slate?

He chases after her. She runs down the stairs. He yells..

MIKE (CONT'D)
 Just give me a chance to explain--

Against her better judgement, she stops, looks up at him. He starts down the stairs. She puts her hand up.

DONNA MARIE
 Close enough! Your explanation?

MIKE
 I was afraid if you-- if you knew
 I was the owner...

DONNA MARIE
 (interrupting)
 I wouldn't come to see the
 apartment. And you would have been
 right. For once!

She continues down the stairs. He races down the stairs, jumps in front of her.

MIKE
 Look, you're already here. Just
 take a look at it. If you don't
 want it, fine. If you do, I'll make
 you a great deal. You got nothing
 to lose.

She looks at him, considering his offer. Unable to resist his charms, she decides he's right and goes up the stairs. He smiles, then quickly follows her.

FRANNY (O.S.)
 Mama, it's beautiful!

INT. FLEA BAG HOTEL - BRUNELLI APARTMENT

Franny is holding the sketch that Mike did of Donna Marie.

DONNA MARIE
Mike is going to frame it.

Franny and July exchange looks.

JULY
Mike??

DONNA MARIE
Yes, that is his name. He wants us
to hang it in our new apartment.

SOPHIA
Oh, brother, not another apartment?

DONNA MARIE
I should mention he also owns an
ice cream parlor. And you are all
invited!

The children cheer.

EXT - CITY STREET - NIGHT

SWEETUMS, a JACK RUSSELL TERRIER, hikes his leg, relieving himself on a parking meter. Sweetums pulls his leash toward the wheel of a BLACK CADILLAC. A window rolls down. A VOICE from inside...

VOICE
That mutt pisses on my tire, you'll
be walkin' a dead dog!

MR. PEBBLES (30's) quickly snatches up Sweetums.

MR. PEBBLES
Don't take it personally, Sweetums.
His mother didn't teach him any
manners.

As Mr. Pebbles scurries away, he glances over his shoulder sees Donna Marie and family entering MIKE'S ICE CREAM PARLOR.

INT. MIKE'S ICE CREAM PARLOR - NIGHT

MIKE
Come in, please-- welcome, welcome.

Donna Marie and Mike's eyes meet. He is hopelessly hooked. She can't deny she is attracted to him. At the moment, she's not willing to go down that path and breaks off the look. This exchange has not been missed by Franny and July.

JULY
(whispers)
You see that?

FRANNY
How could I miss?

JULY
I think mama likes him.

FRANNY
He is really good looking.

FRANKIE
Whatta you whispering about?

JULY
Nothing.

FRANKIE
Then why are you whispering?

FRANNY
You wouldn't understand. You're too young.

MIKE
Right over here...

He points to a booth, accidentally bumping into Donna Marie.

MIKE (CONT'D)
Oh pardon... I'm so sorry.

DONNA MARIE
No, no, pardon me. It's my fault.

She steps back, careful to preserve a space between them.

MIKE
Please, sit.

She nervously brushes her hair from her eyes.

DONNA MARIE
These are my children-- this is Franny.

He shakes her hand.

MIKE

Lucky girl. You inherited your
mother's looks.

(to July)

You must be Juliano.

JULY

Everyone calls me July.

FRANKIE

I stuck him with that name! I'm
Frankie. When I was a baby I
couldn't say "Juliano". It came out
"July".

SOPHIA

In New York we lived in Hell's
Kitchen. Who knew Hell had a
kitchen.

She giggles.

FRANNY

Ignore her. She thinks she's
getting away with cursing.

SOPHIA

Mister Mike-- We are going to
become American citizens!

MIKE

Welcome to America, Sophia!
Hey, you like banana splits?

SOPHIA

What's that?

MIKE

Something you're going to love in
one minute.

NOLA, (16) Mike's daughter (the girl in the charcoal portrait
in Mike's office) comes to take their order. She takes one
look at July, and likes what she sees.

MIKE (CONT'D)

Banana splits! Nola-- extra hot
fudge and whipped cream!

EXT. CADILLAC PARKED UP THE STREET FROM THE ICE CREAM SHOP.

INSIDE THE BLACK CADILLAC

Predators waiting.

TONY FERRANTE (50's) watches ABE SEIDMAN (48) heading for the ice cream parlor. PAULIE GARBANZO (50's) balding, seated next to Tony, leans forward.

PAULIE

That's him.

TONY

I knew that motherfucker was bad news when I hired him.

BOBO (40) gelled hair, pulls out a .45, starts to open the door. Tony places a restraining hand on his shoulder.

TONY (CONT'D)

Wait 'till he comes out. Fucking accountants! When they're not stealing from you, they're reporting every goddam cent you make to the IRS.

BACK TO SABATINO'S ICE CREAM PARLOR - CONTINUOUS

Nola serves four banana splits, each topped with a cherry. Sophia's eyes are as big as saucers.

NOLA

July, you want an extra cherry?

Nola flashes a smile at July. He blushes-- heart-struck by Cupid's arrow.

JULY

I'd like that very much.

She places two more cherries on top. July beams. ABE SEIDMAN, ENTERS-- goes to the ice cream counter.

NOLA

You like movies?

JULY

We like Little Caesar.

FRANKIE

Edward G. Robinson

July and Frankie jump to their feet, pointing their fingers at each other. Like guns. Bang! Bang! Bang!

FRANKIE AND JULY

Mother of mercy, is this the end of Rico?

Abe Seidman watches, grinning, Mike, bagging a gallon of Neapolitan ice cream, also watches, as Frankie and July clutch their chests, spinning dramatically, then falling into their seats. Everyone laughs and applauds.

NOLA

My friends and I are going to see a John Garfield movie. You wanna go?

JULY

Sure.

NOLA

Saturday, the Colonial.

She walks back behind the counter.

FRANKIE

Looks like you have a date.

JULY

It's not a date. I'm going with her friends.

FRANNY

Trust me, Casanova, it's a date. You get to the theater, there won't be any friends. Just you.

Mike hands a gallon ice cream container to Abe.

MIKE

Your Neapolitan, Abe.

ABE SEIDMAN

Sarah can't make up her mind which she likes best-- chocolate, strawberry or vanilla.

MIKE

That's why kids go nuts for Neapolitan. What is she, now, five?

ABE SEIDMAN

Six. Kids, they grow so fast

MIKE

Ain't that the truth. At sixteen, Nola thinks she's older than I am. At times I think she's right.

Abe exits. The family heads for the door, Mike calls out--

MIKE (CONT'D)

Donna Marie!

She turns, their eyes meeting across the counter. Connecting. Touching.

MIKE (CONT'D)

I'll have your movers here tomorrow.

She smiles, waves goodbye, opens the door, ushering out her children. Tony's sedan ROARS PAST. Abe is a half block ahead. The Caddy skids to a stop opposite Seidman-- DOORS FLY OPEN. Donna Marie immediately herds the children down a stairwell leading to a basement-level apartment.

DONNA MARIE

Stay down! Don't make a sound. Franny, hold Sophia.

She eases up the stairs, peeks around, sees Ferrante, Paulie, and Bobo jump out of the car, guns in hand.

ABE

Tony! God, no! Please...

He extends his hands out, a pointless effort to stop bullets. BLAM, BLAM, BLAM! Abe falls to the sidewalk. They continue SHOOTING. Donna Marie watches in horror, the children covering their ears to block out what seems to be an endless stream of gun shots.

The street is empty. Ferrante looks across the street at a third story window-- parted curtains moving. A SHADOW quickly steps back.

FERRANTE

Paulie, we got eyes, third story.

Paulie runs across the street, screwing a silencer on his automatic. Ferrante and the others, jump into the car. They take off, heading away from Donna Marie who rushes the children back to the ice cream shop. Mike opens the door--

MIKE

Inside! Hurry!

He herds them inside, Sophia crying. Mike locks the door, draws the shades, turns off the lights.

MIKE (CONT'D)

It's okay, you're safe, no one's coming in here.

Donna Marie stoops down to Sophia to console her.

INT. THIRD STORY APARTMENT

Paulie hurries up the stairs, gun in hand.

WOMAN'S APARTMENT - CONTINUOUS

The WOMAN (60) is on the phone.

WOMAN

Police? I want to report a
shooting.

Her door lock is BLOWN AWAY! Paulie steps in.

SHOOTS.

The bullet hits her between her eyes. She drops. He walks to her, fires two shots into her heart.

OUTSIDE THE WOMAN'S APARTMENT - CONTINUOUS

FERRANTE'S CAR U-turns, stops IN FRONT of the third story walk-up. Paulie EXITS the building, jumps into the car-- The car fish-tails from the curb. SIRENS in the distance.

INT. ICE CREAM PARLOR

DARK. Except for spill light from outdoors. Children at the counter eating a fresh batch of ice cream.

MIKE

The house in back is completely
walled in, electronic gate,
security cameras, alarm systems.
They'll be safe there.

*

SOPHIA

Mama, if you married Mr. Mike, we
could have free ice cream forever.

Mike smiles at Donna Marie.

MIKE

We don't need to be married for
that.

He writes on a napkin.

MIKE (CONT'D)

This napkin entitles the bearer,
Miss Sophia Brunelli, age...?

SOPHIA
Four, But I am almost five.

MIKE
(writing
Age four, almost five--- to free
ice cream for the rest of her life.

DONNA MARIE
How about a limit of one year.

FRANKIE
Otherwise she'll put you out of
business.

The children laugh.

BACK TO DEAD WOMAN'S APARTMENT

DETECTIVE WERTZ (45) and DETECTIVE GOMEZ(50) examine her
body on its back, legs askance, skirt up around her thighs.

GOMEZ
Blew the door lock. Then pops one
in her noggin from the doorway.

WERTZ
Helluva shot.

GOMEZ
Comes in, stands over her, nails
her twice more in the ticker.

WERTZ
Triple taps. A pro. Powder burns
around the heart.

GOMEZ
Used a sound-suppressor. I make it
a thirty-two Walther PK.

Wertz spreads the window curtains, looks down at the street.

WERTZ
She witnessed Seidman getting
plugged. Got caught with her nose
out the window.

GOMEZ
Great legs for an old broad. Bet
you a sawbuck she was a dancer.

BACK TO THE ICE CREAM SHOP

SHADES DRAWN. RED POLICE LIGHTS FILTER through the shade. Two shadows approach, looming across the shade. Flashlight beams sweep the shop. Wertz knocks.

Donna Marie and Mike seated in darkness. He places a finger to his lips. Gomez slips his card in the door jam. They walk to their squad car. Mike and Donna Marie speak in hushed tones.

MIKE

It was a miracle you got out of Sicily alive. You know Enzo's dead.

DONNA MARIE

I heard.

MIKE

Your problem now is his brother.

DONNA MARIE

Brother?

MIKE

Tony Ferrante. He runs the mob here in Philly. You just saw him murder a man in cold blood.

DONNA MARIE

Mother of God! I have to get my children.

She starts running towards the back. Mike catches up with her.

MIKE

And do what?

DONNA MARIE

I don't know! Hide.

MIKE

Hiding's not gonna cut it. You have to disappear.

EXT. PENNSYLVANIA HIGHWAY - DAY

An Amish HORSE AND CARRIAGE trots down the highway. A sign reads: INTERCOURSE, PENNSYLVANIA.

INT. MIKE'S SEDAN - TRAVELLING - CONTINUOUS

Mike driving. Donna Marie in the passenger seat. Nola is seated in the back with the kids, who are fascinated with the horse and carriage.

JULY

People live like this by choice?

FRANKIE

Weird

The car turns onto a road. In the distance a two story HOUSE.

NOLA

My mother grew up in that house.

MIKE

After she passed, I rented it to Amish farmers.

AT FARM HOUSE

Kids explore the property, silos, barns. An old car is covered with a dusty tarp, its tires flat. The boys pull the tarp, revealing a vintage "woody" station wagon.

MIKE (V.O.)

The mother died of cancer.

FARMHOUSE KITCHEN

Donna Marie examines a door frame. Ink markings measure the growth of three children from the ages of four to sixteen.

MIKE

The father three months later, a stroke.

The kitchen, drywalls exposed, is in serious need of repair.

DONNA MARIE

The house died too.

MIKE

You'll bring it back to life.

DONNA MARIE

The neighbors are Amish. We are Catholic. How do we fit in?

MIKE

You pray to the same God. You're a farmer, same as they are.

(MORE)

MIKE (CONT'D)

There's a tack-room in the barn.
Nola and I will bunk there for a
couple days, help you get settled
in.

(a pause)

You decided on a new name?

DONNA MARIE

Genero. My grandmother's maiden
name.

Mike offers a set of keys to her.

MIKE

Welcome to your new home Mrs.
Genero. You're safe. Ferrante will
never think of looking for you
here.

EXT. TRACTOR BARN - A FEW DAYS LATER

July working on the station wagon-- Frankie hand-pumps air
into the tires. Mike working on a tractor engine hanging from
a winch-- greasy parts lying all over the floor.

CHICKEN HOUSE

Sophia reaches into an incubator filled with newly hatched
chicks, picks up a chick. Donna Marie's VOICE CALLS OUT---

DONNA MARIE (O.C.)

Sophia, stop playing with the
chicks, come help with the
lemonade.

SOPHIA

I kiss your soul.

She kisses the chick on the head, puts the chick back in the
incubator, and dashes off.

THE TRACTOR BARN

Donna Marie and Sophia enter.

DONNA MARIE

Lemonade break.

She pours lemonade into glasses, Sophia hands them out.

DONNA MARIE (CONT'D)

How are your assistants doing?

JULY

I can install a distributor!

FRANKIE

I can clean a carburetor.

MIKE

Give it a go, see if she'll start.

Donna Marie gets in, turns the key. It cranks but doesn't start. Mike goes under the hood, tinkers with the carburetor.

MIKE (CONT'D)

Try it now... Don't pump the gas.

She turns the key-- the engine starts, stops, starts stops then roars to life... they now have transportation.

INT. A WATERFRONT BAR - NIGHT

A pork-pie HAT, and a pair of GLOVES sits on a bar. Two double-shots are placed in front of SORENTINO "SORRY" SOLETTO, in his forties. He downs the first glass. Then tosses back the next shot. He stands, unfolding to just shy of SEVEN FEET.

His disproportionate features are consistent with GIGANTISM.

Delicately, he dabs the corners of his mouth with a napkin. He slips on gloves, puts on the pork-pie-- then moving with time-piece precision, walks out the back entrance.

SOUND of a CAR'S ROARING ENGINE!

EXT. WATERFRONT ALLEY- NIGHT - CONTINUOUS

Sorry, walking towards the river, turns, calmly facing the CHARGING CAR; It skids to a HALT five feet from his shoe tips. THREE men get out. They move in front of the headlights, their shadows looming forward, each shadow holding a baseball bat.

Nonplused, Sorry waits. One thug swings his bat, Sorry catches it, jerks it away, then breaks the bat over the thug's head. The thug drops-- Dead before he hits the ground.

Bobo and Paulie swing their bats. He attempts to fend off their blows, but they are too numerous, hitting his head and neck, breaking his ribs-- the giant refuses to fall.

Bobo swings low, connects with an ankle. Sorry drops to the ground-- they continue to beat him. A figure exits the car-- It's Tony Ferrante.

He fires two shots into the fallen giant's body.

FERRANTE
See if he can swim.

Bobo points to the thug with the broken bat across his chest.

BOBO
Should we take him?

FERRANTE
What for? He's dead.

Bobo and Paulie toss both bodies into the river.

OUTDOOR RESTAURANT ON THE RIVER BANK

Twinkling mini-lights. A YOUNG COUPLE toasting each other. Sorry pulls himself out of the water onto the dock-- lumbers towards the couple.

He looks like a river monster streaming mud, moss and water. The WOMAN, transfixed, drops her wine glass. It shatters on the deck. Sorry topples like a falling timber.

INT. MIKE'S KITCHEN - NIGHT

Mike is working on his accounts. The PHONE RINGS. He answers. Listens, processing what he hears.

NOLA'S BEDROOM

Nola, lying in bed, writing in her diary. A tap at the door. It opens.

MIKE
Sweetheart, gotta run. Sleep in the safe room tonight.

NOLA
Dad... What's wrong?

MIKE
Lock up. And be sure you use the barricades.

INT. HOSPITAL CORRIDOR

An elevator door opens. Mike steps out of the elevator, goes to the nurse's station.

MIKE
Mr. Soletto's room?

NURSE
Are you family?

MIKE
I'm a friend.

NURSE
I am sorry sir, family only.

MIKE
I'm the only family he's got. You
got a problem with that, you got a
problem with me.

She decides he's not someone she wants to make unhappy. She
points down the corridor.

NURSE
Room 321.

At room 321, Mike opens the door. As he goes in...

MIKE
(sarcastic)
Honey, I'm home.

ROOM 321 - CONTINUOUS

Sorry in bed, head and jaw bandaged, an arm and leg in a
cast. He looks over at Mike in silence.

MIKE (CONT'D)
Jesus. The fuck happened here?

Sorry shrugs. Mike peeks out the door, spies a wheelchair.

NURSE'S STATION - CONTINUOUS

The NURSE hears a noise, looks up, sees Sorry's door closing.
The corridor is empty.

SORRY'S ROOM - CONTINUOUS

MIKE stuffs pillows under the blankets, fluffing the shape
into a sleeping form. He pulls the curtain around the bed.

HALLWAY

Mike wheels Sorry seated in a wheelchair into an elevator.

SORRY'S ROOM - CONTINUOUS

A MALE NURSE enters with a tray of medications covered with a towel. We do not see the nurse's face. The shadow of a sleeping patient can be seen outlined on the curtain. He lifts the towel-- Revealing a sound-suppressed automatic.

Paulie fires three shots into the sleeping form.

EXT. TONY FERRANTE'S RANCH - EARLY MORNING FOG

A HORSE ROCKETS out of the FOG. HORSE and JOCKEY ZOOM past Ferrante and a TRAINER. Stop watches click.

FERRANTE
Sonofabitch!

TRAINER
That's without competition.

FERRANTE
Fuck competition. She just broke a track record!

TRAINER
Saratoga Springs is in six weeks.

FERRANTE
Set it up.

INT. HOMICIDE SQUAD ROOM

A DOCUMENT is dropped on a DESK. Wertz picks up the document-- Looks up at Gomez.

GOMEZ
Ballistics. Bullets that killed the old maid came from one of the guns that clipped the accountant.

WERTZ
By old maid, you mean the "old lady"?

GOMEZ
She lived by herself, never got married. That's an old maid.

WERTZ
Technically, to qualify as an old maid she has to be a virgin.
(MORE)

WERTZ (CONT'D)

You know for a fact that old woman was a virgin?

GOMEZ

Can't say as I do. Didn't get a look at her cooter. We got this ice cream guy--

WERTZ

Yeah, Mike Sabatino. I got it here. Won't be back for a couple days. Said he's driving his daughter to her Aunt's place in Vermont.

GOMEZ

Mr. Sabatino has not been forthcoming. The killers put eleven holes in Seidman less than a half block from his shop.

WERTZ

People hear shooting, they run and hide.

Gomez shows him Mike's rap sheet.

GOMEZ

This is not a run and hide guy. He's been dancin' with the mob since he was a kid. Half dozen arrests, no convictions. Since the war, his dance card is squeaky clean.

Wertz indicates a document on his desk.

WERTZ

Mr. Squeaky Clean is a war hero. Silver Star, Two Oak Leaf Clusters. Purple heart. Says he didn't see anything.

GOMEZ

Too busy serving ice cream.

WERTZ

Didn't see the shooters, didn't see them in their car... didn't see a car leavin' the scene.

GOMEZ

Guy should get a seeing eye dog.

WERTZ

Then we got this mother and four kids.

GOMEZ

Scarfin'g up banana splits.

WERTZ

Sabatino says he never got her name. You believe that? He's Sicilian, she's Sicilian.

GOMEZ

Put two Sicilians in a room, you can't get a word in edgewise.

WERTZ

I asked the guy with the dog what she looked like? He said, think movie star gorgeous-- Hedy Lamarr.

GOMEZ

So, she's from Sicily-- and a looker.

WERTZ

Explains why Mr. Straight and Narrow is not being straight with us.

GOMEZ

Too busy rubbing shoulders with Hedy Lamarr.

WERTZ

Check Immigration. Maybe we get an ID on our movie star, whoever the hell she is.

The phone rings. Wertz answers, listens... Hangs up.

WERTZ (CONT'D)

St. Agnes Hospital. Somebody shot a pillow.

GOMEZ

Six to five it doesn't make it.

As they exit...

WERTZ

When the M.E. does the autopsy on the old lady, ask'im to show you

WERTZ (CONT'D)
her cooter, see if she was a
virgin.

GOMEZ
Blow me.

INT. GENERO BARN

Donna Marie carries a bucket of milk to a stainless steel storage container. Franny slides the top aside. Donna Marie pours in the milk. Sophia runs in...

SOPHIA
Mama, it's Mr. Sabatino!

DONNA MARIE
Oh my God!

She wipes her hands on her apron, fluffs her hair. Flustered, she looks at her reflection in the stainless steel container.

DONNA MARIE (CONT'D)
How do I look?

FRANNY
Lipstick.

Offers her a tube.

DONNA MARIE
Right.

She takes it, starts to apply it, stops, looks at Franny.

DONNA MARIE (CONT'D)
When did you start wearing
lipstick?

FRANNY
Mama, I am graduating high school.

DONNA MARIE
Yes, you are-- That does not mean
you can wear lipstick.

She applies some lipstick, fluffs her hair again...

DONNA MARIE (CONT'D)
How do I look?

FRANNY
Beautiful.

Franny puts out her hand for the lipstick. Donna Marie looks at Franny's hand, then puts the lipstick in her pocket.

DONNA MARIE

Nice try.

FRANNY

I saved two weeks to buy that!

DONNA MARIE

We will talk about this later.

They exit the barn as Mike's car pulls up and parks. Nola and Mike assist Sorry, who is using a crutch, out of the car. One leg in a cast, one arm in a sling. A head bandage wraps a mop of long wild hair--

MIKE

A good friend of mine. Like you--
he needs to disappear.

DONNA MARIE

He is more than welcome.

Sophia looks up at the towering giant's face.

SOPHIA

My name is Sophia.

SORRY

I'm Sorry.

SOPHIA

This is my sister Franny, my
brothers July, Frankie, and my
mama... Mrs. Genero.

SORRY

Mrs. Genero.

DONNA MARIE

Call me Donna Marie... We'll put
you up in the tack room.

She offers her hand. He shakes it.

SORRY

I'm Sorry.

DONNA MARIE

You have nothing to apologize for.
We will take good care of you.

SOPHIA
Mama. That's his name.

Sorry grins... and nods.

SOPHIA (CONT'D)
He's shy. Come with me, Mr. Sorry.

They watch Sophia take Sorry's hand, leading him away.

DONNA MARIE
Don't worry about your friend. As
you can see, he is in good hands.

Mike's eyes caress her.

MIKE
Appreciate that, thank you. Well, I
guess I uhhh... Now that everything
is settled... I'm thinking, maybe
we should be... heading back.

He offers his hand. She takes it. Franny blurts out...

FRANNY
Oh, no. Wait! You can't leave!
You just got here.

July quickly adds his two cents.

JULY
Have dinner with us. I mean, if
that's okay with mama?

She is fully aware of July and Franny's motives.

DONNA MARIE
Of course it is. I don't know where
my manners are. Please, stay. Have
dinner. As you can see, the
children are excited to see you.

MIKE
Only the children..?

DONNA MARIE
Well, yes, the children... I mean--
well, of course-- I want you to
stay. It is a very long drive and
Nola should have her dinner first.

MIKE
We don't want to cause you trouble.

DONNA MARIE

No, no, it's no trouble-- Please, I would like you to stay.

MIKE

Thank you, we will. So, uhhh...
Nola honey, why don't we give
Sophia a hand with Sorry.

They start walking toward the barns. Donna Marie glares at July and Franny.

DONNA MARIE

Stop it, right now. Both of you.

FRANNY

Stop what?

DONNA MARIE

You know what.

FRANKIE

What are you guys talking about?

DONNA MARIE

Nothing. Franny help me with
dinner.

FRANKIE

I don't get it.

They head for the house... A beat--- Frankie follows.

FRANKIE (CONT'D)

Nobody tells me anything.

VEGETABLE GARDEN

Donna Marie, holding a basket of vegetables, has just pulled a carrot out of the ground. Mike joins her...

MIKE

Let me get that for you...

He cleans the dirt off the carrot, puts it in her basket.

DONNA MARIE

Thank you... one more.

He pulls out another carrot, cleans off the excess dirt.

MIKE

My daughter's sweet on July. She
can't stop talking about him.

DONNA MARIE
He's seventeen.

MIKE
Same as Nola.

DONNA MARIE
Dangerous age.

MIKE
Hormones.

DONNA MARIE
If we could just lock them up
some where safe for a couple years.

MIKE
Four years. Minimum.

DONNA MARIE
Franny is already starting to wear
lipstick.

MIKE
Same shade as yours.

She stops walking, looks at him.

DONNA MARIE
You noticed?

MIKE
No, of course not. Well, what I
mean is I saw Franny, then I saw
you, and it looked to me-- Hey, red
is red. What do I know?

Amused by his discomfort, she turns and walks off...

DONNA MARIE
I have to chop vegetables. You want
to help?

Catching up with her.

MIKE
You are in luck. I am an expert in
the fine art of chopping
vegetables.

She stops, turns, faces him.

DONNA MARIE
Some rules.

MIKE

Right. Rules.

DONNA MARIE

Number one, no flirting.

MIKE

No flirting. Got it.

DONNA MARIE

Wait. That should be number two.
Number one is no touching.

MIKE

Okay. Number one, no touching.
Number two, no flirting.

She starts to go in, turns back.

DONNA MARIE

And number three-- no staring.

MIKE

Aww c'mon! That's not fair.

DONNA MARIE

I mean it. You are always looking
at me. It's distracting.

MIKE

Which do you want me to stop,
looking or staring?

DONNA MARIE

Both! And you damn well better know
how to chop vegetables!

She marches in the house. After a beat, he grins and follows.

ST. AGNES HOSPITAL

A nurse brings Wertz and Gomez into the room. She pulls back
the blanket, reveals a pillow with three bullet holes.

GOMEZ

Looks dead to me.

WERTZ

Who was the patient in this room?

NURSE

Sorentino Soletto.

GOMEZ
He have visitors?

She checks her clipboard.

NURSE
Mike Sabatino.

Wertz and Gomez exchange looks.

WERTZ
Mr. Silver Star Winner--

GOMEZ
A former member of Tony Ferrante's
crew...

WERTZ
Visiting Mr. "Sorry" Soletto--

GOMEZ
Also a former member of Tony
Ferrante's crew.

WERTZ
You believe in coincidence?

GOMEZ
Why not? I believe in Santa Claus.

INT. POLICE STATION DAY

Mr. Pebbles walks up to the DESK SERGEANT, Sweetums in his
arms.

MR. PEBBLES
We have an appointment with
Detectives Wertz and Gomez.

DESK SERGEANT
Upstairs, on the right.

Mr. Pebbles starts up the stairs.

DESK SERGEANT (CONT'D)
Hey, you can't take that dog up
there!

MR. PEBBLES
Nonsense. Who do you think they
want to talk to?

HOMICIDE SQUAD ROOM - CONTINUOUS

Sweetums, seated on Gomez's lap, licks the detective's face.

GOMEZ

You're sayin' Sweetums took a leak
on this parked Cadillac?

MR. PEBBLES

I did not say that, detective. I
said Sweetums was about to relieve
himself on the tire, the window
lowered, a very rude voice inside
the car said, quote, "That mutt
pisses on my tire, you'll be
walkin' a dead dog." Closed quotes.
His words, not mine.

GOMEZ

Did you get a look at his face.

MR. PEBBLES

I did not.

Wertz enters, holding a sheet of paper.

WERTZ

Don't need a face, we got a hit on
the license plate, thanks to Mr.
Pebbles-- and Sweetums.

He hands the document to Gomez, who gives it a quick scan.

GOMEZ

According to this, the Cadillac is
owned by a horse!

RACE TRACK - BETTING WINDOW

Gomez in a long line. Wertz approaches.

WERTZ

Detective Gomez, what exactly are
you doing?

GOMEZ

I'm putting a bet down on Lady
Blue.

WERTZ

Ferrante's horse? We're about to
arrest him.

GOMEZ

The horse doesn't know that. She's fifteen to one odds. Racing against a bunch of cadavers! It's like taking candy from a baby. They should classify this race as a Class D Felony.

WERTZ

You make that bet, I'll have to arrest you. Gambling on duty.

GOMEZ

I'm undercover, blending in, doing what race fans do-- making bets.

WERTZ

You won't reach the betting window in time. Ferrante just arrived.

GOMEZ

Where?

WERTZ

Upstairs. The VIP room. Uni's are on their way up. C'mon...

He pulls a reluctant Gomez out of the line.

INT. SOPHIA'S BEDROOM - NIGHT

Donna Marie tucks Sophia in bed.

SOPHIA

Don't forget my soul, mama.

DONNA MARIE

Never.

She kisses the top of Sophia's head.

DONNA MARIE (CONT'D)

Sleep tight.

She is about to turn out the light, she hears a "chirp". She gives Sophia a "look". Sophia reaches under her pillow and pulls out a baby chick.

SOPHIA

I named him after Mike.

Donna Marie gets a shoe box from the closet.

DONNA MARIE

"Mike" can't sleep under your pillow. He'll get hurt. I'll put him in this shoe box on your bed stand. It's time for both of you to go to sleep.

She turns out the light and exits.

GENERO FARMYARD - NIGHT

Donna Marie and Mike out for a starlight stroll.

MIKE

That was an excellent dinner.

DONNA MARIE

Entirely due to your expert chopping skills.

He turns her to him... She looks up into his eyes.

MIKE

My God. You take my breath away.

His lips move towards hers. At the last second, she puts a finger on his lips.

DONNA MARIE

Mike... what are we doing?

MIKE

We're... kissing?

He kisses her. She returns the kiss, then stops, hesitant to start something she is not sure she can finish.

She walks away a couple of steps.

DONNA MARIE

I'm sorry, Mike. My husband...

MIKE

I understand completely. But you can't put your life on hold forever. You have a life to live. And Marco would want you to live it.

He takes her in his arms and kisses her again. Once again, she breaks it off... but this time she can't deny the kiss has really affected her.

DONNA MARIE

You have to go back tonight?

MIKE

I could be... persuaded to stay.

DONNA MARIE

Maybe we can make a deal.

MIKE

Does this deal involve you taking your clothes off?

DONNA MARIE

It does not! It involves you sleeping in the spare guest room, Nola sleeping on the couch. I'll fix you breakfast before you hit the road. French Toast.

MIKE

French Toast! Why didn't you say so? That makes it a done deal. However, what we need to do here is rethink the sleeping arrangements. I am sure you probably know sixteen year old girls have this big thing about privacy. Nola should have the guest room. And then there is this business about me sleeping on the couch-- which is really not a very good idea for my back. I could end up with a severe...

DONNA MARIE

Why don't you just shut up, and kiss me?

They kiss-- passionately.

INT. GENERO BEDROOM

Moonlight streams in through a bedroom window, BACKLIGHTING Donna Marie, who is in the throes of an orgasm. She collapses on top of him, then rolls off.

MIKE

(out of breath)
We need a time out.

DONNA MARIE

We? Speak for yourself. How much time do you need?

MIKE

About ten hours.

DONNA MARIE

You got ten minutes.

MIKE

My God, you're going to kill me.

DONNA MARIE

Probably. But, I know how to
resurrect you.

Mike groans.

FOLLOWING MORNING

Donna Marie, nude, in bed dozing, waking, stretching, glowing with contentment. Mike is looking out the window, a towel wrapped around his waist.

DONNA MARIE (CONT'D)

What are you doing over there? Come to bed.

MIKE SABATINO

We have guests.

EXT. GENERO FARM HOUSE

The door cracks open. Donna Marie peeks out to see... Wertz and Gomez. They flash their badges.

WERTZ

Detectives Wertz and Gomez-- With the Philadelphia Police Department. May we come in Mrs. Brunelli?

DONNA MARIE

No one named Brunelli lives here.

GOMEZ

Would you prefer Genero?

He holds up copies of family passports.

DONNA MARIE

We entered this country legally. I changed our name-- legally. Have I committed a crime, detective?

WERTZ

No, you have not Mrs. Brunelli.

DONNA MARIE

Genero.

GOMEZ

May we come in Mrs. Genero?

DONNA MARIE

I have nothing to say to you.

She starts to close the door.

WERTZ

We arrested Tony Ferrante.

Mike's VOICE speaks from behind the door.

MIKE (O.C.)

Let's hear what they have to say...

She opens the door wider, revealing Mike.

WERTZ

Mike Sabatino. What do you know?
Another coincidence.

GOMEZ

I love coincidences, don't you?

KITCHEN

Everyone seated around the table... Donna Marie picks up a fresh brewed pot of coffee, Sophia by her side.

DONNA MARIE

Coffee, Detective Wertz?

WERTZ

Thank you, but no ma'am.

DONNA MARIE

Detective Gomez?

GOMEZ

Yes, please. Thank you, ma'am.

SOPHIA

(to Wertz)

Are you a policeman?

WERTZ

Yes, I am sweetheart.

SOPHIA

You're not wearing a uniform?

WERTZ

We don't wear our uniform every day.

SOPHIA

Then how do we know who you are?

Gomez pulls his coat aside to show her a badge attached to his belt.

GOMEZ

We carry badges.

SOPHIA

In Sicily, people who wear uniforms are bad men.

GOMEZ

Oh, I am sorry to hear that.

WERTZ

In America, we're the good guys.

SOPHIA

On your honor?

Wertz crosses his heart and holds his hand up.

WERTZ

I swear. On my honor.

Sophia looks at Gomez. He quickly puts up his hand.

GOMEZ

Likewise.

DONNA MARIE

Honey, why don't you go play with Raggedy Ann?

SOPHIA

Okay. 'bye Mr. Policeman.

Wertz and Gomez watch her exit.

WERTZ

Smart girl.

DONNA MARIE

You arrested Tony Ferrante?

WERTZ

A man walking his dog identified Tony's car parked across from Mr.

WERTZ (CONT'D)
Sabatino's ice cream shop.

GOMEZ
Puts Ferrante at the crime scene.

DONNA MARIE
What has this to do with me?

WERTZ
Our dog walker saw you and your
children go into the Mr. Sabatino's
ice cream shop.

GOMEZ
Suggesting the possibility you
witnessed Tony Ferrante and his
crew shoot Abe Seidman.

DONNA MARIE
If I testify it will give Ferrante
a reason to come after me.

GOMEZ
He already has reason. You killed
his nephew, Delphino Ferrante.

She looks to Mike-- his eyes telling her to tread carefully.

GOMEZ (CONT'D)
The Sicilian police concluded you
acted in self-defense. No charges
have been filed.

WERTZ
We can relocate you and your
family, give you a new life, a new
home, new identities.

DONNA MARIE
Absolutely not. I am done running.

WERTZ
We'll provide you with security.

DONNA MARIE
And keep my children out of this?

WERTZ
We can do that. Your testimony
alone will put him on death row.

Donna Marie looks at Mike, makes up her mind.

DONNA MARIE

Mike, if I don't testify, I will
never be able to live with myself.

Wertz smiles.

WERTZ

I'll take that coffee now, Mrs. G.

INT. HOLDING CELL

A CELL DOOR OPENS. Tony Ferrante steps into the holding cell. He waits until the door is closed, then sits across from BARNEY PEARLMAN (57) bone-knife sharp, Esquire wardrobe-- a head of wild hair topped with a jewel-encrusted yarmulke.

PEARLMAN

Hello Tony, you're looking fit.

TONY

Spare me the bullshit counselor.
How do we stand?

PEARLMAN

Not too good. Police found their
eye-witness-- She's been living in
an Amish community.

Pearlman opens a file, reads from it...

PEARLMAN (CONT'D)

Widowed mother of four. One Mrs.
Genero. Formerly Mrs. Brunelli.

TONY

Donna Marie Bunelli?

PEARLMAN

You know her?

TONY

The woman is a fucking Medusa! She
stabbed one of my nephews to death,
strangled another, blew away a
third while he was in church
confessing to God.

PEARLMAN

Problem solved. With her police
record I can discredit her entire
testimony.

*

Tony lights up a cigarette.

TONY

The bitch won't be testifying.
Trust me.

PEARLMAN

Tony, if you are thinking of
intimidating this witness...

TONY

I'm not touching a hair on her
head, counselor. Who ya think I am,
Houdini? I'm in the slammer for
Christ's Sake! When the time comes--
she's gonna think it through, and
she's gonna change her mind 'bout
testifying, is all I'm sayin'.

EXT. COLONIAL THEATER

Donna Marie pulls up in the woody station wagon-- the movie
is letting out. July, Franny and Frankie pile into the car.

INT. WOODY STATION WAGON - TRAVELING

DONNA MARIE

How was the movie?

JULY

Good. An Abbott and Costello movie.

Franny opens her compact-- begins to put on lipstick.

FRANKIE

They had all these people chasing
them, tryin' to kill them.

DONNA MARIE

Hey, easy with that lipstick.

FRANNY

Mama, I'm old enough to decide for
myself how much lipstick I need.

DONNA MARIE

You're old enough when I say you're
old enough. Wipe it off.

Franny groans, wipes it off. July sniffs a few times, a funny
smell. He glances behind his seat.

JULY

What's in back, ma?

DONNA MARIE
Nothing. Why?

FRANKIE
Something's back here, covered with
a blanket.

DONNA MARIE
Maybe it's something from Mike. See
what it is.

July reaches for the blanket.

EXT. STREET - NIGHT

A long beat. The car suddenly skids to a SCREECHING HALT!
Everyone piles out of the car! Franny sinks to her knees,
sobbing.

INT. COFFEE SHOP - DAY

Gomez dips a beef-dip sandwich in a gravy sauce, then takes a
big bite. Wertz sips a cup of coffee.

GOMEZ
(chewing)
So, what was under the blanket?

Wertz sets down his cup, looks at Gomez

WERTZ
A dead pig.

GOMEZ
A dead pig?

WERTZ
A pink dead pig.

GOMEZ
You're shittin me.

WERTZ
I shit you not. A baby pig wearing
a long haired wig with bangs. Kinda
like the way Mrs. Genero's
daughter, Franny wears her hair.

Gomez hangs on his every word.

WERTZ (CONT'D)
The pig's snout was plastered with
red lipstick.
(MORE)

WERTZ (CONT'D)

Had a sign hung on it said, "Say
hello to Franny"

(a beat)

Its throat was cut.

GOMEZ

Great Jesus fucking Christ!

WERTZ

My sentiments exactly.

Gomez looks at the beef-dip in his hand dripping with sauce.
He drops it like it's a red hot coal.

INT. GENERO LIVING ROOM - NIGHT

Mike and Sorry sit in the dimly lit room. Donna Marie comes
down the stairs. Mike goes to her, takes her in his arms,
comforting her.

MIKE

How is Franny?

DONNA MARIE

The doctor's giving her a sedative.

SORRY

We're bringing in some help.

MIKE

Button Men.

DONNA MARIE

Button Men?

SORRY

Hired guns.

DONNA MARIE

Wonderful. How many?

MIKE

Three.

DONNA MARIE

That's it-- just three?

SORRY

These three have special talents.

MIKE

It's like having the 82nd Airborne
as your personal bodyguards.

INT. BARN - DAY

Donna Marie, Mike, Sorry-- unloading hay. July and Frankie spreading straw in the stalls. A car turns into the driveway.

DONNA MARIE
Our "button men"?

MIKE
Right on time.

FARMHOUSE KITCHEN - CONTINUOUS

Frankie and July, shotguns slung over their shoulders, enter. Three men are seated at a table. CADE (24) crew cut, eyes blue as a Montana sky. SHALOM (26) handsome, and PIKE (29) tall, rangy-- cowboy hat at a rakish angle. Cade swivels to face July.

CADE
Easy with that weapon, son.

JULY
I'm not your son.

PIKE
(to Frankie)
How old are you, kid?

FRANKIE
Old enough.

JULY
His name is Frankie.

PIKE
Helluva weapon you're packin'
Frankie.

FRANKIE
It does the job.

CADE
Luparas. Twelve gauge sawed-offs.
Choked barrels. Ain't seen those
since we left Sicily.

JULY
You were in Sicily?

CADE
Along with Captain Mike.

SHALOM

You are outnumbered three to two.

Frankie and July snap the Luparas to their shoulders.

JULY

With these I make it four to three.

Donna Marie enters, followed by Mike and Sorry.

DONNA MARIE

Boys, where are your manners?

They lower their Lupara's.

DONNA MARIE (CONT'D)

I apologize for my sons. They have trust issues.

Shalom rises, pulls out a chair, offers her a seat.

SHALOM

Mrs. Genero, we were under the impression you needed protection. It seems we were misinformed.

DONNA MARIE

Your help is very much needed.

Franny enters, carrying a pitcher of iced tea.

DONNA MARIE (CONT'D)

My daughter, Franny.

Franny and Shalom's eyes meet-- Sparks igniting.

SHALOM

My pleasure. I am Shalom Cohen.

FRANNY

Shalom. That's a beautiful name.

They shake hands. He holds her hand a bit longer than necessary. He smiles. Franny turns away, blushing-- She pours iced-tea for every one.

MIKE

Shalom was an Israeli officer assigned to my unit. His name means peace.

DONNA MARIE

Mr. Peacekeeper. I'm happy to meet you.

Mike points to Pike, who's rolling a cigarette.

MIKE

Pike's an Arizona boy, he was in
the O.S.S. a man of many talents.

DONNA MARIE

A pleasure, Mr. Pike.

Pike strikes a wooden match with his thumb, brings the flame
to his cigarette.

PIKE

The pleasure's mine.

MIKE

Say hello to Cade. Don't let those
baby blues fool you.

Cade looks like a high-school preppie. He rises, shakes Donna
Marie's hand.

CADE

Ma'am.

DONNA MARIE

Glad to have you with us Cade.

MIKE

People have threatened Mrs. Genero
and her children.

CADE

They have to get past us captain.

SHALOM

(looking at Franny)
That's not going to happen.

DONNA MARIE

Shalom, you share the tack room
with Sorry-- Cade and Pike, you
take the spare bedroom.

Pike picks up a bedroll, slings it over his shoulder.

PIKE

If it's all the same to you, ma'am,
Cade and I-- we'll sleep outdoors.

CADE

We won't be doin' much sleepin'
ma'am.

AN OPEN FIELD

A firing table contains a number of weapons. Down range, human silhouettes with bull's eye rings radiating from the heart, hang on pulleys. Donna Marie fires, hits outside the center ring.

MIKE

Take a breath and hold it before you squeeze the trigger. Fire in threes. Your first shot is the money shot. The other two are insurance.

She aims, takes a breath, and fires, three times. Three bullet holes appear in a loose cluster in the kill zone. Shalom is demonstrating an AK-47 to Franny.

SHALOM

Short bursts. Sweep the target. She'll do all the work for you.

FRANNY

She?

SHALOM

Considering what an "AK" can do to a man, "she" is appropriate.

Franny fires two bursts, sweeping back and forth, destroying the targets.

OPEN FIELD

Cade and Sophia approach a tree. Cade holds out his hand.

CADE

Gum...

Sophia takes chewing gum out of her mouth and gives it to Cade. He presses a dime onto the gum, then presses the gum on to a tree trunk. He points to two other trees.

CADE (CONT'D)

Three dimes, the same separation an enemy rifle squad keeps walking across a field.

AT THE FIRING TABLE.

MIKE

Sophia, close your eyes and open your palm.

She does. Mike presses something into her palm, then closes it into a fist.

MIKE (CONT'D)

You can't look in your hand until I say okay.

Cade has a rifle and scope mounted on a small tripod.

DONNA MARIE

How far is that?

SHALOM

A hundred and fifty yards.

SOPHIA

Mr. Cade, are you going to hit all of those little dimes?

CADE

Yes ma'am. And give you nine cents change for each dime.

Cade fires three rapid shots. July and Frankie run from their hiding places to retrieve the dimes. Each dime has the center cut out-- leaving three rings.

MIKE

Sophia, what's three times nine?

SOPHIA

(thinks it through)

Twenty... seven!

She opens her palm. She's holding a quarter and two pennies.

SOPHIA (CONT'D)

Look mama-- twenty-seven cents!

Donna Marie glances at the coins-- distressed. She looks at each of her children, stopping on Franny, who is smiling, holding her AK-47.

DONNA MARIE

Franny, boys, put down your weapons.

They watch her walk to a bench under an oak. She sits. Mike walks to the oak joining her.

DONNA MARIE (CONT'D)

Sophia sees those coins as a prize won in a contest. I see three dead men.

(MORE)

DONNA MARIE (CONT'D)

(looks up at him)

What I am doing to my children is not just wrong, it's... grotesque.

Mike nods his understanding.

MIKE

I grew up in the same neighborhood as Tony Ferrante. Ran numbers for him, collected bets, even did some loan sharking. Never occurred to me what I was doing was wrong just that it was against the law. After a while, I was brought into the mob. Then Pearl Harbor changed everything.

He sits next to her.

MIKE (CONT'D)

In the blink of an eye our country gave us the legal right to kill another human being. Nothing personal. It was war. We committed unspeakable acts, blew cities to kingdom come-- completely destroyed any remnant of human decency.

DONNA MARIE

Except this was a war of good versus evil.

MIKE

Which we won by doing evil things. Everything about war is inside out. Everything you do is unthinkable. In a foxhole every one is trying to kill you. Your only choice is kill or be killed. You have no idea who you're killing-- You're shooting shadows. Somebody's husband, father, son, brother. A few years later, you're shaking hands with people who were trying to kill you. Crazy.

DONNA MARIE

You survived.

MIKE

I did.

She rises. Looks at Mike, then strides with purpose to the firing tables.

She picks up a nine millimeter automatic, slides in a magazine. She fires several rapid shots clustered in the kill zone!

LATER

A CLOUD of STARLINGS swoops over a recently plowed field. Donna Marie and Mike, holding hands watch the flock's sudden changes of direction. They start walking to the house.

DONNA MARIE

Sophia has you wrapped around her little finger.

MIKE

Cade and Sorry are giving me some competition.

DONNA MARIE

She is an outrageous flirt.

MIKE

Like mother, like daughter.

She slaps him on the shoulder. He turns her to him.

MIKE (CONT'D)

Y'know, Mrs. Genero, if you played your cards right, I could be persuaded to marry you.

DONNA MARIE

I have a deck of cards in my bedroom. Want to go up and play?

MIKE

Cards?

DONNA MARIE

We could do that too.

MIKE

You should know I cheat.

She opens the front door, goes in...

DONNA MARIE

I'm counting on it.

Mike follows her...

MIKE

You should get a cat. A farm can always use a good mouser.

DONNA MARIE
I haven't had much luck with cats.

The door closes.

MILKING BARN

Shalom watches as Franny, with great expertise, milks a cow.

SHALOM
Very impressive.

FRANNY
Thank you.

SHALOM
Can I try it?

She looks at him -- A trace of a smile on her face.

FRANNY
You?

SHALOM
Is that so unbelievable?

FRANNY
I have a proposition. I'll teach you how to milk if you teach me a little hand-to-hand combat.

SHALOM
There is nothing little about fighting for your life.

FRANNY
Just one little move. What would happen if you sneaked up behind me and grabbed me?

Franny is using her feminine wiles, while not exactly knowing she's doing that. Shalom realizes there is an opportunity here. He decides to play her game.

He slips behind her -- wraps his arms around her waist.

SHALOM
You mean, like this?

FRANNY
Yes. Definitely. Now, what do I do?

SHALOM

In a real situation, you would snap your head back and head butt me.

FRANNY

I couldn't do that.

SHALOM

If your life depended on it you could. Try it.

FRANNY

I might hurt you.

SHALOM

Don't worry, I'll protect myself.

FRANNY

Okay.

An instant before Franny head butts him, Donna Marie approaches, distracting Shalom from blocking Franny's attack. Blood shoots out of his broken nose.

FRANNY (CONT'D)

Oh my God, I'm so sorry...

Shalom, smiling, stems the flow with a handkerchief. Franny kisses him sweetly on his lips. Donna Marie simply shakes her head. Her daughter is growing up and there is not much she can do about it.

INT. FARM HOUSE - KITCHEN - DAY

July cleans a weapon. Frankie is helping Sophia do her homework. Donna Marie braids Franny's hair. Franny is reading a magazine, holding it close to her face. She squints and holds it closer. Donna Marie grabs the magazine and throws it on the table.

DONNA MARIE

That's it. You are getting glasses.

FRANNY

I am not wearing glasses. They'll make me ugly.

DONNA MARIE

Nothing will make you ugly. You are getting glasses.

FRANNY

Mama, I don't want glasses.

DONNA MARIE

If you had glasses, you would have known how close Shalom was before you broke his nose.

Frankie laughs.

FRANKIE

We can call you Franny four eyes!

FRANNY

Don't you dare!

Sophia grins, exposing a mouth of missing teeth.

SOPHIA

Can I call you four eyes, Franny.

FRANNY

You do, I'll call you toothless!

SOPHIA

I am not toothless. Mama said my teeth are going to grow back, and they'll be bigger than yours. And they'll be whiter and prettier.

Mike walks in, envelope in hand, gives it to Donna Marie. She opens it, scans it.

DONNA MARIE

Dominic's sending someone.

MIKE

Who?

DONNA MARIE

Nico Charisse.

JULY

I remember him. He was one of Enzo Ferrante's soldiers.

FRANKIE

You mean assassins. He tried to kill us.

DONNA MARIE

People can change, Frankie.

MIKE

Not hired killers. Leopards don't change their spots.

DONNA MARIE

He's been working with Dominic for the last two years. Dominic wants us to sponsor him.

MIKE

Doesn't add up. Asking us to sponsor a man who tried to kill you.

INT. CITY JAIL - VISITING ROOM - DAY

Paulie is seated. Tony enters, accompanied by a deputy. Tony takes a seat across from Paulie, picks up the phone. The Deputy leaves. Paulie picks up his phone.

PAULIE

Got some good news.

TONY

About time.

PAULIE

The circus is in town.

Tony grins.

TONY

I used to love the circus, especially when all those midgets pile out of a funny little car.

(off Paulie's look)

You got something on your mind Paulie? Spit it out.

PAULIE

We hit a snag in Hong Kong. The Chinese weren't interested in helping us.

TONY

That's not a snag. That's a fucking stone wall! We're almost out of time.

PAULIE

There's nothing to worry about. I worked it out. I had a contact in Manila, found us a ship. Exactly what we needed.

Tony smiles, relieved.

TONY

Enjoy the circus. Make sure you
have a front row seat.

*A TRAIN churns through rolling clouds of STEAM, screeches to
a stop.*

EXT. - TRAIN STATION - NIGHT

SNOW FALLING.

The night before HALLOWEEN. Cabs discharging, picking up
passengers. Children dressed in Halloween costumes.

BAGGAGE PICK UP - CONTINUOUS

Nico Charisse, now sporting a thin mustache, wearing a
Sicilian fedora, grabs his luggage. He smiles cheerfully, as
Mike and July approach. They shake hands, then they escort
him out of the station to the curb.

A LIMOUSINE glides to a stop, Sorry driving. July opens the
door. They all get in. The limo pulls away from the curb.

DONNA MARIE

Nico, it has been a long time.

NICO

Signore Brunelli, my heart is so
full, I haven't the words...

DONNA MARIE

It's Genero, Nico. Welcome to
America.

NICO

Thank you, Signore Genero, I am so
very grateful.

DONNA MARIE

We are happy to sponsor you. I hear
Roberto is being groomed to head
the family?

NICO

True. But I have foresworn the
Ferrantes.

DONNA MARIE

A wise decision Nico.

NICO

I am loyal only to the Brunellis
Excuse, please, the Genero family.

JULY

If we didn't believe that Nico, you
wouldn't be here.

DONNA MARIE

And how is your dear mother?

NICO

Bless her heart. The woman is a
saint. She did not want me to come
to America. "Don't go", she says.
"Stay here in Sicily" where you
belong. This is your home, she
says. I say to her, Mama, the
opportunities are in America!

The limo glides to a stop. Through a light snowfall a bridge
railing can be seen. He looks at Donna Marie and Mike.

NICO (CONT'D)

Why are we stopping?

No one says anything. They simply stare at him. After a
pause, he nods his head. He has figured it out.

NICO (CONT'D)

How did you know?

Donna shrugs.

DONNA MARIE

Like you, Nico. We are Sicilian.

His hand starts to go inside his coat.

MIKE

That would be pointless.

Mike reaches inside Nico's coat and takes his weapon.

NICO

There will be more.

DONNA MARIE

There will always be more.

Sorry opens Nico's door.

JULY

Let's have a little talk, Nico.

From inside the limo Donna Marie watches Mike and Sorry pick
Nico up and suspend him upside down over the railing by his
ankles, two hundred feet above the tracks.

He screams and squirms, waving his arms. They lift him back over the rail onto his feet. They have to hold him up. He is shaking like a hairless chihuahua.

MIKE
That's everything?

NICO
(teeth chattering)
Si, Everything, everything I know.

JULY
Thank you Nico, I'm really sorry
about this. No hard feelings?

He offers his hand. Nico, relieved, grabs it, shakes it.

NICO
No, no, July, grazie, is okay.

Sorry FIRES A SHOT in the back of Nico's head!

He slumps forward into July's arms. Sorry grabs the body, tosses it over the rail. It slams into the tracks below. A train races by...

July gets in next to his mother, Mike sits across from her. Sorry gets in behind the wheel.

DONNA MARIE
A son should listen to his mother.

The limo pulls into traffic.

MIKE
Dominic's suspicions paid off.

JULY
Nico was supposed to work for us,
then report to Tony Ferrante.

MIKE
Tony's planning a hit. He intends
to take us out-- All of us, your
kids, Sorry, Nola-- and me.

DONNA MARIE
Anyway to stop the attack?

JULY
How? He's imported out of town
talent.

*
*
*
*

DONNA MARIE

When?

JULY

He said it would be soon. *

MIKE

Soon could be tomorrow.

JULY

Halloween.

DONNA MARIE

We're going to need more treats.

CHILD LIKE VOICES SINGING

VOICES

Three blind mice, three blind mice.

GENERO FARMHOUSE - HALLOWEEN - NIGHT

TRICK OR TREATERS in COSTUMES playing concertinas, flutes, singing and dancing up the drive way-- The Big Bad Wolf, Little Red Riding Hood, Queen of Hearts, Witches, Goblins, Three Blind Mice (little girls).

All wearing MASKS.

TRICK OR TREATERS

(singing)

See how they run after the farmer's wife, who cut their tails off with a carving knife.

Dancing up to the front door.

TRICK OR TREATERS (CONT'D)

Did you ever see such a thing in your life as three blind mice!

The Big Bad Wolf, wearing grandma's shawl and nightcap, taps on the door. The "Lone Ranger" (Mike) opens it.

BIG BAD WOLF

Trick or treat!

LONE RANGER

What a deep voice you have, grandma.

The Big Bad Wolf pulls a pistol out from under his shawl, but *
the Lone Ranger beats him to the draw, fires his .44 Colt, *

killing him, then dashes for cover. Little Red Riding Hood *
pulls out her automatic.

She fires at the Lone Ranger diving over a sofa. The Three *
Blind Mice, automatics in hand, scatter-- one heads for the
kitchen, one to the living room, one for the stairs. The rest
of the Trick or Treaters swarm inside.

A "Blind Mouse" runs up the stairs, shooting at the Masked
Sheriff (SORRY) who is kneeling at the top of the stairs. She
is hit and bounces back down the stairs. Blind mouse #2
rushes into the kitchen firing her weapon. A masked Cowboy
(Pike) steps from behind a fridge, shoots her.

The LONE RANGER in a shoot-out with Red Riding Hood, dashes
behind another sofa, bullets trailing behind him. He pops up
and nails her. Queen of Hearts opens fire with an AK-47,
riddling walls and furniture.

Tonto, (Shalom) (a bandage over his broken nose) is on the
landing-- He fires at the Queen Of Hearts. She dashes around
a hall corner. A Witch and a Goblin dash into the kitchen
firing weapons, hitting Pike. He returns fire, killing both.

In the living room, Donna Marie, in a pioneer costume, sees
the Queen of Hearts aim at Mike. Donna Marie shoots her. Mike
points at the hall. She nods. Two goblins run down the hall,
firing. Donna Marie and Mike take them both out.

UPSTAIRS BEDROOM

July and Frankie are crouched behind a king-sized bed, both
with shotguns. Franny with an automatic watches the windows.
Sophia hides behind a dresser, hugging Raggedy Ann.

Three SHADOWS pass across a window-- SKELETONS appear,
peppering the bedroom walls, bullets flying in every
direction.

Franny, July and Frankie open fire killing two of them. The
third skeleton dives through a window, rolling on the floor,
firing his weapon. Franny shoots, killing the skeleton. July
and Frankie reload.

FARMHOUSE ROOFTOP

Wyatt Earp (Cade) watches Two PANEL TRUCKS race up the
DRIVEWAY to the front door. Surviving "Trick or Treaters" run
out the door and pile into the trucks. The trucks take off.

Cade cracks open a "side by side" Elephant Gun. He jams a 700
grain Nitro shell into each barrel, snaps it shut, aims at
the trailing truck and fires.

BLAAAM!!

HOWITZER CANNON. He aims at the 2ND TRUCK, fires. The truck catapults head over heels, bursting in a HUGE EXPLOSION. *

INT. FARM HOUSE

Multiple SHOUTS of "CLEAR" ring through the house. Lights turn on. Sorry and Mike take off their masks.

SORRY
I count sixteen kills.

MIKE
Pike's hit. He's going to be okay.

Donna Marie comes into the room, sees the bodies of Red Riding Hood and two of the Blind Mice.

DONNA MARIE
My God, they're little girls!

SORRY
Going on fifty.

Sorry rolls Little Red Riding Hood on her back-- She's a MIDDLE-AGED MIDGET.

SORRY (CONT'D)
Meet Little Joe. This was her crew.

MIKE
Professional hitters. When they weren't killing people, they worked in a circus making people laugh.

Suddenly, from upstairs-- A HEART WRENCHING SCREAM! Every one races up the stairs.

A PRIEST chants a prayer in Latin.

INT. A CATHEDRAL - DAY

Mike, Donna Marie, Franny, July, Nola and Frankie in the front pew-- The boys in tears. Franny sobs quietly.

Donna Marie, grim faced, her head covered, clutching Sophia's home-made Raggedy Ann Doll to her breast-- Her eyes fixed on Sophia, dressed in white. Her tiny body is lying at rest in a small satin-lined coffin.

The coffin sits on a bier framed by dozens of white roses and white carnations. Donna Marie gently places Raggedy Ann in *

the coffin. Several dozen candles burn in small red jars casting a red glow on Donna Marie's face as she stands in front of the Shrine to the Blessed Virgin. She lights a candle.

*
*

Mike, eyes wet with tears, joins her-- He lights a candle. They speak in a hushed tone...

MIKE

It's confirmed. Tony's going to Holmesburg Prison. His death will be painful.

She moves to a cistern of Holy Water.

DONNA MARIE

No! No one is to touch him.

*

She dips her fingers in the cistern, makes the sign of the cross, and whispers...

DONNA MARIE (CONT'D)

He dies by my hand.

She walks over to her children. They are joined by a FUNERAL USHER, who escorts the family outside to a waiting limousine. They are met by Detective Wertz wearing his dress uniform. Gomez, also in dress uniform, is talking to fellow officers in the b.g.

She indicates for the children to get into the limo, then turns to face detective Wertz. They walk a few steps away from the limo. Mike follows close by.

WERTZ

We are very sorry for your loss, Mrs. Genero.

DONNA MARIE

Thank you. Sophia would have been pleased to see you in your uniform.

(a beat)

Detective, you should know. I have decided not to testify.

WERTZ

Mrs. Genero, please...

DONNA MARIE

My decision is final. Testifying will put my children at risk. Without my testimony, you will have to release Ferrante.

A glance to Mike. Wertz catches the look.

WERTZ

Which is exactly what you want.

DONNA MARIE

Thank you for coming Detective.

She and Mike start to walk away.

WERTZ

You're playing a dangerous game!

She stops-- turns and looks at him.

DONNA MARIE

A game? You think I am playing a game?

She steps up to him, fury in her eyes.

DONNA MARIE (CONT'D)

How dare you say that to me!

She glances over at Sophia's grave site.

DONNA MARIE (CONT'D)

I just buried my baby girl. I will never again be able to kiss her little soul. I assure you, detective, I am not playing a game.

WERTZ

We know Ferrante was behind the attack. You will have your justice Mrs. Genero. We just need time.

Donna Marie is in his face, spitting venom like a cobra.

DONNA MARIE

No, detective! You do not get time! Not tomorrow, not next week-- not next year! You are all out of time! Ferrante ordered the attack on my family from your jail cell! The only way to stop that monster from harming one of mine again is to put him in the ground.

WERTZ

That's not justice ma'am-- That's vengeance.

DONNA MARIE
It's Blood for Blood.

WERTZ
You kill Tony Ferrante, I will
arrest you for murder.

DONNA MARIE
You know where to find me.

Wertz watches Donna Marie and Mike march off to her waiting limo. Gomez joins him.

GOMEZ
What was that about?

WERTZ
Justice. Sicilian style.

*

EXT. CANADIAN ROCKIES -DAY

A SEAPLANE drops out of the sun, and levels off over the peaks of the CANADIAN ROCKIES.

Mike, at the controls, Donna Marie next to him, July, Frankie and Franny in the rear. Mike points out the window. A half dozen WOLVES running, trailing a herd of caribou. As the plane dips down lower, the caribou and the wolves veer off into the woods.

LOON LAKE

The Piper's pontoons slice the lake's mirror surface, then taxis to the pier-- Mike cuts the engine.

Shalom and Sorry tie the plane off. Sorry helps Donna Marie out. Shalom takes Franny's hand and helps her to the pier-- July, Frankie and Mike following.

They are greeted by Pike and Cade, each with assault rifles. Donna Marie is in black, the men wear black arm bands.

The group walks towards the rise of a hill. At the peak sits a two story HUNTING LODGE.

LOON LAKE SHORE - LATER

Franny and Shalom walking hand in hand along the lake. He stops, takes a velvet box out of his pocket and gives it to her. She opens it, her eyes gleaming with excitement.

A gold bracelet with Hebrew characters engraved on it.

FRANNY
What does it say?

She takes off her glasses to read it along with his translation as he reads it in Hebrew.

FRANNY (CONT'D)
In English.

SHALOM
"A girl with four eyes is always beautiful".

She laughs, slaps his shoulder.

FRANNY
What does it really say?

SHALOM
It's a Hebrew blessing. It says,
"You are surrounded by my love".

*

She takes the bracelet out of the box, holds out her wrist.

FRANNY
Put it on. I will never take it off.

He fastens the bracelet on her wrist, takes her in his arms and kisses her-- a lover's kiss.

HUNTING LODGE - FRONT PORCH

Donna Marie at the porch railing-- watching the couple kiss. She goes to a chair next to Mike and sits.

MIKE
You want me to talk to him?

DONNA MARIE
About what? She's crazy in love with him. And she's over eighteen. Besides, I happen to like him.

MIKE
He's a good man. She will be safe with him.

HUNTING LODGE BEDROOM

A FIRE burning in the fireplace-- casting Donna Marie and Mike's shadows on the wall. They are in bed, kissing.

The HOWL of WOLVES is heard in the near distance.

DONNA MARIE
Are those the wolves we saw?

MIKE
The Loon Lake pack.

DONNA MARIE
How far away?

MIKE
A mile or two. It's hard to tell.
The Indians have a saying-- the
wolf howls, the moon listens-- and
the tides rise.

DONNA MARIE
So haunting, yet so beautiful.

MIKE
A perfect description of you, my
darling.

She leans over and kisses him. When they break...

MIKE (CONT'D)
It is time I make an honest woman
out of you.

DONNA MARIE
You are serious?

MIKE
You're damn right I'm serious. You
are not the "living in sin" type.

DONNA MARIE
Can I think about it?

MIKE
Take as much time as you like.

DONNA MARIE
Thank you, I will.
(a pause)
The answer is yes.

MIKE
When?

DONNA MARIE
When this business with Ferrante is
finished. When it is finito.

She slides the flat of her index finger across his throat.

THE NEXT MORNING

Mike on the phone, Donna Marie seated, sipping espresso.

MIKE

Thank you, Carlo. Give my best to Don Cellini. Tell him I wish good health for him and his family. Yes, thank you... you too.

He hangs up.

MIKE (CONT'D)

Ferrante has closed up his bookies, loan sharks, numbers, even his "escort" services.

DONNA MARIE

He's planning to leave the country.

MIKE

He shuts down his casino, I wouldn't want to be in his shoes. It's the New York families' primary source of laundering cash. The sole reason Cellini financed his casino. Ferrante shuts it down, his ass is toast.

*

DONNA MARIE

Maybe we can make that happen?

MIKE

I hope you're not suggesting some sort of quasi-legal activity? I'm shocked.

*

*

DONNA MARIE

No, I am suggesting an entirely illegal activity.

MIKE

I love the way you think.

A FLASHING NEON SIGN ANNOUNCES: THE RENDEZVOUS

EXT. RIVER FRONT - TWO STORY WAREHOUSE - NIGHT

A black LIMO pulls up. GUARD ONE opens the passenger door-- we catch a glimpse of a pistol tucked into his belt. A WELL-DRESSED COUPLE exits. GUARD TWO opens entrance door. From inside, the SOUND of MUSIC.

*

*

*

INT. RENDEZVOUS - CONTINUOUS ACTION

*

The Well Dressed Couple work their way through a packed dance floor to a door fronted with red velour ropes and a tuxedo-dressed Bouncer.

He looks the couple over, nods and opens the door, allowing them to enter a crowded CASINO; Baccarat, Craps, 21, Poker, Roulette, and a bar. All at crowded capacity.

Gamblers wait in line at the cashier's window.

EXT. RENDEZVOUS ENTRANCE - NIGHT

A BLACK SEDAN drives up. Guard-One opens the rear door. From inside the car, a LETHAL SOUND:

Phfft!

Guard-one DROPS! Guard-two goes for his gun. The sight of a masked Pike pointing a sound-suppressed pistol to his head stops him.

Behind Pike-- Mike, Shalom, Sorry, Cade and Donna Marie, all wearing black jump suits and masks, EXIT the car. They lead Guard-two into the side-alley to a drop-ladder fire-escape. Mike and Shalom carry the dead guard into the alley. Sorry pulls the ladder DOWN. Donna Marie climbs it.

Pike and Cade force Guard-two at gun point up the ladder to the roof. Mike, Sorry and Shalom follow, carrying equipment bags. They run to a SKYLIGHT. They have a clear view of the crowded casino. They run to a second skylight, look down-- The Counting Room! Mike signals thumbs up.

They open their equipment bags-- removing climbing gear; harnesses, ropes, and weapons. Mike, Sorry, Cade and Pike slip on climbing gear. They loop ropes around a pipe.

Donna Marie and Shalom dash to the other side of the roof. They lift a trap door, then descend a narrow stair case.

CASINO - LOFT OVERLOOKING CASINO FLOOR - CONTINUOUS

Donna Marie and Shalom crouching low, race unseen to the end of the loft.

AT A BACCARAT TABLE

The Well Dressed Couple, join a group of High-Rollers playing Baccarat. Two BEAUTIFUL WOMEN flank a distinguished ASIAN, who has just called for the "Bank". A scantily-clad WAITRESS brings a champagne bottle lit with a SPARKLER.

*

COUNTING ROOM - CONTINUOUS

CASHIERS, counting cash. Paulie ENTERS.

PAULIE
How's the count?

HEAD CASHIER
Baccarat's up a hundred K.

EXT. WAREHOUSE ROOF

Mike and Pike at the SKYLIGHT with Dead Guard-two. Sorry and Cade wait by the other skylight. Mike Signals thumbs up.

CASINO - CONTINUOUS

The dead guard drops through the SKYLIGHT in a SHOWER OF GLASS, landing on top of a CRAPS TABLE-- CHIPS flying in all directions! PANDEMONIUM.

Mike and Pike RAPPEL down through the shattered skylight, spraying bullets over the heads of the crowd.

Sorry and Cade JUMP. CRASHING THROUGH their SKYLIGHT-- They RAPPEL DOWN into the COUNTING ROOM, taking out security guards as they descend. Bullets RAKE the walls. Patrons dive for the floor.

A chaos of people running to the exits-- Blackjack and poker tables upended. A roulette wheel crashes to the floor.

Donna Marie firing from the loft. SECURITY GUARDS return fire. Shalom appears, picks off a guard...

SHALOM
(YELLING)
Down on the floor-- Everyone!
Hands behind your head.

Donna Marie descends stairs, runs into the counting room. She sees Sorry and Cade filling garbage sacks with cash. She runs back into the casino.

DONNA MARIE
Dealers, pull your Drop Boxes!

DONNA MARIE (CONT'D)
Unlock them and dump the cash.

Each dealer unlatches a drop box and dumps out cash.

Mike and Pike are standing on top of a Craps table keeping an eye on hostages. Mike spots a "21" table on its side, moving. Curious, he edges around it. Hiding behind the table is Paulie, a pistol in his hand. Mike points his weapon at him.

MIKE

Blink Paulie, you die in the dark.

Paulie slides the gun to Mike--

PAULIE

Ferrante will never let you get away with this.

MIKE

He just did.

He whacks Paulie on the head with his weapon. Shalom, carrying sacks of cash, runs to the Roulette tables, stuffs cash into a sack. Donna Marie and the others back-walk, carrying sacks of cash, while raking the walls with gunfire.

EXT. RENDEZVOUS CASINO - NIGHT

The Black Sedan SQUEALS away from the casino, fish-tailing around a corner.

The Sedan turns into an alley, then slides to a halt. Cade hops out, opens a garage door. The Sedan drives inside. He closes the door behind it.

They remove their suits, and masks-- tossing them as well as the assault weapons into the sedan. Shalom and Donna Marie open rolling SUITCASES. All the cash is emptied into the suitcases. Pike drops an explosive device on the sedan seat.

The TIMER ticking down.

IN THE ALLEY - CONTINUOUS

Donna Marie, wearing a couture black pants suit, her hair fanned out, marches toward us, an automatic in one hand, pulling a wheeled suitcase with the other.

Behind her, Mike and Cade on one side, Pike and Shalom on the other side, automatic pistols in hand, each pulling wheeled suitcases filled with cash.

The garage ERUPTS in a BALL of FIRE, lighting up the NIGHT SKY behind them.

INT. BARBER SHOP - FOLLOWING MORNING

Tony Ferrante, half shaven, seated in a barber chair-- A BARBER shaving him. Paulie enters, a bandage on his head.

TONY

It's about fucking time.

PAULIE

Just got out of the hospital.

TONY

I don't get some fucking answers, you're goin' back in a body bag.

PAULIE

I got no answers Tony. They took out four of our guys in a matter of seconds. Shot the shit out of the place and were gone.

TONY

How much did they get?

PAULIE

They hit before the count was over.

TONY

How much?? Give me a guesstimate, dammit!

PAULIE

North of a million.

TONY

Motherfuckers!

He jumps to his feet. He sweeps shelf after shelf of lotions, jars, and supplies to the floor, turns over tables, smashes mirrors, chairs, lamps. Both the Barber and Paulie are rooted to the spot, watching him.

Finally, he stops-- Breathless. He jerks the smock off, wipes his face.

PAULIE

Cellini's got a contract on us.

TONY

Forget about it! He'll cancel the hit. We're getting his money back... plus some heavy fucking interest for us!

*
*
*
*

He peels several c-notes from a wad of cash, drops them on the floor, then exits. *

BARBER

Mr. Ferrante, you come back any time, I finish your shave, eh?

INT. OPTOMETRIST OFFICE - RECEPTION

A PATIENT is seated in the examination chair. The DOCTOR swivels a 6-lens Phoropter in front of the patient's face, resting it against the bridge of the patient's nose.

OFFICE CORRIDOR

Paulie, wearing a white lab coat, carrying a small box, walks down the corridor, stops at a door. *OPTOMETRIST* is painted on the opaque glass. An arrow on the wall points two doors down-- a sign reads: *RECEPTION*.

He taps on the optometrist's door. A NURSE's shadow appears on the window.

NURSE (O.S.)

Yes. May I help you?

PAULIE

Glassman Pharmaceuticals, delivery.

NURSE (O.S.)

Oh yes, one moment.

The SOUND of a lock turning, the door opens-- Paulie walks in, closes the door. His and the nurse's silhouettes appear on the opaque glass door. Paulie pulls a sound-suppressed pistol out of the box, shoots the nurse. She falls from sight.

The Doctor's silhouette rushes in-- a second muffled shot. His silhouette falls. The PATIENT lying in a chair sits up-- A third muffled shot.

OPTOMETRIST OFFICE - RECEPTION

Donna Marie, Franny, Mike and Shalom, waiting. The phone buzzes-- the receptionist picks up, listens, then hangs up.

RECEPTIONIST

You can go in now, Franny.

FRANNY

Mama, do I have to?

DONNA MARIE

Absolutely. The doctor said they are correctional. You only have to wear them a couple of years.

SHALOM

I will still love you... even if you are ugly.

FRANNY

You are not winning any points.

She kisses him, then goes into the doctor's exam room. Donna Marie looks at the CLOCK on the wall.

AN HOUR LATER

DONNA MARIE

How much longer?

The receptionist glances at her watch.

RECEPTIONIST

She should have been done by now. I'll check.

She goes into the doctor's office. A beat...

A LOUD SCREAM!

Donna Marie, Mike and Shalom rush in. No sign of Franny. A note is clipped to the dead doctor's shirt.

DONNA MARIE

Ferrante!

MIKE

He wants his money back.

HOMICIDE SQUAD ROOM

Abuzz with activity, COPS interviewing people, and on phones. A photo of Franny pinned on a bulletin board. A cop draws a radius circle on a map. Donna Marie, Mike and Shalom are seated at Wertz's desk. Gomez is on the phone.

GOMEZ

Yeah, the photos are current. She's gotta diamond engagement ring on her left hand. And a bracelet with Hebrew writing on her right wrist.

*
*

WERTZ

We're blanketing the city with

*
*

WERTZ (CONT'D)

BOLO's. Eventually, we'll get a lead.

*

DONNA MARIE

Eventually? Anything happens to Franny, detective, I will hold you personally responsible.

WERTZ

I am not the one who robbed Ferrante's casino.

DONNA MARIE

You're suggesting I did?

WERTZ

Based on our last conversation the thought crossed my mind.

DONNA MARIE

I said I wanted to kill him. I did not say I wanted to rob him.

Gomez hangs up his phone.

GOMEZ

Got zilch. It's as if Ferrante has toked every snitch on the street.

DONNA MARIE

Toked?

WERTZ

Bribed.

MIKE

Who's his attorney?

GOMEZ

Barney Pearlman. Ferrante doesn't make a move without him. Six to five, he knows something.

WERTZ

Doesn't matter what he knows. Pearlman will never violate attorney-client privilege.

DONNA MARIE

Not to the police he won't.

(to Mike)

I think we should have a nice little chat with Mr. Pearlman.

Wertz groans.

EXT. PIONEER HOTEL - DAY

A TAXI pulls to the curb. Barney exits, pays the driver, and hurries inside the hotel.

INT. PIONEER HOTEL HALLWAY

Pearlman stops at a door. Taps lightly. The door opens... revealing CANDY (25) sex personified, wearing a see-through negligee. A pair of handcuffs dangle from one finger.

CANDY

Schmootzie, I thought you were going to stand me up.

PEARLMAN

Would never happen sweetheart.

He enters, she closes the door.

PIONEER HOTEL - DAY

A BELLHOP exits the hotel, looks down the street, signals. A car pulls up. The window rolls down. Sorry driving, Mike in the passenger seat, Donna Marie and Shalom in the back.

BELLHOP

Suite 900. Here's the key. He's go company.

Mike exchanges CASH for the hotel key.

MIKE

Thanks Dennis, my love to Sherrie.

HOTEL HALLWAY

Donna Marie, Sorry, Mike and Shalom stop at Suite 900. Shalom is carrying a box the size of a shoe box.

DONNA MARIE

Shalom, wait here. We'll call you when we need you.

She nods at Mike. He unlocks the door. They enter.

Barney is spread-eagled on the bed, hands cuffed to the head- *
posts, feet tied to the foot posts. He's wearing nylons, *
panties, garter-belt, a bra and high heels. His face heavily *
made-up, red lipstick, false eye lashes, and eye shadow. *

On his head, his signature yarmulka. *

Candy is bent over him, giving him the blow job of his life. He sees Sorry and shifts from ecstasy to panic in a heartbeat.

PEARLMAN

Hey, who are you people? This is a private suite! We are consenting adults, and I will thank you for getting the fuck out of here.

Mike takes Candy by the arm and leads her to the bathroom.

PEARLMAN (CONT'D)

Hey, where you going with her? You molest her, I'm a witness.

MIKE

Take a long soak, sweetheart. Don't come out until I say so, no matter what you hear.

He holds out a folded bill. She snatches it...

CANDY

Got it. Have fun.

She sashays into the bathroom and locks the door.

DONNA MARIE

Mr. Pearlman, do you know who I am?

PEARLMAN

Holy shit! You're the Brunelli shiksa! Listen, I'm just an attorney. I'm not responsible for the actions of my clients!

DONNA MARIE

We'd like to know where we can find Mr. Ferrante.

PEARLMAN

You and half of the city. I can't tell you where he is because I don't know. *

Sorry takes a threatening step toward the bed.

PEARLMAN (CONT'D) *

If Paul Bunyon harms one hair on my head, I will see to it he spends *

PEARLMAN (CONT'D)
the rest of his life stooped over
in a six by six cell. *

MIKE
His name is Sorry.

PEARLMAN
Sorry? What kind of stupid ass name
is that?

MIKE
People who meet Sorry in such a
situation as yours, always end
up being sorry.

DONNA MARIE
I would be more worried about Fred.

PEARLMAN
(looking around)
Fred? Who's Fred?

DONNA MARIE
Fred is not a who, he's a what.

Mike opens the door.

Shalom enters, walks to the bed carrying the shoe box. Barney
looks at the box-- fearful.

PEARLMAN
(his voice hoarse)
What's in the box?

DONNA MARIE
Who's in the box.

PEARLMAN
You just said "what". Make up your
mind.

DONNA MARIE
Shalom, introduce Mr. Pearlman to
Fred.

PEARLMAN
Shalom? You got to be kidding me!
What are you doing hanging with
these goys?

Shalom smiles. He removes the lid, reaches in the box, and *

holds up a fat, colorful, beaded lizard by its tail-- he moves it directly over Pearlman's face. Barney squirms in his restraints. *

PEARLMAN (CONT'D)

Holy fuck, what is that thing?

MIKE

It is a Gila Monster-- a well deserved name. Extremely venomous. If it bites you, it never lets go.

SHALOM

It keeps grinding it's teeth into you, each grind injects more venom.

MIKE

It's a long, slow, painful death.

Shalom dangles the Gila Monster over Pearlman's crotch-- He yells out.

PEARLMAN

Alright, alright! It's Corsica something... or something Corsica.

MIKE

Something? What something?

PEARLMAN

I don't know what something. It's a boat, I mean a ship, a freighter--- Yeah, yeah, That's it, a freighter. And it sails tonight. I don't know any thing else. Now get that fucking thing away from me.

MIKE

I find out you lied, I'll be back.

SHALOM

With a six foot rattlesnake!

PEARLMAN

It's the truth, you fucking freaks. Wait, I remember. It's Princess. That's it! The Princess Corsica! Sailing for Sicily.

Shalom puts the lizard back in its box, they head to the exit.

PEARLMAN (CONT'D)

Hey, where you going? Turn me

*
*

PEARLMAN (CONT'D)

loose. You goombahs realize what I
did here--

(screaming)

I just violated my oath, you fucks!

*

They are out the door.

INT. MOTEL ROOM - NIGHT

A VALISE filled with money is zipped closed.

In the room is Donna Marie, Mike, Sorry, Pike, Cade and Shalom. Mike offers the valise to Donna Marie. She takes it...

DONNA MARIE

Remember, I want Ferrante alive.

A FOG HORN mourns ominously.

EXT. HARBOR PIERS - CONTAINER FACILITY - NIGHT

In the b.g., city lights twinkle like a carpet of diamonds. Massive CRANES dot the landscape. FORK LIFTS zip along the docks.

PIER 361

A CRANE with a yellow CONTROL CAB, sinks its claw into a container on the pier and swings it onto the deck of the--

PRINCESS CORSICA

A battered, rusted freighter that looks like it's ready for the graveyard. She's been around the Horn one too many times. Her decks are loaded with containers. What appears to be small, rusted cannons are mounted fore and aft.

ENGINE ROOM

A GUARD leads Franny across a cat walk-- followed by Ferrante, and several of his crew. Suddenly, she shoves her guard into the rail-- The guard grabs the rail to stop from flipping over. She runs.

FERRANTE

Get her. Not a scratch on her!

As she runs, she unfastens the bracelet Shalom gave her. A crew member catches her-- She hides the bracelet behind her back-- Ferrante catches up, opens a STATEROOM door for her.

Unnoticed, she drops the bracelet, kicks it to the side.

FERRANTE (CONT'D)

Your cabin, sweetheart, you'll find
it very comfortable.

PIER 361

A SEDAN skids to a stop, Mike at the wheel, Donna Marie riding shotgun.

ON THE BRIDGE

Ferrante spots Donna Marie's car. He flips his cigarette-- a signal to a CAR parked on the pier below. The car moves forward. Stops a few feet from Donna Marie's car. Paulie exits, gun in hand. Donna Marie exits her car with the valise in hand-- Paulie aims his pistol, indicates his car.

PAULIE

Set it on the hood, move back.

A CRANE lowers a CONTAINER to the BOW DECK. The CRANE OPERATOR is Pike! He swings the empty claw toward Paulie's car. She places the valise on the hood of Paulie's car, then moves back. He opens the valise, looks inside.

DONNA MARIE

It's all there.

PAULIE

If it isn't, your pretty little
Franny is mince meat.

The claw hovers above Paulie's car like a bird of prey.

DONNA MARIE

You got your money. Now let her go.

PAULIE

Yeah, yeah, I know the deal.

DONNA MARIE

Anything goes wrong, you'll be
the first I kill.

PAULIE

You're not going to kill anybody.

He gets in his car with the valise. Pike pulls a lever-- The claw DROPS like a rock landing on Paulie's car, locking the car in its vise-like grip! *

ALL HELL ERUPTS!

Ferrante's snipers on the bow deck OPEN FIRE! Cade, in a CABLE CAR suspended HIGH ABOVE the loading dock, FIRES rapid shots, hitting both snipers.

Donna Marie, gripping a .357 in both hands, aims at Paulie's forehead and fires, killing him. She jumps in her car.

Pike pulls a lever. Ferrante watches, horrified as Paulie's car containing his million dollars, swings out 150 feet over the water. Pike releases the claw. The car plummets into the murky waters!

FERRANTE
(screaming)
NOOOOO!

A second SEDAN careens onto the pier, Sorry at the wheel, July in the passenger seat, Frankie and Shalom in the back, all armed to the teeth. Both cars racing for the Corsica's MID-SHIP and STERN gangways.

Cade lays down cover fire, shooting Ferrante's men without hesitation between shots. Donna Marie and Mike, firing automatics, run up the mid-ship's gangway. Sorry, Shalom, July and Frankie rush up the stern gangway.

Ferrante looks at the car still floating on the surface. He shouts at two men, Gianelli and Rocky, on the bow deck.

FERRANTE (CONT'D)
Over the side, get my money!

ROCKY
Are you fucking nuts?

Ferrante shoots ROCKY, then points his weapon at GIANELLI.

GIANELLI
Okay, okay, take it easy, don't shoot.

Gianelli climbs on the railing and dives. As Gianelli swims towards the car, it sinks. He dives.

BACK TO MAIN DECK

Sorry and Frankie, Shalom and July split into two teams, taking cover by the bridge.

BELOW DECK

Armed sailors race to topside taking cover positions. Shalom and July slip through an access door, descending below deck. Mike and Donna Marie huddle next to a stack of containers.

MIKE

I'll take the port side.

He runs from cover to cover to the port side, sailors shooting at him. Donna Marie dashes toward the starboard side, bullets nipping at her heels.

She trips and falls landing face to face with a huge RAT. Black, ball-bearing eyes size her up; bite or flight? The rat chooses to run and scurries across the deck.

She scrambles to her feet, and dashes to a pallet loaded with burlap sacks of RICE.

UNDERWATER

Ferrante's car hits the sea floor kicking up clouds of silt. Gianelli reaches the car, grabs a door handle, pulls-- it doesn't budge. It's jammed. He swims towards the surface.

BACK TO THE BRIDGE

Ferrante peers over the bow-- Gianelli pops up on the surface. He shouts to Ferrante.

GIANELLI

The doors are jammed.

In a raging frenzy, Ferrante fires a burst of automatic fire-- the bullets slamming into Gianelli.

BELOW DECK - FRANNY'S CABIN

Franny's lying on a bed, her hands and feet bound, her mouth taped. Two GUARDS nervously watch the door, their weapons poised. They can hear the battle going on topside.

ENGINE ROOM

Shalom moves along a catwalk. July parallels him, walking another cat-walk. A SAILOR grabs July from behind, spins him into the railing, attempting to strangle him.

Shalom spots a steam pipe over the attacker's head. He shoots. A jet of hot steam shoots out scalding July's attacker. He falls off the catwalk.

TOPSIDE - MAIN DECK - NIGHT

*

Donna Marie climbs up rice sacks to the top of a pallet. The pallet is suddenly lifted INTO THE AIR. She looks up, sees The CRANE OPERATOR, a sadistic grin on his face, pulling a lever, raising the pallet higher.

A sack slips off the top, falls, crashing to the deck below, just missing Mike.

BELOW DECK

Shalom and July easing along the cabin corridor, guns at the ready. Shalom sees a TWINKLE of light on the deck floor. He kneels down and picks up the BRACELET. Shalom shows it to July. He nods, and jumps to the other side of the door.

Shalom raps on the door.

SHALOM

Franny?

From inside, AUTOMATIC WEAPONS fire-- stitching bullet holes across the door. The guards shoot until their magazines are empty. As they reload-- Shalom and July blow the door open, killing both guards.

Shalom gently removes the tape from Franny's mouth. July cuts her hands free. She throws her arms around Shalom.

TOPSIDE

Donna Marie clings to the top of the rice stacks, as the CRANE OPERATOR pushes a lever forward, and rotates, moving the pallet over the murky water 200 feet below. Above her head is a giant hook from which the pallet is suspended. She grabs the cable and starts climbing towards the hook.

Mike tries to find an angle for an open shot on the Crane Operator. He fires, hits the operator-- He falls on the lever, pushing it forward, releasing the pallet.

Am instant before it FALLS, Donna Marie grabs the hook. The pallet plunges into the water, leaving her dangling from the hook. BULLETS whistle by.

Mike and Cade shoot the crew members who are firing at Donna Marie. Pike swings his claw over to Donna Marie. She grabs a cable and steps onto Pike's claw. He lowers her to the deck.

THE BOW

Ferrante and a dozen of his sailors have Sorry and Frankie pinned down behind a small, rusty looking cannon. Sorry's eyes light up as he realizes exactly what kind of cannon he is looking at. He gives Frankie his AK-47.

SORRY

Shoot until you run out of ammo,
then throw you hands up as if you
are surrendering.

Frankie starts shooting. Sorry unlocks the swivel base, opens a valve-- His hand, grasping the firing handles. Frankie runs out of ammo-- throws up his hands.

FERRANTE

Let's get 'em...!

They charge! Sorry SQUEEZES the firing handles. A JET OF WATER shoots out of the nozzle, SLAMS into Ferrante's men, sliding many into crates and barrels, sending others overboard. The water jet hits Ferrante square in the chest, slamming him against the bulkhead, knocking him unconscious.

EXT. PIER 361 -NIGHT -

Sorry and Shalom sling Ferrante into the back seat of Sorry's sedan. Shalom gets behind the wheel. Mike and Donna Marie help Franny into their car, followed by July and Frankie.

HARBOR ENTRANCE

Both sedans tear out into the street. In the distance SIRENS.

EXT. MIKE'S PLANE - NIGHT

Soaring through a moonlit night. Mike is behind the controls, Donna Marie alongside him. In the back, Shalom, Sorry and Ferrante, who starts to stir. Sorry punches him out.

LOON LAKE - NIGHT

The Piper settles onto the surface with barely a ripple.

DOCKING PIER

The Piper taxis up to the pier. Donna Marie and Mike exit the plane. Behind them, Sorry and Shalom carry Ferrante to the waiting sedan.

A FULL MOON sails through a sea of clouds.

CANADIAN FOREST - NIGHT

HEADLIGHTS pinwheel through ground fog. Mike's Sedan brakes to a stop. Everyone exits the car. Patches of snow on the ground. Sorry and Shalom carry Tony, unconscious, a black hood on his head. In the distance A WOLF HOWLS. They guide Tony down the hill to a VERTICAL HOLE dug in the ground. *

IN THE FOREST

A SHE WOLF, loping through shafts of moonlight, leads a pack *

of WOLVES. She snaps at a wolf running next to her, disciplining him. He falls back. *

EXT. FOREST - ON TONY

Buried in the ground up to his chin, still wearing the hood.

DONNA MARIE
July, the pig's blood.

July gives her a mason jar of blood. She nods to Sorry. He pulls off the hood, slaps his face. Tony opens his eyes, dazed, confused. Sorry jerks his head back by his hair.

She holds the jar in front of his eyes, whispers in his ear.

DONNA MARIE (CONT'D)
Pig's blood. For Sophia.

She pours the pig's blood over his head. Tony hears wolves HOWLING. He puts it together.

DONNA MARIE (CONT'D)
Welcome to hell, Mr. Ferrante.

They walk away, climbing the rise heading for their SUV.

TONY
(screaming)
You can't leave me here!

ON THE WOLVES

Running. Excitement pulses through the pack like an electric current. At a clearing the pack halts. The She-Wolf inches forward, slowly step by step, wary, sniffing the air.

In the clearing, GROUND FOG obscures a small, round object. A SOB from the object shatters the stillness!

The She-wolf leaps back into the shelter of the forest. She hesitates for a moment, then creeps forward across the clearing, until she is eye to eye with Tony.

Her lips curl in a snarl. TONY blubbers like a baby. She starts licking the blood from his hair-- then his face.

TONY (CONT'D)
Holy Mary Mother of God, help me.

The wolf wraps her jaw around his head-- the sharp SOUND of BONE CRACKING.

A STRING QUARTET plays MOZART. *

EXT. GARDEN CHAPEL - DAY

A beautiful garden-patio.

At the ALTER, Shalom stands under a *CHUPPAH*, a white BRIDAL CANOPY. Sorry stands by his side, each wearing yarmulkas. The quartet is off to the side playing. Wedding guests arriving, taking their seats.

LE CHATEAU - FRONT ENTRANCE

A SIGN reads: *Le Chateau Hotel And Resort.*

A STOOP-SHOULDERED MAN in a full length white coat and Fedora, the brim pulled down low, obscuring his face, shuffles to the front entrance, pulling a portable Oxygen Tank, its wheels squeaking.

INT. HOTEL LOBBY

Guests turn at the sound of squeaking wheels to see the stoop-shouldered man navigate to the front desk. A LITTLE GIRL points to the man, and is about to say something. Her mother grabs her, pulling her to another section of the lobby.

ROSE GARDEN

An area separate from the wedding guests. Donna Marie sits on a bench, dabs a hankie to her eyes, as Mike sits next to her.

MIKE

Sweetheart, what's wrong?

DONNA MARIE

Nothing is wrong.

MIKE

Then why are crying?

DONNA MARIE

You wouldn't understand.

MIKE

Try me.

DONNA MARIE

My sweet Franny. My baby... she's getting married.

MIKE

You should be happy about that.

DONNA MARIE

I am happy about it.

MIKE

Then why are you crying.

She dries her tears, puts her hankie in her purse.

DONNA MARIE

I told you, you wouldn't understand.

She kisses Mike on the cheek.

BACK TO HOTEL LOBBY

A hand scrawls a signature in the hotel's register, then spins the register around to--

The DESK CLERK.

DESK CLERK

Mr. uhh -- I'm sorry, I can't quite make that out, sir.

VINCENTE (V.O.)

(a raspy whisper)

Ferrante, Vincente Ferrante.

The clerk looks up. His jaw drops as he gets a close look at Vincente's face, the left side covered by a flesh-colored MASK. The right side of his face is pitted and scarred. A GLASS EYE stares sightlessly out of his left eye socket.

VINCENTE

Is something wrong?

DESK CLERK

No sir! Not a thing, sir. Please enjoy your stay at Le Chateau.

VINCENTE

You can count on it.

He walks to the elevator, cart wheels squeaking. We HEAR a Rabbi's voice singing the Song of Songs.

INT. LIMOUSINE

*

The DRIVER lights a cigarette, then leans back in his seat

*

reading the Racing Form. A tap on the window interrupts him. *
 He lowers the window to see Jovani, Don Enzo Ferrante's aide,
 from Sicily-- his scarred face staring at him.

DRIVER

What can I do for ya, buddy?

JOVANI

This the limo for the Cohen-Genero
 wedding party?

DRIVER

Yeah, who are you?

JOVANI

Your replacement.

A familiar "PHFFT" SOUND, just before we see a silenced
 automatic in Jovani's hand. The Rabbi's Song of Song ends.

SOUND OF A WEDDING MARCH

EXT. GARDEN CHAPEL - DAY

Donna Marie, beaming with happiness, watches Franny, in
 gossamer white, her arm enclosed in Mike's arm, glide down
 the aisle.

UNDER THE CHUPPAH

Franny circles Shalom, finishing her seventh circle. He takes
 hold of her left hand.

SHALOM

Behold, you are betrothed unto me.
 With this ring, according to the
 Law of Moses and Israel.

He slips the ring on her finger, lifts her veil, kisses her.
 Sorry places a glass wrapped in a napkin on the floor. Shalom
 Stomps on the glass to a chorus of "Mazel Tovs"!

INT. RECEPTION BALLROOM - LATER

Dancing the Hora. The bride and groom holding opposite ends *
 of a handkerchief, are lifted into the air on chairs, the *
 guests honoring them as King and Queen of the night!

Wedding Guests are eating and dancing, including the bride
 and groom. Mike and Donna Marie, dancing, close and intimate.

INT. VINCENTE'S SUITE - DAY

He opens a suitcase, lifts out a sawed-off SHOTGUN. He cracks it open, loads two shells, snaps it shut, then sits in a chair-- prepared to wait.

INT. LIMO - MOVING

Franny and Shalom in the back seat, locked in a loving kiss.

JOVANI (O.C.)

How sweet.

At the sound of his voice they break the kiss, stunned to see Jovani pointing a sound-suppressed pistol at them! *

INT. DONNA MARIE AND MIKE'S BEDROOM

Donna Marie and Mike making love -- he rolls off her, spent. Donna Marie props herself up on an elbow.

DONNA MARIE

You were serious about getting married?

MIKE

Absolutely.

DONNA MARIE

We need to set a date. Our family is about to have a new arrival.

MIKE

Really? Franny's pregnant?

DONNA MARIE

Not Franny, idiot-- Us!

MIKE

Us? We're pregnant? I mean you're pregnant? Oh, my God, that's incredible! That's fantastic!

He leaps out of bed. Doesn't know which way to turn, starts for the door.

DONNA MARIE

Where are you going?

MIKE

I've got to tell everyone.

DONNA MARIE

I think you should put your pants
on first?

He realizes he's buck naked. The phone rings.

DONNA MARIE (CONT'D)

I'll get it. You take your shower.

MIKE

Whoever it is, get rid of them. We
need to make plans, and while we
are doing that, I'll ravage you in
the shower.

He goes in, closes the bathroom door, she answers the phone,
a big smile on her face.

DONNA MARIE

Hello?

As she listens the smile fades... then the blood slowly
drains from her face.

DONNA MARIE (CONT'D)

I understand. I will be there.
Room 1007. I need to get dressed.
Please, don't... Don't do anything.

She hangs up. She goes to her suitcase, flips it open.
Pauses. She glances at the bathroom door, hears the shower
running, Mike singing. She can't say anything to him. She has
to handle this situation herself.

She takes something out of the suitcase, but we can't see
what it is.

HALLWAY

Donna Marie, dressed in black, wearing a shoulder bag, is at
the door of room 1007. She listens at the door-- then tiptoes
to the next door, 1009. A BELLBOY waits. She whispers...

DONNA MARIE (CONT'D)

You are sure this suite is empty?

He nods, opens the door with a master key then hands her a
room key.

DONNA MARIE (CONT'D)

For the connecting door?

Again, he nods. She gives him a hundred dollar bill.

DONNA MARIE (CONT'D)

Wait one minute, then knock as loud
as you can on 1007. Then run. Fast.

She goes in, and silently closes the door.

INSIDE THE EMPTY SUITE

She goes to the connecting door, silently inserts the key, gently eases the door open, steps inside, one hand in her shoulder bag. She sees Jovani, his back to her. Beyond him is Vincente, his attention focused on Franny and Shalom.

Franny's eyes widen with surprise as she spies Donna Marie behind Jovani, a stiletto clutched in her hand. He catches Franny's look, but before he can turn-- there is a loud RAP at their door.

Vincente and Jovani's eyes snap to the sound.

At that moment, she plunges a stiletto into Jovani's carotid artery. He drops to the floor like a stone. Vincente wheels at the sound to find Donna Marie aiming Delphino's pearl handled revolver at him.

She is momentarily stunned by his grotesque appearance.

Her brief loss of focus gives Vincente the edge he needs. He moves in back of Franny, wraps his arm around her neck-- The shotgun muzzle pressed up against her back.

VINCENTE

How do you like my new face?

DONNA MARIE

I like it. It finally suits you.

VINCENTE

I see you still have my brother's
pistol. I'll be taking that back.

Vincente extends out his hand, the move causing his face to move directly behind Franny's head.

SHALOM

Wait!

He looks at Franny with intense eyes.

SHALOM (CONT'D)

You remember the very first time
you kissed me?

Franny knows he is trying to tell her something, but she doesn't get it. She struggles to get free.

VINCENTE
 Stop moving, bitch!
 (to Shalom)
 And you shut up!

*

He pulls her in close. At that moment she remembers what Shalom was trying to tell her! With all her strength, she slams her head back hard! SPLAT!

*

She breaks Vincente's nose. He stumbles back. Franny drops to the floor. Donna Marie FIRES!

The BULLET SLAMS Vincente back against a wall next to a window. He slides to the floor, blood streaking the wall. He looks at the shotgun. It is just out of reach.

Donna Marie and Shalom rush to Franny-.

DONNA MARIE
 You all right?

Franny nods. She and Shalom embrace. They take her through the door into the next suite. Franny looks back and screams. Vincente has managed to reach his shotgun. He lifts it to shoot.

Donna Marie fires first.

In SLOW MOTION, the BULLET SPIRALS towards THE OXYGEN TANK.

IT EXPLODES-- The force of the explosion blows Vincente out the wall. He plummets, screaming to his death.

Mike rushes in, sees the gaping hole in the wall, Shalom comforting Franny, and Donna Marie lying on the floor. Vincente's smouldering flesh-colored mask next to her. He rushes to her, kneels, lifts her close. She opens her eyes, grabs his shirt, pulls him closer and whispers...

DONNA MARIE (CONT'D)
 Now it is finito!

INT. HOSPITAL EMERGENCY ROOM

A DOCTOR finishes tending the cuts on Donna Marie's face

DOCTOR
 You're a lucky lady. You won't have any scarring. I don't think you will have anything to worry about.

DONNA MARIE
Thank you, Doctor.

He shakes her hand and exits.

Franny, Shalom, Frankie, July, Nola and Mike gather around her, hugging her and kissing her.

MIKE
You heard what the doc said. You're
good to go, sweetheart--

He pats her belly.

MIKE (CONT'D)
How is Mike Junior doing in there?

She feels her tummy with her fingers.

DONNA MARIE
I am so sorry to disappoint you, my
darling. My fingers never lie! This
baby is a little girl.

FADE TO BLACK

In BLACK we HEAR Donna Marie's VOICE...

DONNA MARIE (V.O) (CONT'D)
We will call her Sophia.

THE END

*