

TONY GOES TO HOLLYWOOD

by

Christian Klemash
&
Mark Shikitino

CONTACT: SPADEA & ASSOCIATES
Gregory Spadea, Esquire
204 East Chester Pike
Ridley Park, PA 19078
Tel: (610) 521-0604

Registered WGA/e
Registration #I250307

INT. HOME - NIGHT

A cozy home with old world Italian décor. An OLD MAN and his WIFE sit at the dining room table, having cappuccino and canolis. The Old Man breaks off a piece of his canoli and tosses it to his little Chihuahua dog, Buddy.

OLD MAN
Here you go Buddy, good boy.

WIFE
(broken English)
Your kids you beat, this mutt you spoil!

OLD MAN
He only asks for scraps and a walk.
Kids ask for your heart & soul, a house, money!

WIFE
Isn't it time for his walk?

OLD MAN
(gets up)
Let's go Buddy.

The Old Man grabs Buddy's leash and snaps it on his collar.

EXT. HOUSE PORCH - NIGHT

The Old Man and Buddy walk out onto the porch. A BODYGUARD stands watch and nods at the Old Man as he comes out. ACROSS THE STREET a car is parked. The DRIVER watches the Old Man come out of the house. He's also there to protect the Old Man. The Old Man nods to him, and the Driver nods back.

The Old Man walks down the steps and up the street with Buddy.

OLD MAN
Come on Buddy, time to do your business.

Buddy sniffs around, then crouches over to poop.

OLD MAN (CONT'D)
Good boy Buddy, good boy!

Buddy finishes, and they head back to the house. The Old Man walks up the steps, but Buddy refuses to come up. The Old Man tugs on his leash.

(CONTINUED)

CONTINUED:

OLD MAN (CONT'D)
Come on Buddy, it's cold out here.

Buddy won't budge.

OLD MAN (CONT'D)
Come on Buddy, a new episode of
Mobwives is starting and I don't
want to miss it. That redhead is
hot!

The Old Man hurries down the steps, picks up Buddy and carries him up the steps, onto the porch.

The Driver watches through his window as a DARK FIGURE rises in the back seat. The Driver knows he's there.

DRIVER
Now.

The DARK FIGURE presses a button on a small black box. KABOOM! The front porch explodes violently. Glass shatters loudly and bricks & mortar explode outward. The Old Man, Buddy and the Bodyguard are blown away. The front of the house is completely destroyed.

INT. CAR - NIGHT (CONTINUING)

The Driver starts the engine quickly and begins to pull away, when a loud THUD sounds. Buddy lands on the windshield. He splatters like a warm pot pie dropped from the sky. Buddy is dead, his hair scorched and smoking. Buddy's bulging, lifeless eyes stare back at the Driver.

DRIVER
Sorry, Buddy.

The Driver turns on his wipers, pushing Buddy off the windshield, and speeds away.

FADE OUT

EXT. MCCARRAN AIRPORT, LAS VEGAS - DUSK

A private jet lands. The Vegas Strip is in the background. A limousine waits on the tarmac. Long legs in high heels exit the plane. We do not see her face. Flowing blonde hair leads to a perfect ass. The chauffeur opens the door. She gets in.

INT. LIMOUSINE

A MAN is inside. We do not see his face either. He opens a box revealing a sparkling diamond necklace.

(CONTINUED)

CONTINUED:

BLONDE

Ooooh...

She kisses his neck, and slowly moves down his chest as the limousine pulls away.

CUT TO:

EXT. CITY STREET - NIGHT

Snowflakes blanket a small street of tightly packed row homes. FOCUS ON a grey, cement building in the middle of the block. A bright street light illuminates a sign on the wall of the building, "Italian-American Social Club."

INT. SOCIAL CLUB - MAIN ROOM - NIGHT

A worn bar with well-used stools, a pool table, small tables and chairs are scattered about. Pictures hang on faded, wall-papered walls: Frank Sinatra, Marlon Brando in "The Godfather" and Al Capone's mug shot. Photos of past and present club members, dating back to the 1930s, provide an unintentional visual record of men's fashion through the years.

Three televisions play sports programming. CLUB MEMBERS are involved in the usual activities: shooting pool, playing cards, drinking and watching television. The atmosphere is slow and relaxed.

A clock on the wall reads 7:45.

In the rear is a back room.

INT. SOCIAL CLUB - BACK ROOM - NIGHT

Two men, JIMMY, 30s, and GENO, 40s, eat cheese steaks while taking sports bets on the phone.

JIMMY

(into phone)

I told you, Pittsburgh is seven and 38... I don't set the lines, I give them out. You want the seven or not?

Geno overhears.

GENO

What's the problem?

(CONTINUED)

CONTINUED:

JIMMY

Mikey says Pittsburgh is six in the Daily News.

GENO

Then tell him to bet it with the Daily News!

JIMMY

Okay, Pittsburgh minus seven for a nickel.

(hangs up)

Man he's a pain in the balls!

Jimmy chomps a big bite of the cheese steak.

GENO

(answers phone)

Hey Bobby, what's up? Pittsburgh seven and thirty-eight.

JIMMY

Is that Bobby D?

GENO

Yeah.

JIMMY

Tell him he was short again last week and my Uncle Tony said he's not gonna edge his bets if he doesn't settle up!

GENO

You were short Bobby? Hey, I don't wanna hear it. You know how Tony is. Just make sure you come by tomorrow with the cash.

INT. SOCIAL CLUB - MAIN ROOM

Six men play poker. Four are out of the hand, with cards turned over. A pile of cash is in the middle of the table. TONY, mid-40s, a masculinely handsome man with a likable face, pushes more money into the pot.

The wall clock reads 8:15.

TONY

Raise.

His opponent, VITO, a sinister-looking fellow with dark eyes, peers across the table.

(CONTINUED)

CONTINUED:

VITO
You hit the flush.

Tony just stares back.

VITO (CONT'D)
I know you hit the flush.

TONY
I haven't looked.

VITO
Bullshit! Who the fuck are you
kidding!?

TONY
Okay, I looked.

They stare at each other for a long beat. These two don't like each other.

VITO
(pushes money into pot)
Call.

TONY
(turns cards over)
Flush.

Tony smiles deliciously as he takes the cash. Vito grumbles.

TONY (CONT'D)
That's it for me, I gotta pick up
Vicky.

VITO
Hit & run, Tony?

TONY
Let's see, play cards or go get
laid? Play cards or go get laid?
Oh, what to do?

VITO
Fuckin' asshole.

TONY
Vito, I just banged you, now I'm
gonna go bang my girl. I'm sure
she'll take it better than you.

Vito jumps up.

(CONTINUED)

CONTINUED: (2)

VITO

You--

He is cut off by the DEALER.

DEALER

Fellas, can we please just play cards?

The tension is broken. Tony puts on his topcoat and leaves.

EXT. SOCIAL CLUB - NIGHT

Tony is framed by the streetlight. He looks up at the snowflakes landing on his face and smiles happily, then disappears down the street.

INT. SOCIAL CLUB - MAIN ROOM - NIGHT

The wall clock reads 8:35. The football game plays on one television, Mobwives plays on the other.

A knock is heard at the door. The DOORMAN looks through a peephole and sees a young woman with a bag.

DOORMAN

Can I help you?

POLICEWOMAN

Chick's Steaks, delivery.

DOORMAN

Hold on.

(to card players)

Anybody order food?

They don't even acknowledge him. He pushes a button, which rings a buzzer in the back room. Jimmy pops his head out.

JIMMY

What's up?

DOORMAN

You order cheese steaks?

JIMMY

No, I picked them up on my way here, why?

As he says this a battering ram crashes through the door, missing the Doorman by inches.

(CONTINUED)

CONTINUED:

DOORMAN

Holy shit!

Police barge into the club.

INT. SOCIAL CLUB - BACK ROOM - NIGHT

Jimmy yells at Geno.

JIMMY

Cops!

Jimmy runs out the back door.

EXT. YARD - NIGHT

Jimmy runs to the end of the alley and peeks around the corner to see a POLICEMAN guarding his planned escape route. He knocks softly on a neighbor's back door. A HOUSEWIFE opens the door.

JIMMY

They're raiding the club.

HOUSEWIFE

Hurry, get in.

Jimmy rushes inside.

HOUSEWIFE (CONT'D)

Upstairs.

Jimmy runs upstairs.

INT. SOCIAL CLUB - MAIN ROOM - NIGHT

The men are lined up against a wall. LT. RAFFERTY, a veteran officer, addresses them.

LT. RAFFERTY

You all have the right to remain silent - although I know how hard that is for some of you who can't keep their mouths shut!

(beat)

You have the right to an attorney. If you cannot afford an attorney, one will be provided for you.

VITO

I didn't see a warrant.

(CONTINUED)

CONTINUED:

RAFFERTY
Shut your face, Vito.

EXT. YARD - NIGHT

A Cop follows the trail of Jimmy's footprints in the snow. He notices a rear screen door slightly ajar.

EXT. ROWHOME - NIGHT

TWO UNIFORMED OFFICERS knock on the front door.

INT. ROWHOME - NIGHT

The HOUSEWIFE picks up a phone.

INT. POLICE STATION - NIGHT

BILLY THE COP, a detective in his 40s, answers his cell phone.

BILLY
Hey babe, what's up?

HOUSEWIFE
They just raided the club.

BILLY
So?

HOUSEWIFE
The cops are at the door. They want to come in.

BILLY
Then let them in.

HOUSEWIFE
But Jimmy's here.

BILLY
Jimmy's there?

HOUSEWIFE
Yes.

BILLY
Why?

HOUSEWIFE
He's hiding.

(CONTINUED)

CONTINUED:

BILLY

I'm on my way. Don't let anyone in.

FADE TO:

EXT. 405 FREEWAY - DAY

SUPERIMPOSE ONSCREEN: HOLLYWOOD, CA

Traffic is at a standstill. ANTHONY, an aspiring actor in his mid-20s, drives a beaten up little car. Sweat drips down his face. He looks at his watch. He's late. He looks at the empty shoulder of the road. It's tempting.

EXT. ACTOR'S PLAYHOUSE THEATER - DAY

An ornate old structure on theater row.

INT. ACTOR'S PLAYHOUSE THEATER - DAY

A troupe of actors is on-stage doing yoga-like relaxation exercises. They are in a trance, mouths agape, moaning primal guttural sounds.

MARIA MINSK, the Grand Dame of all Hollywood acting teachers, walks from student to student, giving abstract, important sounding instructions. She speaks with a thick, Russian accent.

She stops at STEPH, a wholesomely pretty ingenue in her 20s. Steph is completely relaxed. Maria lifts her limp arm and lets go. It drops like a wet noodle.

MARIA

Very good, Steph. Deep relaxation
is the key to the Stanislavski
method.

JESSICA, a blonde bombshell in her 30s, is next to Steph. Jessica doesn't like Steph.

JESSICA

(whispers)

Little Miss Perfect. Bitch!

Maria moves quietly to MANNY, a young Mexican-American. She lifts Manny's stiff arm.

MARIA

Manny, you are not relaxed enough!
Get down, right now, and bark like
a dog!!

(CONTINUED)

CONTINUED:

Manny does as commanded. He gets on all fours and barks like a dog, then starts sniffing the floor of the stage.

Maria moves to RICKY, a hauntingly beautiful gay man. Ricky senses her. He opens one eye to peek and she nabs him!

MARIA (CONT'D)
You too, Ricky! No inner
relaxation! Do the chicken! NOW!!

Ricky starts to act like a chicken, jerking his neck back and forth, flapping his wings, and making 'bok-bok' sounds.

MARIA (CONT'D)
How many times must I say that
relaxation is the essential
ingredient to great acting?
Wizzout it, you have nothing!

The stage looks like an insane asylum as Anthony enters the theater. Maria spots him.

MARIA (CONT'D)
Stop! Everyone stop immediately!

The theater goes silent. All eyes are on Anthony.

MARIA (CONT'D)
Anthony, you are late! How can you
be the lead in the Showcase if you
cannot even make it to rehearsal on
time? You must respect the theater!

ANTHONY
The freeway was jammed, so I had to
take an alternate route.

MARIA
Make sure it is the last time. Now
on stage! Let's review the
soliloquy.

Anthony steps on stage. Steph smiles at him, but he looks past her to Jessica.

CUT TO:

INT. SOCIAL CLUB - NIGHT

Tony opens a safe, removes stacks of one hundred dollar bills and stuffs the money into his coat. He scribbles on a piece of paper, puts it inside, then locks the safe.

FADE OUT.

INT. AIRPORT DINER - DAY

CLOSE-UP ON a TELEVISION SCREEN, which plays the local news.

REPORTER

Major mob news in Philadelphia. Vincenzo Bertolli, reputed boss of the Philadelphia mafia, was executed last night when a massive explosion ripped through his home in South Philadelphia.

SPLIT SCREEN on the television shows mugshots of Tony and Vito.

REPORTER (CONT'D)

Bertolli's murder leaves a power void in the crime family, which police expect to be filled by one of these two alleged capos within the organization: Tony "The Tiger" Carto or Vito "The Libido" Notelli. Killed along with the don were his bodyguard and his beloved Chihauha dog, Buddy. More details later.

Billy the Cop enters and walks to a corner booth, where Tony and Jimmy sit.

BILLY

I'm gonna make this quick, because if I'm seen with you guys, my pension is history. The Feds are involved. They questioned Vito, and he's pointing the finger at you.

TONY

Shocker.

BILLY

Bottom line, the Feds need someone to go down for this, and we all know what they're capable of.

(beat)

The heat is on.

(CONTINUED)

CONTINUED:

Tony pushes a piece of paper across the table to Billy.

TONY
The Feds will need this.

BILLY
(looks at paper)
I'll do what I can.

TONY
We're going on a little hiatus.
I'll be in touch.

BILLY
Be careful.

CUT TO:

EXT. ACTOR'S PLAYHOUSE THEATER - DAY

Anthony and Jessica talk outside the theater.

JESSICA
You were great today.

ANTHONY
I don't know, I don't think I'm
getting it.

JESSICA
You're getting it, it just takes a
little time. What about our other
matter?

ANTHONY
I'm working on it.

JESSICA
Have you talked to him yet?

ANTHONY
Not yet, but I will.

JESSICA
When?

ANTHONY
As soon as possible.

A Mercedes-Benz pulls into the parking lot and stops near Anthony and Jessica. MAXWELL BOYLE, a real-life Ken Doll from Malibu, beeps the horn.

(CONTINUED)

CONTINUED:

JESSICA
(gets close to Anthony)
Good, when I get what I want,
you'll get what you want.

She gets in the Benz and it zooms off, leaving Anthony in the dust.

EXT. APARTMENT BUILDING - MANAGER'S OFFICE - DAY

UZI, the shifty, Israeli building manager, peers through his blinds. Anthony watches Uzi's blinds until they close, then sneaks by quickly. Uzi hears the footsteps and opens his office door.

UZI
(Hebrew accent)
I heard you Anthony! You're late
with the rent, again! You can't
hide forever!

Uzi slams his office door closed.

EXT. LAX AIRPORT RUNWAY - DAY

An airplane touches down.

INT. TOWN CAR - DAY

Tony and Jimmy gaze out the windows as they cruise past LA landmarks Hollywood Boulevard, Grauman's Chinese Theater, The Capitol Records Building and The Hollywood Bowl.

CUT TO:

INT. SOCIAL CLUB - DAY

Vito opens the safe and pulls out a jar of Vaseline with a note sticking out of it. The note reads: *First I fucked you at poker, and now I fucked you again! Hugs & Kisses, Tiger.*

VITO
Tony. Fuck me once, shame on me.
Fuck me twice, and you're dead!

Vito's eyes turn black.

CUT TO:

EXT. APARTMENT BUILDING - DAY

The Town Car pulls up. Uzi peeks through the blinds, then closes them quickly.

(CONTINUED)

CONTINUED:

EXT. ANTHONY'S APARTMENT - DAY

Tony knocks on the door.

ANTHONY (O.S.)
Uzi, I'm with a girl in here, can
you come back later?

TONY
It's your father, open up.

The door opens. Anthony is surprised.

ANTHONY
Dad, what are you doing here?
Jimbo, come in.

They go inside.

INT. ANTHONY'S APARTMENT - DAY

ANTHONY (CONT'D)
What are you guys doing out here?

TONY
You sent us an invitation to your
play, remember?

ANTHONY
Yes, but you never responded.

JIMMY
Well, here we are!

ANTHONY
You're not in trouble, are you?

TONY
No, we came out for a visit and to
see you in your show. Now, show us
around this place. It's nicer than
I expected; looks brand new!

ANTHONY
It is, come on, I'll introduce you
to some friends.

EXT. COURTYARD - DAY

They enter the courtyard where people swim, barbecue and
enjoy the sun.

(CONTINUED)

CONTINUED:

ANTHONY

They just finished building it six months ago. It has a pool, a sun deck, a barbecue pit, a full gym, a laundry facility. They're finishing the parking garage, so I'll have my own personal parking spot soon.

JIMMY

Big time!

TONY

Nice.

They walk over to Steph, who is barbecuing. She's excited to see Anthony.

STEPH

Hi Anthony, what's up?

ANTHONY

My father and my cousin Jimmy just came in from Philly.

STEPH

Great, hi I'm Steph!

TONY

Nice to meet you.

JIMMY

Hi.

STEPH

You guys hungry? Burger, hot dog? Tofu burger?

We hear Ricky's voice.

RICKY (O.S.)

Don't give my tofu burger to anyone!

Ricky, wearing a bikini, comes over.

RICKY (CONT'D)

Hey Anthony, whatcha doing?

ANTHONY

Ricky, meet my Dad and my cousin Jimmy.

(CONTINUED)

CONTINUED: (2)

RICKY
Very nice to meet you.

TONY
(shakes Ricky's hand)
Nice to meet you, Miss.

Ricky blushes, then turns to Jimmy, fanning himself.

RICKY
Who's the stallion?

Ricky extends his hand for Jimmy to kiss. Jimmy awkwardly grabs Ricky's pinky and shakes it quickly.

JIMMY
Jimmy, very pleased to meet you.

RICKY
Look at these three Steph. I could eat them up with a spoon!

ANTHONY
Relax Ricky, we only came to say hello.

Uzi spots Anthony at the pool and comes over.

UZI
Anthony! Where's my rent?!

Everyone looks at Anthony.

ANTHONY
(embarrassed)
I'll have it tomorrow, Uzi, I promise.

TONY
Who the hell are you?

UZI
I'm the building manager, who are you?

TONY
His father.

UZI
Well, he is late with his rent every month--

Tony grabs Uzi by the throat and lifts him off the ground.

(CONTINUED)

CONTINUED: (3)

TONY

Nobody talks to my son like that.
Why don't you cool off until you
learn how to treat people with a
little respect?

Tony drops Uzi in the pool. Everyone stares.

TONY (CONT'D)

How much does he owe you?

UZI

A thousand dollars.

TONY

Jimmy, pay him.

Jimmy pulls out a wad of hundreds and throws them at Uzi's face.

TONY (CONT'D)

You belittle my son again, and I'll
barbecue your face.

CUT TO:

EXT. PHILADELPHIA CITY STREET - NIGHT

Vito walks quickly, looking nervously over his shoulder. He gets into an unmarked police car. Two FBI Agents, HOWARD and RYAN sit in the front seat.

HOWARD

You better have some good news,
Vito, because I'm freezing my ass
off.

VITO

Nobody's seen them.

HOWARD

(pulls out a slip of
paper)

We located a purchase order from a
CDCChemlab.com, an online company
that sells explosive materials. It
shows you purchased two pounds of
C-4, which coincidentally, is the
compound that was used to blow the
old man to kingdom come.

VITO

What? I didn't buy any explosives.

(CONTINUED)

CONTINUED:

HOWARD

According to this PO you did. It has your name and your credit card number.

VITO

Let me see that.

Howard hands Vito the purchase order.

RYAN

Ballistics is in the process of matching the residue from the murder scene to the powder sold by Chemlab.

HOWARD

The noose is tightening, Vito.

VITO

I don't even use the internet. Somebody stole my credit card.

HOWARD

Think a jury will take your word on that?

VITO

Tony must have found out I'm cooperating. He set me up.

HOWARD

Vito, someone is going down for the old man, so you better find Tony and his nephew and get them to start talking, or it's going to be you.

VITO

But you know I didn't do it.

HOWARD

Details, details.

Long beat.

VITO

Word on the street is they're out in LA.

RYAN

LA? As in Los Angeles?

(CONTINUED)

CONTINUED: (2)

VITO

Yeah, Tony's best friend lives out there, Johnny Suede. They grew up together.

HOWARD

You want us to go across the country so you can run? I might as well hand in my resignation now!

VITO

Tony's got a son living out there, too, trying to be an actor. He's been estranged from the kid and his mother for years, but he might pay him a visit. If I was on the lam, it's where I'd go.

Ryan looks to Howard for approval.

HOWARD

Alright Vito, we'll play along. Special Agent Ryan and I will call you when the arrangements are in place.

VITO

When we find him, I'll get him to talk. Now, where's my money?

HOWARD

You better, or you just might be on the hook for murder.
(to Ryan)
Pay him.

Ryan hands Vito an envelope.

VITO

Always a pleasure doing business with you, gentlemen.

Vito gets out of the car. Ryan and Howard continue.

RYAN

Any chance Vito actually did it?

HOWARD

Highly unlikely. He's already working with us. Nothing to gain. Once Tony implicates himself, we'll take down this whole fucking organization.

(MORE)

(CONTINUED)

CONTINUED: (3)

HOWARD (CONT'D)

(beat)

Reserve the flight. I'll order an ankle bracelet.

CUT TO:

EXT. POOLSIDE - DUSK

Tony, Anthony and Jimmy relax in lounge chairs. Steph barbecues with Ricky.

TONY

I could get used to this.

JIMMY

This California sun is burning me to a crisp.

RICKY

Jimmy, you've got to watch your delicate skin. This will help.

Ricky squeezes lotion into his hands and rubs it on Jimmy's shoulders. Jimmy notices Tony and Anthony watching.

JIMMY

I'm good, I'm good.

STEPH

Food's done.

They sit at a table and dig in.

TONY

This macaroni salad is delicious. It would be nice to have a daughter-in-law who could cook like this.

STEPH

Maybe if Anthony would make a move.

RICKY

He's in love with that gold digging ho' Jessica, from class. You should see him around her.

TONY

Really?

ANTHONY

We're in a show together, I have to be around her.

(CONTINUED)

CONTINUED:

RICKY
(mimics Anthony)
Jess, did you like how I did that?
Jess, can I get you something to
drink?

ANTHONY
You're exaggerating.

RICKY
She doesn't even know you exist!

JIMMY
Sounds like a high maintenance
bitch.

STEPH
That girl is trouble.

RICKY
Totally. And a star fucker. She
dates Maxwell Boyle.

JIMMY
Wasn't he on that show 'Malibu
Beach' years ago?

RICKY
That's him. But he hasn't had a gig
in 10 years.

JIMMY
Didn't he go on a crack binge and
hold up a 7-11?

RICKY
Yep, he did time for armed robbery
and attempted murder.

JIMMY
I like him.

RICKY
He's trying to make a comeback, and
Jessica is trying to ride his
coattails.

ANTHONY
No, she's not.

(CONTINUED)

CONTINUED: (2)

RICKY
See what I mean?

FADE OUT.

INT. ANTHONY'S APARTMENT - NIGHT

Anthony paces around the apartment holding a play in hand.

ANTHONY
To be or not to be, that is the
question.

Jimmy loafs on the couch.

ANTHONY (CONT'D)
To be, or not to be, that is the
question.

JIMMY
I like the first way you said it.

ANTHONY
Which way?

JIMMY
The first way.

ANTHONY
To be or not to be, that is the
question!

JIMMY
No, that was terrible.

ANTHONY
Your breaking my concentration.

JIMMY
Don't blame me.

ANTHONY
I'm not blaming you, I'm just
frustrated.

JIMMY
I can tell.

ANTHONY
I'm not getting it.

Tony comes out of the bathroom.

(CONTINUED)

CONTINUED: (3)

TONY

Not getting what?

ANTHONY

This monologue. Shakespeare. To be or not to be, I don't get it. It sucks. Shakespeare sucks.

(flings script in anger)

My whole life sucks! My career is non-existent. I work at a newsstand! I have no money. I should just put a bullet in my head and put myself out of my misery.

TONY

Then why don't you?

ANTHONY

Why don't I what?

TONY

Put a bullet in your head.

ANTHONY

Kill myself?

TONY

Yeah, why don't you kill yourself?

JIMMY

Uncle Tone!

ANTHONY

If you're trying to help Dad, it's not working.

TONY

I'm serious, why don't you kill yourself? Why doesn't Jimmy kill himself? Why don't we all just kill ourselves?

ANTHONY

It was just a figure of speech, Dad.

TONY

But it's a good question. And it's what that speech is about.

ANTHONY

What speech?

(CONTINUED)

CONTINUED: (4)

TONY

Hamlet. To be or not to be.

ANTHONY

What?

TONY

Hamlet's life sucks too. Worse than yours. His father's dead. And Hamlet just found out that his uncle actually killed him. And to top it off, his mother is fucking the uncle that did it!

JIMMY

What a pig.

TONY

So Hamlet is in so much pain, he's thinking of killing himself over it. To be or not to be. To live or not to live.

Anthony and Jimmy are intrigued.

TONY (CONT'D)

All of us think about it at some point. But why don't we do it?

ANTHONY

I don't know.

JIMMY

I'm afraid to die.

TONY

Why?

JIMMY

You're freaking me out Uncle Tone. Nobody wants to die.

TONY

Some people do, but that's not what I'm talking about. Do you believe in God, Jimmy?

JIMMY

Yeah, who doesn't?

Jimmy kisses his gold cross and holds it up to God.

(CONTINUED)

CONTINUED: (5)

TONY

Anthony?

ANTHONY

Most of the time.

TONY

Then you both believe in heaven,
right?

ANTHONY

What are you getting at?

TONY

If you knew you were going to
heaven when you died, then why stay
here on earth? Why work, pay bills,
get sick, get old, suffer and then
die? Why not cut right to the
chase? Kill ourselves now, and fast
forward to heaven. Why waste our
time here?

ANTHONY

I don't know.

TONY

Neither does Hamlet. Nobody does.
That's what makes the soliloquy so
great. Hamlet is thinking about
death, and in this case, suicide.
But he answers his own question.

(beat)

And this is my favorite part, "the
undiscovered country from whose
bourn no traveler returns, puzzles
the will, and makes us rather bear
these ills we have, than fly to
others we know not of."

JIMMY

Huh?

TONY

It's simple. "The undiscovered
country from whose bourn no
traveler returns," is death. No one
has ever come back from the dead.
So death "puzzles the will." It
confuses man, and "makes us rather
bear these ills we have, than fly
to others that we know not of."

(beat)

(MORE)

(CONTINUED)

CONTINUED: (6)

TONY (CONT'D)

Not knowing what comes next, makes us deal with pain and suffering, rather than just killing ourselves now to escape all of that shit.

(beat)

To be or not to be, that is the question!

JIMMY

To be.

TONY

Exactly.

ANTHONY

That's awesome, Dad. How do you know all that?

TONY

You think guys like me don't appreciate artistic expression?

(beat)

I live it!

INT. UZI' OFFICE - DAY

Uzi stares at a soap opera as Anthony walks in.

UZI

What do you want? I'm watching my shows.

ANTHONY

Didn't you say you had a cousin in the jewelry business?

UZI

My cousin Hymie. One of the biggest diamond dealers in Beverly Hills. The selfish prick! Why?

ANTHONY

I may have a friend who wants to sell some jewels.

UZI

Why do you need me and my cousin? You can go anywhere.

ANTHONY

My friend wants to be as discreet as possible.

(MORE)

(CONTINUED)

CONTINUED:

ANTHONY (CONT'D)

Plus, if he's your cousin, I won't get taken advantage of, and maybe you can make a few bucks.

UZI

I'll call him.

Uzi picks up the phone.

EXT. NEWSSTAND - DAY

Anthony and Manny assist customers at the newsstand. A 'For Sale' sign hangs from the second floor window. Jimmy turns a corner and sees them.

JIMMY

So this is where you work!

ANTHONY

Jim, meet my friend Manny, he owns the place.

They shake hands.

JIMMY

Nice building.

MANNY

Thanks, you like it?

JIMMY

Yeah. It's a little run down, but the location is great! You could really do something with this place.

MANNY

I always wanted to fix it up, but I never had the pesos, so I'm trying to sell it.

JIMMY

Maybe I can help.

Jimmy admires the building.

INT. ANTHONY'S APARTMENT - DAY

Anthony rushes in. Tony is on his phone.

TONY

(into phone)

Hold on, Johnny.

(MORE)

(CONTINUED)

CONTINUED: (2)

TONY (CONT'D)
(to Anthony)
Where's the fire?

ANTHONY
I don't want to be late for
rehearsal. Can you drive me, so I
can study in the car.

TONY
(into phone)
Johnny, I'll call you in the
morning.

CUT TO:

INT. ANTHONY'S CAR - DAY

Tony drives as Anthony studies his script.

TONY (CONT'D)
This car is a real piece of junk!

ANTHONY
It's a classic. And with my
paycheck I'm lucky I even have a
car.

TONY
I was just talking to Johnny Suede
and he told me he offered you a
car, but you turned him down.

ANTHONY
I don't want to be in debt to
anybody.

TONY
So, you'd rather drive this
"classic" right?

ANTHONY
Why do you care?

TONY
I'm your father, that's why I care.
And Suede's your Godfather for
Chrissake! We grew up together.
He's practically your uncle!

(CONTINUED)

CONTINUED: (3)

ANTHONY

I guess it's Mom coming out of me. She never wanted that way of life for me. She never wanted me to be like--

TONY

Like your father?

ANTHONY

Well, yeah. You know how she is.

TONY

I was married to her, I know exactly how she is!

ANTHONY

I know she can be difficult.

TONY

Listen Anthony, we always knew deep down that the marriage wouldn't last. I was just hoping that we could've stayed together until you graduated high school. I grew up without a father, and I never wanted that for you.

ANTHONY

Then why weren't you around more?

TONY

Your mother. She hates my guts. And I'm not too fond of her either.

Tony pulls in front of the theater.

TONY (CONT'D)

Anthony, I was the one telling Suede to give you a car. He's been keeping an eye on you since you moved out here. There's no stronger bond than family.

ANTHONY

You want to tell me the real reason you're out here?

TONY

What do you mean? I'm here to see your show.

(CONTINUED)

CONTINUED: (4)

ANTHONY

Dad, I work at a newsstand. I get the Philly paper. I know about the mob hit.

TONY

They wanted to question me about the murder, but I don't want to talk to any cops until I know exactly what happened.

ANTHONY

But if you didn't do anything wrong you have nothing to worry about?

TONY

That's not always how it works Anthony. Besides, I know how important this show is for you and I didn't want to miss it.

ANTHONY

Shit! I'm gonna be late.

Anthony opens the car door.

TONY

Can I come in and watch?

ANTHONY

I guess it'll be okay, but stay in the back and keep quiet. The teacher is strict.

TONY

Like a mouse.

They go into the theater.

INT. ACTOR'S PLAYHOUSE THEATER - DAY

Maria sees Anthony come in and rush backstage. Tony slips in the back, unnoticed.

MARIA

Look who is on time. Good, we get started.

Anthony walks on stage.

MARIA (CONT'D)

Quiet in the theater! Anthony, on your mark!

(CONTINUED)

CONTINUED: (5)

The theater is silent. Anthony is stage front and center.

MARIA (CONT'D)

Lights!

Lights go down and a solo spotlight finds Anthony.

MARIA (CONT'D)

Start from soliloquy, and...

Action!

ANTHONY

To be or not to be, that is the question. Whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune--

MARIA

(cuts him off)

Wait! Wait!

(mocks Anthony's delivery)

To be or not to be? What is that? Anthony, you must feel his pain. If you do not feel it, the audience will not feel it! Again!

Anthony sees Manny in the wings, shaking his head.

ANTHONY

(more nervous)

To be or not to be--

MARIA

Stop! This is a travesty! How can you--

She is interrupted by Tony in the back of the theater.

TONY

Anthony, what the hell are you doing?!

Tony steps out of the darkness. Maria is immediately taken by his forceful presence. But this is her theater.

MARIA

Who are you?

TONY

I'm Hamlet's father. Who are you?

(CONTINUED)

CONTINUED: (6)

MARIA

(over dramatic)

I am Maria Minsk, the owner and acting teacher.

(forcefully)

You should not be here. Please leave the premises immediately!

Tony ignores her and walks down to the stage.

TONY

Anthony, what did we talk about last night? You know this guy. Think like him. Be him!

MARIA

Oh! Do we have a new teacher? How do you know how to think like Hamlet?

TONY

I don't mean to brag, but I've done a little acting.

MARIA

A little acting? You think Hamlet is a little acting? Then, why don't you show us, Hamlet's father?

Tony looks at the other actors. They are terrified of Maria. He wants to prove her wrong. Tony walks on stage and clears his throat.

TONY

(perfectly)

To be or not to be...

(turns to Anthony and stares intensely into his eyes)

That is the question! Whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune...

Anthony is galvanized by Tony's energy. Anthony picks up the soliloquy and Tony steps aside, into the shadows.

ANTHONY

Or to take arms against a sea of troubles, and by opposing end them! To die, to sleep no more.

(MORE)

(CONTINUED)

CONTINUED: (7)

ANTHONY (CONT'D)

And by a sleep to say we end the
heartache, and the thousand natural
shocks that flesh is heir to!...
...With this regard, their currents
turn awry and lose the name of
action. Soft you now, the fair
Ophelia! Nymph, in thy orisons, be
all my sins remembered.

Anthony finishes. The theater is silent, then erupts in
applause. Steph beams at Anthony from the wings. Jessica
looks at him seductively. Maria is mesmerized.

MARIA

That is how it is done!
Magnificent!

TONY

(proudly)
Great job, son.

ANTHONY

Thanks, Dad.

Tony walks off stage.

MARIA

Everyone, take five.
(to Tony)
Excuse me, Anthony's father. May I
speak with you for a moment?

TONY

Sure, I'm Tony.

MARIA

Tony, that was spectacular. Where
did you learn to act like that?

TONY

I did a little in high school, some
local theaters. It always came easy
to me.

MARIA

The fire, the passion. You have it
all. Why are you no big star?

TONY

Thanks. I was young, got married,
you know, life goes on. Speaking of
life goes on, how about a drink
after the Showcase Friday night?

(MORE)

(CONTINUED)

CONTINUED: (8)

TONY (CONT'D)

(beat)

Maybe we could discuss Romeo and Juliet.

MARIA

(shyly)

Tony, you make me blush...

Tony smiles devilishly.

INT. ACTOR'S PLAYHOUSE THEATER - BACKSTAGE - DAY

STEPH

Anthony, that was amazing, do you wanna come to my place and re--

Jessica bursts in.

JESSICA

Anthony, you were fantastic!

STEPH

--hearse some more.

But Anthony is immersed with Jessica.

ANTHONY

You really think so?

JESSICA

Wanna come over to my place to run lines?

She smiles sexually. He can't resist.

ANTHONY

Sure.

Steph walks out.

INT. JESSICA'S APARTMENT - NIGHT

Anthony and Jessica are on the couch. Anthony examines a pair of sparkling diamond ear rings.

JESSICA

Are you sure you only want the earrings?

ANTHONY

Yes, I'm a little nervous to carry all of it at once.

(CONTINUED)

CONTINUED:

JESSICA

Let me calm those nerves.

She moves closer to him. They kiss.

FADE OUT.

INT. ANTHONY'S APARTMENT - NEXT DAY

Anthony walks in, dishevelled from the night before. Tony sits at the table.

TONY

Did you go over your lines?

ANTHONY

Yep, zippity doo-dah, zippity yay.

TONY

I hope you're seeing what I'm seeing, Anthony.

ANTHONY

What do you mean?

TONY

There are two types of women in this world, the ones you bang and the ones you marry. If you get them mixed up, your whole fucking life could be a disaster.

ANTHONY

Not now, Dad. Talk about a buzz kill!

TONY

Listen Anthony, I know you think Jessica is hot, but that girl Steph is the real catch! Her assets will last.

ANTHONY

Where's Jimmy?

TONY

Upstairs.

ANTHONY

At Steph's?

(CONTINUED)

CONTINUED: (2)

TONY

The whole theater knew you were going over to Jessica's.

ANTHONY

Steph's not like that!

TONY

What's the difference?

ANTHONY

She's not a one night stand kind of girl.

TONY

Exactly my point. I'll catch you later.

ANTHONY

Where are you going?

TONY

I need a car.

Tony exits.

EXT. HOLLYWOOD CAR DEALERSHIP - DAY

Jimmy and Tony walk in, and are greeted by a beautiful RECEPTIONIST.

RECEPTIONIST

Welcome to Hollywood Motors, may I help you?

TONY

Yeah, I'm looking for Johnny Suede.

RECEPTIONIST

Mr. DeLaurentis is in his office. Whom shall I say is calling?

TONY

Tony the Tiger.

(deadpan)

And tell him I'm not gonna wait all fucking day.

The Receptionist nervously picks up the phone.

(CONTINUED)

CONTINUED:

RECEPTIONIST

(into phone)

Mr. DeLaurentis, there's a Tony Tiger here for you, and he said he doesn't want to wait.

(listens on phone)

You want me to tell him that? He's pretty big. Okay...

(she hangs up; to Tony)

Mr. DeLaurentis told me to tell you to... go... fuck yourself!

JIMMY

What?!

Laughter is heard as a door opens and out comes JOHNNY SUEDE, mid 40s, tan & fit.

SUEDE

You should see your faces!

TONY

Come here, you rotten bastard!

Tony and Suede hug. Jimmy shakes his hand. The Receptionist is relieved.

SUEDE

Come in my office.

INT. SUEDE'S OFFICE - DAY

TONY

Look at you, Johnny, all lean and tan, printing money!

SUEDE

You should've come out with me years ago. Half of this would be yours.

(gets serious)

But enough about me, what happened back home?

TONY

The old man got whacked, and we got out of dodge for a little while.

SUEDE

Who did it?

TONY

Vito, we think.

(CONTINUED)

CONTINUED:

SUEDE

Nottelli?

TONY

Yeah.

SUEDE

That's weird, because he called me out of the blue a few days ago, asking if I'd seen you two. And I hadn't spoken to Vito since the Crow's funeral last year.

TONY

What did he say?

SUEDE

He told me that you two haven't been seen since the murder.

(hesitates)

He said word on the street is that you guys whacked the old man.

JIMMY

That lying rat!

TONY

Jimmy, calm down. What did you tell him?

SUEDE

That I haven't spoken to you in a year.

TONY

Good to know.

SUEDE

You're safe and sound in LA. Whatever you need, I'm here to help. What can I do for you, Tony?

TONY

A set of wheels for starters.

SUEDE

Wheels I have. What do you want? Benz, Beemer?

TONY

That's one of the problems with this country, too many rich bastards like you buying foreign.

(MORE)

(CONTINUED)

CONTINUED: (2)

TONY (CONT'D)

I've always preferred a good old-fashioned, American-made Cadillac.

SUEDE

Still like John Wayne, huh Tone?
All-American since we were kids.
Caddy it is. What else?

JIMMY

Johnny, you got any political connections?

SUEDE

Political? You're running from the law, now you want to run for mayor?

JIMMY

There's an old building on Melrose Avenue that I want to convert.

SUEDE

I know a few guys, what do you have in mind?

JIMMY

I might need an ordinance waiver.

SUEDE

I should be able to arrange that.
Is that it?

TONY

For now.

SUEDE

Then let's get you guys a car.

CUT TO:

INT. LAX AIRPORT - DAY

Vito deplanes with Agents Howard and Ryan behind him.

INT. VITO'S HOTEL ROOM - DAY

Vito, Howard and Ryan unpack. Ryan takes out a tracking device.

RYAN

This goes around your ankle. You already know how the audio wire works.

(CONTINUED)

CONTINUED:

HOWARD

(hands Vito keys)

We're also giving you a car. It's equipped with a GPS for us to track you, so don't get any ideas.

VITO

How far would I get with you two up my ass?

INT. CADILLAC ESCALADE (DRIVING) - DAY

Jimmy drives a new Escalade with Tony in the passenger seat.

TONY

Drop me off at the theater. Anthony's teacher wants to talk to me.

JIMMY

You really gonna bang the teacher?

TONY

She wants me, what can I do?

JIMMY

I don't know what you got in your pants, but it must be a gold bar and two big diamonds.

The Escalade pulls into the theater parking lot.

EXT. NEWSSTAND - NIGHT

Anthony serves a customer. Steph pulls up. Manny sees her first.

MANNY

Hey, sexy senorita!

Steph smiles.

STEPH

(to Anthony)

Want a ride to rehearsal?

ANTHONY

(coldly)

No thanks. I'll get there, don't worry.

(CONTINUED)

CONTINUED:

STEPH

I wasn't worried, I just was asking
if you need a ride.

ANTHONY

I thought you'd be driving with
Jimmy.

Steph realizes Anthony is jealous. She plays along.

STEPH

Jimmy's busy. Is Maxwell going to
drive you and Jessica?

ANTHONY

We just went over our lines.

STEPH

Hey Manny, they just...
(air quotes)
"went over their lines."

MANNY

(holds up hands)
I've gotta plead the fifth, Steph.
I've been with him all day, and not
a word.

STEPH

Sure. One lies and the other swears
to it.

Steph pulls away. As she leaves, Vito pulls up and walks over
to Anthony.

VITO

Hey kid, how do I get to Alta Vista
Street, my GPS took me over that
canyon and now has me driving in
circles.

ANTHONY

No problem, LA is a maze if you
don't know where you're going.

Vito looks at Anthony's face for a long beat.

ANTHONY (CONT'D)

...then you make a right and you'll
run right into it.

VITO

Is Hollywood Motors there?

(CONTINUED)

CONTINUED: (2)

ANTHONY

Yeah, believe it or not, that's my godfather's place. Just tell them Anthony sent you and they'll give you a nice deal.

VITO

Thanks, will do. Do you carry the Philadelphia Daily News?

Anthony hands him a newspaper.

ANTHONY

Two bucks.

VITO

(hands him a \$20 bill)
Keep the change.

ANTHONY

Thanks!

VITO

I might be moving out here. You know of any nice apartment buildings?

ANTHONY

Sure, my building has a few units available. Let me give you the address.

Anthony writes down the address.

ANTHONY (CONT'D)

It's not far from here. You'll like it. Brand new, swimming pool and all.

VITO

Sounds nice, I'll have to check it out.

Vito pulls away.

MANNY

Who was that guy?

ANTHONY

I don't know, he was from Philly. Seemed cool.

Manny stares suspiciously down the street.

INT. THEATER - NIGHT

Actors rehearse on stage. Maria and Tony sit next to each other. Jimmy walks in and whispers in Tony's ear. They walk back to the lobby.

TONY

What's up?

JIMMY

Vito's in town. He stopped by Suede's lot earlier.

TONY

Did Johnny see him?

JIMMY

Yeah, but he told him he hasn't seen us. Said we haven't even called him.

TONY

Suede won't tell him anything.

JIMMY

He said Vito tried to press him for information.

TONY

The Feds gotta be here with him. Anything else?

JIMMY

I took a two bedroom unit on the top floor of the apartment complex.

TONY

Who did you line up for the poker game?

JIMMY

Suede and his two suits. But don't worry, we'll have the seats filled by Saturday night.

TONY

Good, I can use some action to take my mind off of things.

They walk back into the theater.

EXT. MARIA'S DRIVEWAY - NIGHT

Tony pulls the Escalade into the driveway, with Maria in the passenger seat.

TONY

Nice place.

MARIA

Thank you Tonesy. Wait until we get inside.

INT. MARIA'S HOUSE - NIGHT

Russian décor. Various awards are displayed throughout the home. An Oscar here, an Emmy there. Photographs of Maria with Hollywood celebrities cover the walls.

MARIA

What would you like to drink?

TONY

A vodka martini seems appropriate.

MARIA

Perfect, make yourself at home.

She disappears into the kitchen. Tony looks at the pictures and awards.

TONY

You really know Meryl Streep? I love her.

MARIA

(from kitchen)

Yes, Meryl is one of my most prized pupils. I helped her perfect her accent in Sophie's Choice. Her first Oscar.

Maria comes back with two martini glasses and a shaker.

TONY

How does somebody get all connected up out here?

MARIA

Why? Are you interested in movie business?

TONY

Who isn't?

(CONTINUED)

CONTINUED:

MARIA

You know what the biggest secret to success in Hollywood is?

TONY

What?

MARIA

Knowing whose ass to kiss.

They laugh.

MARIA (CONT'D)

I'll introduce you to Sid at the Showcase. He's the biggest producer in Hollywood. He'll love you, he loves tough guys. He wishes he was one himself. Now, pour the drinks. I'll be right back.

She pushes a button on the wall. The lights dim and soft Russian music fills the air. She goes into a bedroom. Tony pours two drinks.

TONY

I feel like Romania right before the Soviet invasion.

He downs the whole martini. Maria reappears wearing lingerie.

MARIA

Tonesy, I have not felt this way in a long time. You have that animal magnetism that makes... me... melt.

TONY

I do, don't I? But it is you, Maria, who has me in the palm of your hand. I am clay, make of me what you will.

MARIA

Then I will put you on my potter's wheel and mold us for eternity!

MARIA downs her drink and throws the empty glass into the fireplace, smashing it. She grabs Tony's face and kisses him passionately.

FADE OUT.

INT HOTEL ROOM - DAY

Agent Howard wakes Vito.

HOWARD
Rise and shine.

Vito opens his eyes.

VITO
What the matter?

RYAN
Ballistics matched the powder from
the old man's house to the C-4 sold
by Chemlab. That links you directly
to the murder scene.

VITO
I'm innocent. You know I was at the
club.

HOWARD
We don't care. You'll make a good
headline.

RYAN
You better find your friend and get
him to talk, or it's an eight by
eight hotel room for you for the
next few decades!

VITO
Sure, break my balls, while the
real crooks who crippled this
country run around scot free on
Wall Street every day. I make
thousands. They stole billions.

HOWARD
Don't worry about Wall Street, wise
guy. Just find Tony!

INT. ANTHONY'S APARTMENT - DAY

Anthony gets ready as Tony walks in.

TONY
Ready for your big night?

ANTHONY
I think so.

(CONTINUED)

CONTINUED:

TONY
You'll be great.

ANTHONY
Some studio executives are going to be there. I might never have another opportunity this good.

TONY
Anthony, you'll be fine. You're ready.

Tony kisses him on the forehead.

ANTHONY
Thanks Dad.

TONY
You need anything?

ANTHONY
A little confidence.

TONY
Just focus on your job. That's it. The audience doesn't mean shit! It all comes from within!
(pats Anthony on his chest)
Got it?

ANTHONY
Got it.

TONY
One more thing. You're a man now, Anthony. And on planet earth, that puts you at the very top of the organizational chart. There may or may not be a God, but down here it is man who is the most intelligent, fiercest animal on the planet. It's not lions or tigers or bears. Man has conquered them all. And you are a man. The baddest fucking animal on earth. Remember that when you walk out on stage tonight. Now go kick some ass.

INT. UZI'S OFFICE - DAY

Anthony comes in.

ANTHONY

Have you spoken to your cousin yet?

UZI

Yes, he said whenever you have the pieces to call and he'll come over the same night.

ANTHONY

(pulls out earrings)

Well, give him a call.

UZI

Nice! But I thought you had more?

ANTHONY

These are the sample.

Uzi examines the stones, then picks up the phone.

EXT. APARTMENT BUILDING - DAY

Vito watches from his parked car. Tony and Jimmy leave the building.

INT. UZI' OFFICE - DAY

Uzi watches a soap opera. Vito comes in.

UZI

Can I help you?

VITO

I'm looking for an apartment.

UZI

Yes, right this way.

They walk down a hallway.

UZI (CONT'D)

You'll love it here. It's a beautiful new building, with all the amenities.

VITO

Lovely. How are the tenants?

(CONTINUED)

CONTINUED:

UZI

Everyone gets along nicely. We have barbecues every weekend.

Uzi opens an apartment.

VITO

I met one tenant last night, I think his name was Anthony, very nice guy. He referred me.

UZI

Yes, he is, he lives right down the hall.

VITO

He live by himself?

UZI

Yes, but his father and cousin just moved in upstairs.

VITO

These are nice apartments. I have a few more to look at. Do you have a business card so I can call you later?

UZI

(hands him a card)

Here you go. I didn't get your name.

VITO

I didn't give it.

Vito walks out.

INT. BEVERLY-WILSHIRE HOTEL - DAY

The "legs" enter the lobby. All eyes are on her instantly as she saunters through the lobby, wearing only heels and a mini trench coat. She gets on the elevator and presses the 'PH' button. The doors close.

INT. HALLWAY (CONTINUING)

The elevator doors open and she walks down the hall way. She knocks gently on a door.

A man opens it. We don't see his face. CLOSE-UP on woman's face to reveal Jessica. She slips off the trench coat, wearing only the necklace from the earlier scene.

(CONTINUED)

CONTINUED:

MAN

Hey, baby.

He dangles a diamond bracelet that he was hiding behind his back.

JESSICA

You spoil me.

She slides down his chest and opens his robe.

MAN

You bad little girl!

He notices something.

MAN (CONT'D)

Hey, where are the earrings?

She stops for a moment and we hear a POP! sound as his penis pops out of her mouth.

JESSICA

You were so rough last time that I didn't want to risk losing them.

MAN

That's because you were a bad girl and needed discipline.

JESSICA

I am a bad, bad girl.

She resumes. The Man moans as the door closes slowly.

EXT. NEWSSTAND - DAY

Vito pulls up. Anthony comes over.

ANTHONY

Did you find the place last night?

VITO

Yes, thanks to you.

ANTHONY

What part of Philly are you from?

VITO

(nervous)

How did you know I'm from Philly?

(CONTINUED)

CONTINUED:

ANTHONY

Your accent, the Daily News.

VITO

I guess that's a give away. South Philly. How about you?

ANTHONY

Me too, but I moved when I was young.

VITO

What are you doing in LA?

ANTHONY

Guess.

VITO

You're an actor.

MANNY

(overhearing)

If you can call it that!

VITO

Been in any movies?

ANTHONY

Not yet. If you don't know anyone, you have to start at the bottom.

VITO

Well if you make it big, you'll appreciate it that much more. How do you know you can act?

ANTHONY

I'm in a play, why don't you come by and decide for yourself?

VITO

I just might, where is it?

ANTHONY

(hands Vito a flyer)

Santa Monica & Vine, The Actor's Playhouse.

VITO

(hands Anthony a \$50)

Thanks! Now you can't say you're a starving actor!

(CONTINUED)

CONTINUED: (2)

ANTHONY

See ya.

(to Manny)

Told you he was a nice guy.

MANNY

You can't always judge a book by
it's cover.

INT. ESCALADE (OUTSIDE THEATER) - NIGHT

The Escalade is parked. Jimmy sits in the driver's seat while
Tony talks into his cell phone.

TONY

Hey Billy, what's going on?

CUT TO:

INT. ROWHOME - NIGHT

Billy the Cop is in bed, with his wife next to him, watching
television.

BILLY

Your friend and his associates are
staying at the Airport Holiday Inn.

TONY

Suede told me he stopped by.

BILLY

Watch your back with Vito. I'm sure
his friends are gonna pay you a
visit, too.

TONY

Way ahead of you. Thanks for the
info.

BACK TO:

INT. ESCALADE (OUTSIDE THEATER) - NIGHT

Tony hangs up.

TONY

Show time.

INT. THEATER - NIGHT

(CONTINUED)

CONTINUED:

A crowd gathers in the lobby. Tony and Jimmy are at the bar. Tony's hand shakes as he reaches for his glass. He knocks the drink down in one gulp.

JIMMY

Opening night jitters?

TONY

Can't believe how nervous I am for him. I hope he does well. This is his dream.

Paparazzi snap pictures and flash bulbs pop as SID MONTONIOUS, a Hollywood Producer in his mid 50s, enters the theater. He is followed by TWO STUDIO EXECUTIVES and Maxwell.

JIMMY

(to Tony)

You believe they actually want their picture taken?

Sid, Maxwell and the Executives set up at the bar, next to Tony and Jimmy.

JIMMY (CONT'D)

I gotta take a leak, be right back.

The Executives talk showbiz.

EXECUTIVE #1

I can't believe Marty fired him!

EXECUTIVE #2

His dailies were atrocious.

EXECUTIVE #1

Have they found a replacement?

EXECUTIVE #2

Not yet.

MAXWELL

(brown nosing)

I can do it, if he gives me a chance!

SID

Max, it's not an episode of Baywatch, it's a serious film. The top actors in the business are vying this role.

(CONTINUED)

CONTINUED: (2)

MAX

Just give me a shot!

Max moves into Jimmy's empty spot at the bar. Tony doesn't notice.

MAX (CONT'D)

Sid, if you talk to Marty he might call me in for a reading. All I'm asking for is an opportunity.

SID

We'll see.

Jimmy comes back from the bathroom and sees Maxwell in his place.

JIMMY

Excuse me, you're in my spot.

MAXWELL

What makes it yours?

JIMMY

That's my drink.

MAX

This is an open bar and this spot was open, so I took it.

Tony hears them and turns around.

JIMMY

Listen buddy, I said excuse me. I don't want to cause a scene, but if you don't get out of my way...

(very menacing)

I'm gonna open your fucking face.

MAX

(frightened)

Oh, I'm sorry. Since your were being courteous, I'll oblige and move.

Max steps aside quickly. Tony smiles at Sid.

TONY

(to Sid)

I guess he didn't pass his audition.

(CONTINUED)

CONTINUED: (3)

Sid smiles back in agreement. Lights flicker for start of show. Tony and Jimmy head to their seats.

FADE TO:

INT. THEATER - LOBBY - NIGHT

Patrons stream back to the lobby for intermission. Sid approaches Tony at the bar.

SID
Maria told me your son is playing
Hamlet.

TONY
Yeah, he seems to be doing okay
tonight.

SID
The audience loves him. I must
admit, I didn't want to come, but
I'm glad I did.
(extends hand)
Sid Montonious.

TONY
Nice to meet you, I'm Tony. You do
all those gritty war movies, right?

SID
(humbly)
Only if your old enough to watch
them.

TONY
I enjoy those. If you don't mind me
asking, how do you think my son is
doing?

SID
He's very talented.

TONY
Thanks, I'm a little nervous.

SID
You hide it well. If that was my
kid up there, I'd be a wreck.

Maria joins them.

(CONTINUED)

CONTINUED: (4)

MARIA

Tony, Anthony is doing wonderfully. He's a chip off the old block! Sid, Tony is a talented actor, also. He has natural presence, magnetism.

SID

Tony, what work have you done?

TONY

Not much, really. I just understand characters.

SID

(pulling out card)

I'm having a little party after the show. Maybe you can come by and talk characters?

TONY

Maybe, let me see what my son wants to do.

(takes card)

Sid, by the way, do you play cards?

SID

I'm from Brooklyn, of course I play. Just got back from the Poker Championship in Vegas.

TONY

How did you do?

SID

Awful, as usual.

TONY

I'm having a private game tomorrow night. If I can't make it to your party, maybe you can stop by for a few hands and change your luck.

SID

Sounds great, can I bring a friend or two?

TONY

As long as they're not cops, the more the merrier!

SID

Call me and let me know when and where.

(CONTINUED)

CONTINUED: (5)

The lights flicker on and off.

MARIA

Second act is starting.

They go back into the theater.

FADE TO:

INT. THEATER - AUDITORIUM - NIGHT

The show ends and the theater fills with applause. The actors bow on stage. Tony and Jimmy clap proudly.

INT. THEATER - LOBBY - NIGHT

Tony and Jimmy are at the bar, where Sid stops for a moment on his way out.

SID

Congratulations Tony, your son was marvelous! I'll see you soon.

TONY

Thanks for the kind words.

Sid leaves.

EXT. THEATER - NIGHT

Tony and Jimmy walk out. Vito lurks in his car down the street. As soon as Tony and Jimmy hit the sidewalk, Agents Ryan and Howard stop them.

RYAN

Look who's getting artistic, Tony the Tiger, and Jimmy the Kid.

JIMMY

Who the fuck are you two clowns?

HOWARD

(flashes badge)

Relax Jimmy, and let's not make a big scene. We're Special Agents Ryan and Howard, FBI, and you two are going for a ride.

JIMMY

For what?

Tony is completely relaxed.

(CONTINUED)

CONTINUED:

RYAN

To discuss the second act of Hamlet. We're gonna give you a pop quiz, hotshot.

The agents put Tony and Jimmy in the back of the car.

INT. THEATER DRESSING ROOM - NIGHT

Anthony is getting ready to leave. Steph comes in.

STEPH

Anthony, you were wonderful.

ANTHONY

Thanks Steph, I thought I was gonna blow it.

STEPH

I knew you'd pull it off.

She kisses his cheek, as Jessica appears in the doorway.

JESSICA

Anthony!

Jessica hugs Anthony and kisses him on the lips, intending for Steph to see.

JESSICA (CONT'D)

You were like Olivier tonight.

ANTHONY

I wish. I thought I did okay, though.

JESSICA

You were spectacular! And the best part is that Sid thought you were great!

ANTHONY

Really? That's awesome!

Steph bristles.

JESSICA

Maria said he invited us all up to the mansion tonight to a party. You have to come!

ANTHONY

I'll be there.

(CONTINUED)

CONTINUED:

STEPH
(starts to walk out)
I'm busy.

Jessica smiles.

ANTHONY
No way Steph, you're coming with
me. If it wasn't for you... you
just have to come.

STEPH
Okay, for you Anthony.

JESSICA
See you there.

She kisses his cheek sensuously and walks out.

STEPH
I don't know what you see in her.

INT. INTERROGATION ROOM - NIGHT

Tony and Jimmy sit at a table, cool as cucumbers. Howard and
Ryan come in.

HOWARD
What can you tell us about the old
man?

TONY
That he's dead.

HOWARD
You know how he got dead?

JIMMY
A bomb. It was on Action News.

RYAN
Word on the street is one of you
pushed the button.

TONY
You're crazy. I loved that old man
like a father.

RYAN
Then why did you run?

TONY
Run from what?

(CONTINUED)

CONTINUED:

HOWARD

Us. Retaliation back east.

JIMMY

I'm not hiding from anything or anybody.

RYAN

Then why did we pick you up all the way across the country?

TONY

I'm out here to see my son. It's his first starring role in a play. I wouldn't miss it for anything.

HOWARD

I want you to listen to something.

Ryan presses play on a recorder. We hear the Old Man talking to Vito.

OLD MAN (V.O.)

Our friend is getting a little ahead of himself.

VITO (V.O.)

He's always been like that.

OLD MAN (V.O.)

But now he's stepping on toes. And I don't like that, especially by one of my guys.

VITO (V.O.)

I never liked him. I've been telling your for years he wanted to push you aside.

OLD MAN (V.O.)

I know. That's why I leave it in your hands. But don't mess it up.

VITO (V.O.)

I won't.

OLD MAN (V.O.)

If you do, then it's over for the both of us.

Ryan stops the tape.

(CONTINUED)

CONTINUED: (2)

HOWARD

The old man was gonna take you out,
but you got to him first.

JIMMY

You're nuts! They could be talking
about anybody!

HOWARD

They're talking about you two. You
know it and we know it. Cooperate
now and maybe we can make a deal.
You know the game Tony, the first
one to flip gets the best deal.

Ryan pushes the receipt across the table.

RYAN

We know you're trying to make Vito
take the fall.

TONY

(looks at receipt)
According to this, it looks like
Vito did it. You should be
questioning him, not us.

HOWARD

We already did.

TONY

I'm on vacation visiting my son.
So, if I'm not charged with any
crimes, I'd like to go.

RYAN

You have anything to say for
yourself, Jimmy?

JIMMY

Yeah, go fuck yourselves.

HOWARD

Do it the hard way. But remember,
we're the government. We'll get you
sooner or later. Play the rest.

Ryan plays the tape again.

VITO (V.O.)

Don't worry about anything.

(CONTINUED)

CONTINUED: (3)

OLD MAN (V.O.)
Just make sure you get it done,
because if you fuck it up, he'll
have all the backing. We'll have no
one with us.

VITO (V.O.)
I have an ace up my sleeve.

OLD MAN (V.O.)
What ace?

VITO (V.O.)
His son lives out in Hollywood and
works at a newsstand.

Ryan stops the tape. Long beat.

TONY
You done? Can we go now?

The agents look at each other.

HOWARD
Let them go.

EXT. HOLLYWOOD HILLS MANSION - NIGHT

Anthony's car pulls up in front of the Mansion. Luxury
automobiles line the driveway. Valet parking and security
staff circulate around the entrance.

Anthony, Steph, Ricky and Manny hop out.

MANNY
This is what I'm talking about!

STEPH
What a view!

ANTHONY
(following Steph; looking
at her behind)
Yes it is.

Steph catches him checking her out and punches him playfully.

MANNY
I've been trying to tell him that
was a nice view.

Steph punches Manny.

(CONTINUED)

CONTINUED:

RICKY

I hope I see some stars. I don't
want to waste this outfit on riff
raff!

The walk inside the party.

INT. HOLLYWOOD HILLS MANSION - NIGHT

They're in the middle of the ultimate Hollywood Hills mansion. Hollywood stars, starlets, wannabes and beautiful people are everywhere.

In one corner of the room, CHARLIE SHEEN snorts a line of coke off a woman's belly.

TWO SMOKING HOT YOUNG WOMEN make out on the dance floor.

Out in the grotto, a BIKINI-CLAD YOUNG WOMAN shrieks as a YOUNG GUY with rippling muscles sprays her with champagne from a bottle.

RICKY

A-list here I come!

Sid talks with a small group, including his beautiful wife, HEATHER, Jessica and Maxwell. Jessica spots Anthony and brings him over.

SID

Brilliant performance tonight,
congratulations! This is my wife,
Heather.

(loudly; to everyone)

Everyone, I'd like you to meet the
star of tonight's showcase, Anthony
Carto, Jr.!

The Party Goers applaud.

SID (CONT'D)

Anthony, go enjoy all the folks who
will be sucking up to you in the
future!

(to Jessica)

Show him around.

Jessica leads Anthony through the party. Steph, Ricky and Manny are left behind.

STEPH

How big is his head is going to
get?

(CONTINUED)

CONTINUED:

MANNY

Not as big as my appetite.

Manny heads to the food table.

RICKY

Oh, my God, it's Ru Paul! Come over with me, girlfriend. We have to mingle!

Jessica and Anthony grab cocktails from a waiter's tray.

JESSICA

Come upstairs.

Anthony follows her up a staircase. Maxwell watches.

Ru Paul tells a story to a small group.

RU PAUL

Let me tell you girlfriend, he is so hot, he makes Denzel look like Chris Rock in New Jack City!

They all laugh, when Charlie Sheen staggers by and bumps into a waiter, knocking a tray of drinks onto Steph.

CHARLIE SHEEN

Sorry babe, wanna go in the bathroom with me and take that wet shirt off?

STEPH

No thanks, Charlie. I'll be right back.

Steph goes upstairs and finds a luxurious bathroom.

STEPH (CONT'D)

Oh my God, this is bigger than my apartment.

She wipes her blouse, when she hears voices coming from the adjoining bedroom, where Anthony and Jessica are talking.

JESSICA

Did you talk to him about the rest of the stuff.

ANTHONY

I already told you I'm meeting him tomorrow night.

(CONTINUED)

CONTINUED: (2)

JESSICA

It's taking too long. Should I ask someone else to do it, maybe your cousin Jimmy?

ANTHONY

Jimmy doesn't know about any of this.

JESSICA

I'm sure he'll know someone.

ANTHONY

I set this up, I'll finish it.

Steph enters the room and flips on a light switch.

STEPH

What are you two doing?

ANTHONY

Nothing.

JESSICA

I was showing him around the house.

STEPH

Where's Maxwell?

JESSICA

(ignores Steph)

Come on Anthony, let's get back to the party.

Jessica walks out. Steph stares at Anthony for a long beat.

ANTHONY

It's not what you think.

Steph walks out.

INT. TONY & JIMMY'S APARTMENT - DAY

Tony pours a cup of coffee as Anthony walks in.

TONY

Great job last night, Anthony! I was so proud!!

ANTHONY

I couldn't have done it without you.

(CONTINUED)

CONTINUED:

TONY

The audience loved you, your teacher was thrilled. You were great, son.

ANTHONY

Thanks for being there, Dad, it really means a lot to me. Where's Jimmy? What did he think?

TONY

He loved it too. But I think he slept out again.

ANTHONY

Again?

TONY

You getting jealous?

ANTHONY

Yes. I mean no!

TONY

A Freudian slip. You have problems, my friend.

ANTHONY

Why didn't you come to the party?

TONY

We had some business come up out of the blue.

ANTHONY

Me too. I have to do something before work. Maybe we'll grab a bite later.

TONY

Can't. Card game tonight. If you see Jimmy, tell him to get back here soon.

ANTHONY

Will do.

Anthony leaves.

INT. STEPH'S APARTMENT - DAY

Steph is startled as Anthony barges in.

(CONTINUED)

CONTINUED:

STEPH

You frightened me! What's the matter?

Anthony looks around the apartment. It's empty.

ANTHONY

Nothing, just seeing what you're doing.

Steph is uncomfortable. She walks out onto a small balcony. Anthony follows.

STEPH

What do you want? Did Jessica have other breakfast plans?

ANTHONY

She doesn't mean anything to me.

STEPH

You could've fooled me.

ANTHONY

We were talking about something else.

STEPH

Don't insult my intelligence.

ANTHONY

You have to trust me, Steph.

STEPH

Why should I trust you?

ANTHONY

Because I think that maybe you and me--

STEPH

You and me what?

ANTHONY

Maybe you and me could be, but--

STEPH

But what?!

Long beat.

(CONTINUED)

CONTINUED: (2)

ANTHONY

You and Jimmy. How can we be together after you and Jimmy--

STEPH

Jimmy? You're wrong, Anthony.

ANTHONY

Then why has Jimmy been coming up here?

Suddenly, Jimmy comes out of Ricky's bedroom, bare-chested, putting on his shirt. He doesn't see Anthony yet.

JIMMY

I'm late Rick, my uncle's gonna kill me!

Ricky chases after Jimmy.

RICKY

Come back lover boy, let me show you my ball trick!

Anthony watches from the balcony, stunned.

ANTHONY

Jimmy?!

JIMMY

Anthony!

STEPH

Ricky!

RICKY

Steph!

They all look at each other in amazement.

ANTHONY

(to Steph)

You mean Jimmy and Ricky?

STEPH

I told you, you had it all wrong.

JIMMY

Anthony, it's not what it looks like, it's--

Ricky covers himself with a pillow.

(CONTINUED)

CONTINUED: (3)

ANTHONY

I've been in LA long enough to know exactly what it looks like!

JIMMY

Please don't say a word to Uncle Tony, he'll kill me!

RICKY

Oh, no! Me too? I don't want to die, I'm too young to die!

STEPH

Everybody relax! What's the big deal?

ANTHONY

The big deal is I've looked up to Jimmy since I was in diapers!

STEPH

So?

ANTHONY

So, should I sleep with Ricky too?

RICKY

No, Anthony. I'm not a slut! One man per family is the limit.

(beat)

Unless we have a threesome.

JIMMY

Shut up, Ricky! Anthony, listen, some things you can't hide from yourself.

ANTHONY

I know, but you've always been with women. Hot women!

RICKY

What am I, chopped liver?

JIMMY

Not always. And since I've been out here, I feel free and honest. I don't need to lie anymore.

ANTHONY

I understand. But you have to tell my father. He thinks you're seeing Steph.

(MORE)

(CONTINUED)

CONTINUED: (4)

ANTHONY (CONT'D)

When he finds out you're not... I can't keep your secrets for you.

JIMMY

I know. But I want to tell him in my own way.

ANTHONY

When?

JIMMY

Soon. What I have planned for the newsstand will allow me to stay out here and live my lifestyle openly. Just give me a little time.

Ricky rubs Jimmy's arm in support.

ANTHONY

Fine, do what you have to do.

JIMMY

This doesn't change things between us, does it? I still love you, man.

ANTHONY

I love you too, Jim, no matter what.

Anthony and Jimmy hug. Ricky joins in.

STEPH

How cute.

RICKY

I'm gonna cry.

ANTHONY

(to Jimmy)

You smell like perfume.

RICKY

Chanel No. 5.

JIMMY

I'll see you later at the newsstand.

ANTHONY

Okay.

Jimmy leaves. Ricky wipes tears from his eyes with a tissue and goes back to his bedroom. Steph and Anthony are alone.

(CONTINUED)

CONTINUED: (5)

STEPH

Back to us.

ANTHONY

Wait, I need a minute to digest what just happened.

STEPH

You seem to have handled it well.

ANTHONY

Yeah, but that was like a 10.5 on the Richter scale. I'm still waiting for aftershocks.

STEPH

Aftershocks?

ANTHONY

My father! Listen, I have to get to work.

STEPH

I want to talk about us later.

ANTHONY

Okay.

EXT. APARTMENT COMPLEX - NIGHT

Vito's car creeps up. Seconds later, a Mercedes-Benz 550 pulls in front. HYMIE, a traditional Hasidic Jew, gets out with a briefcase and goes inside.

Vito walks over to the apartment complex quickly, ducks behind a row of bushes and crawls over to a window so he can hear inside Uzi's office.

INT. UZI'S APARTMENT - DAY

Uzi introduces Hymie to Anthony.

UZI

Hymie, this is Anthony, Anthony this is my cousin, Hymie. Hymie is an expert in diamonds and jewels.

Anthony and Hymie shake hands.

HYMIE

You're sure this merchandise isn't stolen?

(CONTINUED)

CONTINUED:

ANTHONY

They're from a friend who received them as a gift, but now needs the money.

HYMIE

Good, because if they're hot I can't touch them.

ANTHONY

They're not hot.

UZI

He's a good kid, Hymie. He's not involved in anything dirty.

HYMIE

He's with you, Uzi. That's a red flag itself. Okay, let's see the jewels.

Anthony puts the box on the table and opens it. Hymie notices the quality immediately.

HYMIE (CONT'D)

Very nice.

(peers through his loupe)

The color is one of the brightest I've ever seen. Nice weight, no flaws. Your friend must have had a very wealthy benefactor.

ANTHONY

Why?

HYMIE

These are rare pieces.

ANTHONY

How much are they worth?

HYMIE

Probably about a hundred thousand.

Vito hears this from outside and likes the number.

ANTHONY

A hundred thousand! Wow!

UZI

I knew I called the right guy!

(CONTINUED)

CONTINUED: (2)

HYMIE

Each.

Uzi looks at him for a long beat, astonished.

UZI

Two hundred grand!
(hugs Hymie)
I love you, Hymie!

HYMIE

But that's retail.

ANTHONY

So, what will you give for them?

HYMIE

Twenty-five thousand each.

UZI

Come on, Hymie!

Uzi and Hymie argue viciously in Hebrew. Anthony is confused.

UZI (CONT'D)

It's okay, we grew up together in
the same kibbutz in Israel.

HYMIE

Look kid, I don't know if these are
hot or not. And it's not like I can
put them in my store window.

ANTHONY

Why not?

HYMIE

Because if the wrong person sees
them, I have a huge problem on my
hands. Fifty thousand, that's all
I'll go for.

ANTHONY

What if I had a few more pieces?

HYMIE

What do you have?

ANTHONY

A bracelet and necklace.

Anthony pulls out his phone and shows Hymie. CLOSE-UP on
phone images of diamond necklace and bracelet.

(CONTINUED)

CONTINUED: (3)

Hymie stares at the phone for a long time, then he re-examines the earrings.

HYMIE

You sure you have these other pieces?

ANTHONY

Yes, why?

HYMIE

Because the earrings, necklace and bracelet are a set.

ANTHONY

Does that matter?

HYMIE

You don't know what you have, do you?

UZI

What are you talking about, Hymie?

HYMIE

These earrings, along with the bracelet and necklace are a set called the Pretorian Triplets.

ANTHONY

What are they?

HYMIE

They've been missing for decades.

ANTHONY

Why?

HYMIE

The stones were mined in Pretoria, South Africa and purchased by legendary actor Richard Burton. Did you ever see the movie Cleopatra with Liz Taylor?

ANTHONY

I've heard of it.

HYMIE

During filming, Burton and Taylor had a torrid love affair and he gave them to her. She wore them in the movie.

(CONTINUED)

CONTINUED: (4)

UZI
How romantic.

HYMIE
They divorced a few years later and
the diamonds went missing. Everyone
thought Burton took them. The
diamonds have been missing ever
since.

UZI
Until now!

HYMIE
Anthony, these diamonds are one of
a kind.

ANTHONY
How much for the set?

Long beat.

HYMIE
Street value, a million. For the
whole set.

ANTHONY
That won't get it done.

UZI
Hymie, they're Cleopatra's
diamonds. Ante up!

ANTHONY
My cousin has a another connection.
I'll go to him.

HYMIE
I'll pay two million. Not a penny
more.

ANTHONY
Cash.

HYMIE
Done.

Uzi has to sit down.

UZI
(muttering to himself)
Two million dollars, two million
dollars...

(CONTINUED)

CONTINUED: (5)

HYMIE

How quickly can you get the other pieces?

ANTHONY

How fast can you get the cash?

HYMIE

48 hours.

ANTHONY

Two days it is.

EXT. UZI'S OFFICE - NIGHT

Vito jumps over the bushes and hurries to his car.

VITO

Two days to freedom.

Vito pulls away. Manny, who is stopped at a traffic light, sees Vito drive by. Manny looks at the apartment building, then back at Vito, quizzically.

INT. NEWSSTAND - SECOND FLOOR - NIGHT

A poker game is in progress. Manny deals cards wearing a visor. The players are Jimmy, Sid Montonious, Johnny Suede, an ACTOR from the party and TWO BUSINESSMEN. Tony sits on a sofa, watching a football game.

MANNY

Alright gentlemen, big blind and little blind up, please.

SID

Tony, you're not going to play?

TONY

The house never plays.

SUEDE

He doesn't have the balls to play against me!

JIMMY

Is that so, Unc'?

TONY

He's slicker than an Arab in an oil field.

(CONTINUED)

CONTINUED:

MANNY
Bet's to you, Jimmy.

Jimmy has a pair of eights.

JIMMY
I call.

The cards on the flop are Six, Eight, Jack - giving Jimmy three of a kind.

SID
I'm out.

The Two Businessmen and the Actor fold. Only Jimmy and Suede stay in.

SUEDE
I raise.

JIMMY
Call.

Manny flops a two of clubs.

MANNY
Bet to you, Mr. Johnny Suede.

Suede reaches for chips.

SUEDE
Just Suede, kid. Five hundred.

JIMMY
I call your five and raise another five.

SUEDE
Call.

Manny turns over a three of hearts. Jimmy thinks he's got him.

MANNY
Bet to you, Suede.

SUEDE
Check.

JIMMY
It'll cost you a thousand to see my cards, Suede.

(CONTINUED)

CONTINUED: (2)

SUEDE

I'll take it easy on you, Jimbo,
I'll call.

Suede turns over a four and a five for a straight! Jimmy is stunned.

JIMMY

You bet like that with a four and a
five in your hand?! What a maniac!

Everyone laughs. Tony comes over and pats Jimmy on the shoulder.

TONY

Some things never change! He's the
luckiest guy on the face of the
earth. Born with a horseshoe up his
ass!

SUEDE

Better to be lucky than good, Tone.

Jimmy buries his face in his hands. Tony's cell phone rings.

CUT TO:

EXT. PAT'S STEAKS (PHILADELPHIA) - NIGHT

Billy the Cop sits at a table eating a cheese steak and talking into his cell phone.

BILLY THE COP

Thought you'd like to know they're
gonna charge your boy Vito with the
Old Man's murder.

TONY (V.O.)

Good news. When?

BILLY THE COP

They're bringing him back tomorrow.

TONY (V.O.)

Thanks Billy, I'll see you soon.

Billy the Cop hangs up and focuses on his cheese steak.

INT. STEPH'S APARTMENT - NIGHT

Steph is baking a cake in the kitchen. Anthony walks in, grabs a bottle of vodka, pours a hefty drink and downs it.

(CONTINUED)

CONTINUED:

STEPH

Thirsty?

ANTHONY

I needed that.

STEPH

For what?

ANTHONY

The courage to finish our conversation.

STEPH

Honesty is what you need.

ANTHONY

You're a great person, Steph, the best. Me? I'm not sure any more.

STEPH

Why? You've done nothing to change who you are.

ANTHONY

It's like no matter what happens, you're always there for me.

STEPH

Of course I am.

ANTHONY

I want you to know I'll always be there for you, too.

STEPH

Is there something you're not telling me?

ANTHONY

It's, that...

STEPH

What?

ANTHONY

That I love you.

STEPH

Was that so hard? I love you, too. Always have.

(CONTINUED)

CONTINUED: (2)

They kiss passionately.

FADE OUT.

EXT. NEWSSTAND - DAY

Anthony and Manny work the stand. Jimmy comes outside.

JIMMY

Hey Anthony, how are you feeling,
you know, about yesterday?

ANTHONY

Honestly, still a little shocked.
Mildly freaked out. But I'll get
over it. How about you?

JIMMY

I'm okay.

ANTHONY

Did you tell my father yet?

JIMMY

No, we had the game last night and
this morning I had to come here to
clean up.

ANTHONY

You're scared! Just do it. It's
like ripping off a band-aid. You
have to do it quick!

JIMMY

You're no better than me. You're
afraid of Steph.

ANTHONY

Not anymore. We talked last night.

JIMMY

No way!

ANTHONY

I'm serious.

JIMMY

Feels good, doesn't it?

MANNY

'Bout time, hombre. You two are
meant to be together, like rice and
beans.

(CONTINUED)

CONTINUED:

ANTHONY

If you want me to be there when you
tell my father, just say the word.

JIMMY

It might be easier.

INT. ANTHONY'S APARTMENT - NIGHT

Jimmy paces nervously. Anthony closes his cell phone.

ANTHONY

He's on his way. I told him Steph
baked that Jewish apple cake for
him. It's his favorite.

Tony comes in, beelines for the cake.

TONY

What's up, guys?

Jimmy is nervous. Tony grabs a knife and cuts himself a big
piece.

TONY (CONT'D)

Steph made this for me?

ANTHONY

Yep.

TONY

I like that girl!
(devours a bite)
Mmmmm. I really like that girl!

ANTHONY

Jimmy wants to tell you something.

Jimmy is stunned when Anthony says this.

JIMMY

No, I don't!

ANTHONY

Yes, you do!

TONY

What is it?

JIMMY

Uncle Tone, I just wanna say
that... I wanna tell you...

(CONTINUED)

CONTINUED:

TONY
Tell me what?

JIMMY
I was trying to say... um, that...

ANTHONY
Just say it!

TONY
What?!

JIMMY
That I'm gay!

Tony doesn't bat an eye. He takes another bite of cake.

TONY
Mmmm... Fresh apples.

ANTHONY
Dad, did you hear what he said?

JIMMY
I'm gay.

Tony is unfazed.

TONY
Yeah, so what's new?

JIMMY
New?

TONY
Do you think I didn't know?
(takes another bite)
She should open a bakery, she'd
make a fortune.

JIMMY
How did you know?

TONY
Remember that gay club uptown that
Tommy Brads owned?

ANTHONY
The fireman?

TONY
Yeah, all the gay guys used to bet
with him. He had a nice book.

(CONTINUED)

CONTINUED: (2)

JIMMY

I used to collect from him up there.

TONY

Well, he had cameras all over the place.

CUT TO:

FLASHBACK - INT. GAY CLUB - NIGHT

Jimmy dancing to a disco song with another guy on a packed dance floor. They're sweating and really into each other.

BACK TO:

INT. ANTHONY'S APARTMENT - NIGHT

JIMMY

No way!

TONY

Yes way. No wonder you were so eager to go collect.

JIMMY

You knew all this time and never said a word?

TONY

Didn't have to. You kept it quiet and put on a good front, fooling around with girls from the neighborhood.

JIMMY

But you never said anything.

TONY

Why would I? It's your life.

JIMMY

So this doesn't change anything?

TONY

Only you being honest with yourself. I'm glad you finally had the guts to be honest.

(taps Jimmy lightly on the face)

That stuff will eat you up inside.

(CONTINUED)

CONTINUED:

Tony cuts another piece of cake and leaves it on the counter, taking the rest with him.

TONY (CONT'D)
(walking out)
You did say she baked this for me,
right?

Anthony and Jimmy look at each other, dumbfounded that Tony took it so well.

INT. VITO'S HOTEL ROOM - DAY

Vito opens the door and a ROOM SERVICE WAITER enters, pushing a cart full of breakfast. Vito pays the waiter and he leaves. Vito sits down, anxious to eat.

Agents Ryan and Howard enter from the connected room. They pick at Vito's food.

VITO
Hey, keep your hands off my food!
Order your own.

HOWARD
Pack your stuff, Vito. We're going
back to Philly.

VITO
Get the fuck outta here, you're not
pinning shit on me!

RYAN
You're the best suspect we have.

Howard snatches a sausage link off Vito's plate and takes a bite. Vito's eyes turn black.

VITO
I told you to order your own food!

Vito grabs a fork and sticks it into the agent's Adam's apple. Howard tries to scream, but he gurgles on the sausage link and his own blood. He falls onto his knees choking, then falls forward onto his face, dead.

Ryan reaches for his gun, but Vito grabs the butter knife and plunges it into Ryan's belly. Ryan opens his mouth to speak, but blood trickles out.

RYAN
(gasping)
You can't kill FBI agents.

(CONTINUED)

CONTINUED:

VITO
(Scarface voice)
Whoever said you was one?

Ryan plops onto his butt. Vito crouches behind him and snaps his neck. Both cops are dead. Vito sits back down at the table.

VITO (CONT'D)
I told you not to touch my food.

He pulls the fork out of Howard's neck, wipes it off with a napkin and eats his breakfast.

INT. JESSICA'S APARTMENT - DAY

Anthony walks in.

JESSICA
Morning sunshine.

ANTHONY
Let's stick to business.

JESSICA
Alright tough guy, how much did he offer for the earrings?

ANTHONY
Fifty thousand.

JESSICA
That's it? I had them appraised at two hundred thousand.

ANTHONY
He thinks they're hot.

JESSICA
I told you they were a gift. I earned them.

ANTHONY
I'm sure you did.

JESSICA
That's way too low. Will he come up at all?

ANTHONY
He'll come up substantially.

(CONTINUED)

CONTINUED:

JESSICA

How?

ANTHONY

He wants the matching bracelet and necklace.

JESSICA

How much will he pay for everything?

ANTHONY

Two million for the set.

JESSICA

Two million? Why so much?

ANTHONY

Have you seen the movie Cleopatra?

JESSICA

Who hasn't?

ANTHONY

Well your diamonds are Cleopatra's jewels.

JESSICA

You're kidding me.

ANTHONY

Burton gave them to Liz as a gift during filming, but they went missing during the divorce.

CUT TO:

FLASHBACK - EXT. OLD MOVIE THEATER - NIGHT

A 1960s Hollywood premiere. Liz gets out of a limousine onto the red carpet. Flashbulbs pop. The diamonds sparkle.

CUT TO:

FLASHBACK - INT. HOLLYWOOD HOME - NIGHT

Liz and Burton argue. He throws a bottle of gin through a window.

BACK TO:

INT. JESSICA'S APARTMENT - DAY

JESSICA
I read about that.

ANTHONY
Burton drank himself to death a few years later, and the jewels were never recovered. They're part of Hollywood lore.

JESSICA
And worth a bundle.

ANTHONY
Listen, it's a lot of cash. I might have to bring in Jimmy, for back up.

JESSICA
I trust you, not Jimmy. You put this together, you finish it.

ANTHONY
Okay, but my end goes up to fifty percent, due to risk.

JESSICA
You've earned it.

Jessica walks behind the bar, grabs a little bag and tosses it to Anthony. Anthony looks inside to check the jewels.

ANTHONY
After tonight, we're done.

JESSICA
If that's how you want it.

Anthony exits. Maxwell comes out of a closet.

MAXWELL
Two million bucks, plus the jewels. Sweet.

JESSICA
He'll never know what hit him.

MAXWELL
Do we have to kill them?

JESSICA
Only if they put up a fight.

INT. VITO'S HOTEL ROOM

Vito pours ice on the dead bodies of Howard and Ryan, laying in the tub.

VITO
 (to dead bodies)
 Don't go anywhere. I'll be back in
 a little bit.

He fixes himself in the mirror, then puts the 'Do Not Disturb' hanger on the door, and leaves.

INT. STEPH'S APARTMENT - NIGHT

Manny comes in.

MANNY
 Steph, I need to talk to you.

STEPH
 Sure, what's wrong?

MANNY
 I'm worried about Anthony.

INT. UZI'S OFFICE - NIGHT

Uzi lets Anthony in.

UZI
 You have everything?

ANTHONY
 Yeah, where's Hymie?

UZI
 He'll be here any minute.

ANTHONY
 He better hurry. I want to get this
 over as quickly as possible.

UZI
 Don't be nervous, Anthony.

Hymie comes in carrying a dufflebag. He opens it, revealing neat stacks of one hundred dollar bills.

HYMIE
 You have the merchandise?

(CONTINUED)

CONTINUED:

Anthony tosses him the bag. Hymie opens it and views the necklace and bracelet through his loupe.

HYMIE (CONT'D)

Beautiful.

ANTHONY

Looks good to me.

UZI

Everybody happy?

ANTHONY

Absolutely. Nice doing business with you, Hymie.

Just then, Vito kicks the door in, startling everyone. Vito holds a gun on all of them.

VITO

Don't move a fucking inch!

Hymie reaches for a gun, but Vito pistol whips him, knocking him unconscious. Uzi tries to open a desk drawer to grab his gun, but Vito slams the drawer shut, breaking Uzi's hand. Anthony is frozen in place.

UZI

Aaaahhh!

VITO

Move back! Get over there, next to the rabbi.

Uzi moves next to Hymie, who is semi-conscious on the floor. Vito points the gun at Anthony.

VITO (CONT'D)

You too, kid.

ANTHONY

My friend Manny was right about you.

VITO

Move it!

Anthony moves near Uzi and Hymie.

UZI

Please don't shoot! I'm an innocent bystander.

(CONTINUED)

CONTINUED: (2)

Anthony looks at Uzi incredulously.

ANTHONY
Shut up, Uzi.

Vito grabs the suitcase and jewels.

VITO
I have the money and the jewels.
This was so easy, I should thank
you, not kill you.

Vito backs out toward the door, when Jessica and Maxwell burst in, throwing open the door, and hiding Vito behind it. They don't see Vito yet.

MAXWELL
(holding a gun)
Where's the stuff?

Anthony and Uzi stare at him, perplexed.

MAXWELL (CONT'D)
I said where's the stuff?!

ANTHONY
Behind you.

As Max turns around, Vito takes Maxwell's gun from him and sticks his own gun into Maxwell's belly. Maxwell put his hands up instantly.

VITO
Who the fuck are you two?

JESSICA
Who are you?

Vito grabs her by the face and pushes her down into a chair.

VITO
Sit down and shut up.

Maxwell keeps his hands above his head, slowly moving away from Vito.

MAXWELL
Sorry sir. I didn't mean anything.

VITO
What a pussy!

(CONTINUED)

CONTINUED: (3)

ANTHONY
(to Jessica)
You sneaky fucking bitch.

VITO
The first one that comes out that
door gets their fucking face blown
off.

Vito leaves, closing the door behind him.

EXT. APARTMENT COMPLEX - NIGHT

Vito quickly crosses the street, tosses the suitcase and
jewels in the trunk, hops in his car and speeds away.

INT. UZI'S OFFICE - NIGHT (CONTINUING)

ANTHONY
Uzi, call my father. Tell him to
get down here right now!

Jessica and Maxwell go to leave. Anthony blocks their path.

ANTHONY (CONT'D)
Where do you think you're going?

MAXWELL
Get out of the way you--

Anthony punches Maxwell in the face, knocking him out.

ANTHONY
Sit down you backstabbing whore.

INT. VITO'S HOTEL ROOM - NIGHT

Vito unlocks his ankle bracelet and lays it on top of Agent
Howard.

EXT. HOTEL PARKING LOT - NIGHT

Vito walks to a far corner of the lot. He hears footsteps
behind him, and spins around quickly, reaching for his gun.

VITO
Who the fuck is--

POP! POP! Two gunshots, muffled by a silencer, rip into his
torso. He drops to his knees and looks up, surprised to see
Tony step out of a shadow and hover above him.

(CONTINUED)

CONTINUED:

TONY

When you see the old man, tell him
it was something I had to do, not
something I wanted to do.

Tony shoots Vito between the eyes, killing him. Jimmy pulls up in the Escalade. Tony lifts Vito's body and places it in the trunk, then grabs the dufflebag and jewels and gets in the car. They pull away.

INT. ESCALADE - NIGHT

Jimmy drives with Tony in the passenger seat. Jessica and Maxwell are in the back.

EXT. AIRPORT - INTERNATIONAL TERMINAL - NIGHT

Inside the Escalade, Tony holds plane tickets and passports and gives instructions to Jessica and Maxwell.

TONY

You two are gonna take a long trip.

JESSICA

Where?

JIMMY

Down under.

TONY

It's Australia or the trunk.

Maxwell opens his passport and the name under his picture is Vito Notelli.

MAXWELL

Who's Vito Notelli?

TONY

The guy in the back.

JESSICA

Who am I?

JIMMY

You're nobody. Just your cunt self.

TONY

I'm giving you money and your
lives. But if I ever see your faces
again, I'm gonna personally put you
in a meat grinder. Understand?

(CONTINUED)

CONTINUED:

Jessica and Maxwell nod in agreement.

MAXWELL
Yes, sir. Understood.

JIMMY
Now get out and have a nice trip.

Jessica and Maxwell get out quickly.

INT. ANTHONY'S APARTMENT - NIGHT

Anthony is waiting as Tony and Jimmy come in with the dufflebag. Jimmy hides it in a closet.

TONY
What on earth made you do something
that fucking stupid?!

ANTHONY
I don't know, I just got sucked in.
Never again, Dad.

TONY
(to Jimmy)
Get Uzi up here.

Jimmy exits.

TONY (CONT'D)
Anthony, what were you thinking?

ANTHONY
You don't understand what it's like
out here.

TONY
Anthony, it's the same everywhere.

ANTHONY
But you make things look so easy. I
struggle for everything. I thought
this one little thing would make it
easier.

TONY
I was born into what I do, and
believe me it's not easy. I have to
worry about money, the cops, rats,
going to jail, and little details
like not getting killed - which is
how you almost wound up.

(CONTINUED)

CONTINUED:

Jimmy and Uzi walk in.

TONY (CONT'D)

Uzi, if you ever get my son mixed up in anything like this again, I'm gonna bury you right next to the guy you're gonna help Jimmy bury right now!

UZI

(frightened)

Never Tony, I am sorry! Bury? Who am I burying? Where am I burying?

JIMMY

Downstairs. The garage.

UZI

The garage?

TONY

Yes. Here's your end.

Tony tosses Uzi a stack of hundreds.

UZI

Where's the rest?

TONY

Gone. Unless you want Jimmy to bury two bodies.

UZI

Silence is golden.

JIMMY

Let's go.

Jimmy and Uzi leave.

TONY

Steph was right about Jessica. Nothing but trouble. She's a good kid that Steph. I like her. A lot.

ANTHONY

Where are Jess and Max?

TONY

On vacation.

ANTHONY

You didn't-

(CONTINUED)

CONTINUED: (2)

TONY

No, they're on a flight, probably
between here and Hawaii by now.

ANTHONY

What are you gonna do with the
money and jewels?

TONY

The money is mine. The jeweler
thinks he got robbed, so, he got
robbed. The jewels, I haven't
decided yet.

INT. BASEMENT GARAGE - NIGHT

Jimmy and Uzi are digging a hole. They're waist deep. Uzi
stops for a breather.

UZI

Isn't this deep enough?

JIMMY

A few more feet. I don't want the
smell seeping through.

UZI

No, we don't want that!

Uzi resumes digging.

EXT. POSH BEVERLY HILLS RESTAURANT - DAY

Tony walks in and spots Sid, seated with Heather and Maria.
Tony comes over.

MARIA

Tony, my bubula!

She kisses him. Tony gestures to Sid.

TONY

Let's talk at the bar for a minute.

SID

Excuse me, we'll be right back.

Tony and Sid go to the bar.

TONY

I know you were fucking Jessica.

(beat)

(MORE)

(CONTINUED)

CONTINUED:

TONY (CONT'D)

Don't worry, I'm not gonna tell
your wife.

Both men look over at the women sitting at the table.

SID

What did she tell you?

TONY

Nothing, she's gone.

SID

Gone? Not gone, gone?

TONY

No, Australia. Her and Malibu Max.
You don't have to worry about her
ever again. And I believe these
belong to you.

Tony places the bag on the bar. Sid goes to grab it, but Tony pulls it back.

TONY (CONT'D)

You can have them back for one
favor.

SID

What's that?

Tony leans in and talks into Sid's ear. We cannot hear the dialogue above the chatter of the restaurant. Tony pushes the bag toward Sid who grabs it. They shake hands and embrace.

EXT. STEPH'S BALCONY - DAY

Steph, wearing a robe and slippers, sips coffee. Anthony comes out and kisses her on the shoulder.

STEPH

Good morning. How did you sleep
last night?

ANTHONY

We slept last night?

STEPH

Here and there.

ANTHONY

What's all the commotion out here?
It woke me up.

(CONTINUED)

CONTINUED:

STEPH
Cement trucks. They're finishing
the garage.

A cement truck pours cement over the hole Jimmy and Uzi dug.

STEPH (CONT'D)
I think all these construction guys
are getting me hot.

ANTHONY
Hot? I'll show you hot!

He tickles her and chases her into the bedroom, giggling.

SUPERIMPOSE ONSCREEN: One Year Later.

EXT. NEWSSTAND - DAY

A ROLLER SKATING WAITRESS, wearing short-shorts, delivers drinks to a customer seated at the Newsstand, which has been remodeled into a modern, outdoor café. Ricky skates by as Jimmy and Manny look on. A neon sign on the second floor reads: *Manny's Latino Casino & Lounge*.

CUT TO:

INT. SOCIAL CLUB - NIGHT

Tony walks in. A young WANNABE mobster grabs his coat.

WANNABE
Espresso, Boss?

TONY
That would be nice.

Another GANGSTER pulls out a chair for Tony.

GANGSTER
Hey Boss, it still hasn't come on.

TONY
He said he'd be on five minutes
before the game starts.

The Monday Night Football theme music plays on the TV. Tony sits at a table in front of the largest flat screen.

TONY (CONT'D)
Make it louder. It should be next.

Gangster #2 grabs a remote and turns up the volume.

(CONTINUED)

CONTINUED:

ON THE TELEVISION SCREEN a movie preview starts and we hear the Voice Over:

VO

He's produced three of the highest grossing movies of all time. Five time Academy Award winner, Sid Montonious' newest blockbuster, The Price of War!

Onscreen, explosions, gunfire, and Anthony swings into frame firing an AK-47. Anthony punches a bad guy in the face. Anthony kisses a beautiful starlet.

VO (CONT'D)

Introducing, Tony Carto, Jr.!

The social club erupts in applause. The Gangsters congratulate Tony "The Boss".

TONY

Diamonds aren't only a *girl's* best friend!

THE END.