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FADE IN:

INT. SUPREME COURT - DAY

Supreme Court Justice ROBERT MOORE takes his seat in the judge's chair. He puts on a pair of reading glasses and opens a file. The defendant PHIL CATALANO, and his lawyer ED LIEBERMAN, await the Judge's decision.

ED
(whispering)
Here we go.

JUDGE MOORE
All rise.

The people in the courtroom stand up.

JUDGE MOORE
The matter before this court involves the issue of whether or not the defendant Phil Catalano violated New York State's Nuisance and Abatement Law 7-706 by engaging in the unlawful sale of narcotics. Based upon the testimony of two undercover narcotics officers who averred that the following crimes did occur at the location of your business, I find you guilty of the charges that have been brought upon you by the District Attorney of the State of New York.

Phil puts his head down and covers his face with his hand.

JUDGE MOORE
I hereby order the immediate closure of the facility and all of its operating permits.

EXT. FRONT DOOR OF NIGHTCLUB COMA - DAY

A New York City Marshal dead bolts the front door.

EXT. STEPS LEADING UP TO COURTHOUSE - DAY

Phil and Ed are being followed by the press. They stop to answer questions.

REPORTER

Do you have any reaction to the judge's decision?

ED

This is a complete injustice to my client and the people of New York City.

REPORTER

What about the testimony of the undercover narcotics agents?

ED

Those agents couldn't link any activity to my client. He is a nightclub owner not a drug dealer. There are drug dealers in every bar and club in New York City. Does that mean that we should shut them all down? Thank you. No more questions please.

Phil and Ed walk away.

PHIL

You handled that rather well. Oh shit.

ED

What's the matter?

Waiting at the bottom of the stairs is a women named MRS. O'CONNOR, who is with a few supporters that are holding up signs of a teenaged girl.

PHIL

It's Mrs. O'Connor. This fucking lady is going to haunt me for the rest of my life.

EXT. GENNERROS RESTAURANT - DAY

A sign in the window reads "Gennerro's". Customers enter the restaurant.

INT. RESTAURANT - EVENING

Phil is sitting at a table eating dinner with his bosses, ARTHUR GENNERRO SENIOR, and ARTHUR GENNERRO JUNIOR.

A business associate named LORENZO CABACONE is also dining with them.

JUNIOR (TO PHIL)

I just got a phone call from a friend of ours at the post. Do you know your page three tomorrow?

PHIL

I don't enjoy the publicity, Junior, like other people in our business.

CABACONE (TO PHIL)

Do you know whether or not they are going to mention us?

Phil ignores the question and continues eating. Cabacone waits patiently for a response. Phil continues to ignore him.

JUNIOR

Hey, Phil, we just asked you a question.

PHIL

No, he asked me the question.

He points his finger at Cabacone.

CABACONE

What the fuck is that supposed to mean?

PHIL

It means that you're not my fucking boss. So don't ask me any more questions.

Tension fills the air.

SENIOR

All right. Enough of this macho bullshit. Junior, I want you to call our friend over at Channel 7 News and find out what's going on. I hope that they don't mention us, Phil. For thirty years I have kept this family out of the limelight and I intend on keeping it that way.

JUNIOR

What are your plans now, Phil?

PHIL

I'm going to open up another club.

JUNIOR

How the hell are you going to do that? They took away your licenses and your permits. You cant own a nightclub in New York City.

PHIL

Come on, Junior, what do you think? That I'm the only club owner in New York City that's been shut down? A few moves on the street, and I will be back in business by New Years Eve.

CABACONE

New Year's Eve? How the fuck are you going to manage that?

PHIL

Hey, didn't I just tell you not to ask me any more questions?

CABACONE

It's in my best interest to help this family anyway that I can. So fuck you.

PHIL

No, fuck you, you kiss-ass. How much money do you bring to the table every year?

Cabacone stands up in an act of defiance. Phil stands up. Junior stands between them.

CABACONE

I don't have to take this shit, Junior.

PHIL

Mind your fucking business, and you won't have to worry about it.

Junior pulls Cabacone aside.

JUNIOR

(whispering)

Look, technically he is right. Do me a favor.

(MORE)

JUNIOR (cont'd)

Go make that pick up for me now
instead of later, all right?

CABACONE

He has no fucking respect, Junior.

JUNIOR

(whispering)

I know, I know. The day will come
when he has to answer to you. Until
then, just forget about it.

He slaps his face gently and gives him a hug and kiss.

JUNIOR

Now get out of here, before we piss
the old man off.

Cabacone leaves and Junior sits back down.

SENIOR

You know you two are lucky that I'm
an old man, or I would kick both of
your asses. This is a place of
business here.

PHIL

I apologize.

SENIOR

Now, let's get back to business.
This after-hours shit that you got
going on draws in a lot of money.
But it also brings with it a lot of
unwanted publicity.

JUNIOR

How about the tension it creates
among the families? I got Angelo
stopping by at least once a month
breaking my balls.

PHIL

Look. You and I both know that the
other families are just looking to
stick their hands in our pockets.

SENIOR

Rightfully so. That area on the
West Side that you operate on is
not our territory.

PHIL

Hey, I got an idea. Why don't we just give them the two points that they are looking for?

SENIOR

(loud)

I'm not giving them shit. Those fucks have enough control over this city.

PHIL

I hear where you're coming from but they're only going to earn on the door and the bar, and we all know that is not how we make our money.

SENIOR

You let me worry about the money. For the time being, I want you to run the sports book in the Bronx.

PHIL

Sports book in the Bronx? Give me a few months here to get things moving. When have I ever not come through?

SENIOR

You've got to do something to make money.

JUNIOR

What are your options here, Phil? There are two businesses that you know, gambling and clubs.

PHIL

Look, you don't need me to run the book until football season. Right?

JUNIOR

We have some high rollers that still owe us money on college hoops. By the time that you finish collecting, football season will be here.

PHIL

All right. How about we make a compromise here. If I'm not up and running by football season, then I'll run the sports book.

(MORE)

PHIL (cont'd)

No questions asked. As far as your collections go, I'll put Vinny on it A.S.A.P. He's a better man for the job anyway.

JUNIOR

I don't know, Pop. What do you think?

A waitress pours more wine into their glasses.

SENIOR

Okay, under one condition.

PHIL

What's the condition?

SENIOR

You don't step on anyone's toes and I know that's hard for you to do.

PHIL

I'll do my best not to.

Senior stares at Phil.

EXT. PHIL'S BACKYARD - DAY

Phil is lying on a lounge chair next to the swimming pool, talking on his cell phone. His busty wife ERICA is lying next to him and is also talking on the phone. Their son JACOB is sitting next to them playing with action figures.

ERICA

(loud)

She caught him with who?

PHIL

So you think it will take a year?

ERICA

She was black. That's too scary. I would cut his fucking dick off.

Phil turns to her with a concerned look, then he gets up and walks away.

LIVING ROOM - LATER

Phil is enjoying a drink, watching television. Phil's mother ANNA and his daughter LAUREN enter the room.

LAUREN
Daddy, daddy.

Lauren runs to Phil and gives him a hug.

PHIL
My little princess. Were you a good
girl for Nonna today?

She nods her head yes.

LAUREN
Look at what I made for you today,
daddy.

She hands him a drawing.

INSERT - DRAWING

A picture of a family and a dog. The father stands tall over
the rest of the family.

BACK TO SCENE

Phil picks up his daughter and gives her a kiss. She points
out the characters in the picture. Phil's mother is in the
background cooking.

LAUREN
That's you, that's me, that's
Mommy, that's Jacob and that's
Dino.

PHIL
Why am I so tall? Am I on stilts
here?

Kathy Chio is covering a special report on television.

KATHY CHIO (V.O.)
A judge ordered the closing of Club
Palace, located on West 47th
Street.

PHIL
Ma, can you take her for a few
minutes?

He kisses her goodbye.

LAUREN
Bye, Daddy.

PHIL
Bye, sweetheart.

Lauren and Anna leave the room. Phil turns the volume up on the television.

INSERT - TELEVISION

KATHY CHIO (ON TV)
The club is the known hangout for users of the popular drug ecstasy. Last year marks the one-year anniversary of the death of the eighteen-year-old freshman from New York University, who died of a drug overdose while hanging out with friends at the club. Flowers were placed at the club and a candlelight vigil was held.

MRS O'CONNOR
(crying)
My family and I would--.

PHIL (O.S.)
Great.

The television shuts off.

OFFICE - LATER

A knock on the door.

PHIL
Come in.

An associate named VINNY TORRELLO walks in.

VINNY
How is it going, Phil?

They hug and kiss.

PHIL
Family is good. That's all I could ask for these days, Vinny.

VINNY

I heard what happened. Look, I got you might be interested in.

PHIL

Yeah? What's that?

Vinny sits.

VINNY

A queer joint on the West Side called Adam and Eve. Have you ever heard of it?

PHIL

Rings a bell. Who owns the it?

VINNY

A guy by the name of BOB BARTON. It just so happens that he's in the hole with CHARLIE MENA for two fifty large.

PHIL

Who's Charlie Mena?

VINNY

A connected guy. He works for ANGELO PALLAZOLLO.

PHIL

So how do I fit into play on this?

VINNY

He's looking for protection. According to this guy Barton, Mena's been pushing more product on him than he needs for the past three years, and now he is demanding payment.

PHIL

A place like Adam and Eve...I don't know.

VINNY

Have you ever seen this place?

PHIL

I might have driven by it once or twice. To tell you the truth, I don't remember.

VINNY

This joint is wide open. You couldn't ask for a better location. The only problem is that it needs to be renovated.

PHIL

All right. I'll take a ride over there and talk to the guy.

VINNY

Good.

PHIL

Tell him I'll be by on Tuesday. I'll just cancel my appointment with Ed. Cock-sucker just want's my money anyway.

VINNY

There is one thing though. This guy Barton is on the verge of a nervous breakdown, so do me a favor and take it easy on him. Poor guy was crying to me about Charlie Mena. (Laughs.) Charlie is about five three and a buck thirty soaking wet. I could kill him with a good fart. Speaking of farts.

...Vinny passes gas.

PHIL

You fuckin slob. Do that shit in your own house.

Phil gets up and walks away towards the liquor cabinet.

PHIL

Do you want something to drink?

VINNY

No, I have to get out of here. I've got Vicki waiting for me in the car.

PHIL

Why is she in the car? Invite her in. Erica is here.

VINNY

I rushed her out and she didn't put any makeup on. You know how women are.

Erica walks in.

ERICA

What's that smell?

VINNY

I gotta go.

PHIL

Vicki is waiting in the car.

ERICA (TO VINNY)

Vicki is waiting in the car? What is she doing in the car? Why don't you invite her in?

VINNY

We are running late and she has no makeup on.

ERICA

Are you sure? I just started a pot of coffee.

VINNY

No, but thanks anyway.

They kiss on the cheek. Vinny begins to exit the room.

ERICA

Bye, Vinny. Tell Vicki to give me a call.

VINNY

Okay, take care.

Vinny exits.

Erica walks over to a mirror. A look of disappointment fills her face.

ERICA

Can I ask you a question?

PHIL

What?

ERICA
Am I fat?

PHIL
No.

ERICA
No, seriously, look at me.

She disrobes down to her bra and underwear. Phil stares at her and then walks close to her.

PHIL
Your tits look great hun.

ERICA
I'm not talking about my tits.

They begin to hug.

ERICA
I'm talking about my body. You know everything.

PHIL
You mean this?

He grabs her ass, then begins to kiss her.

ERICA
I need you to be honest with me, Phil.

PHIL
I am honest with you.

He kisses her again and then lays her on the desk. They begin making love.

INT. ADAM & EVE - MOMENTS LATER

The club is empty with the exception of two guys fondling each other. Phil and Vinny walk over to the bar. The bartender skips over. He has a gleam in his eye.

VINNY
Oh, Jesus Christ.

BARTENDER
Can I get you boys something?

VINNY
 (arrogantly)
 Where is ... ?

Phil makes a "stop" hand gesture to Vinny.

PHIL
 (pleasantly)
 Can I speak to Bob?

BARTENDER
 Bob Barton?

PHIL
 He is the owner, right?

BARTENDER
 Yes.

PHIL
 That's him.

BARTENDER
 Okay, just a second.

The bartender walks over to a phone in the back of the bar and picks it up. Then he returns.

BARTENDER
 He'll be right out.

PHIL
 I'll have Absolute and cranberry while I'm waiting, and my friend here will have a Jack and Coke.

BARTENDER
 One Absolute and cranberry and a Jack and Coke, coming right up.

The bartender makes the drinks and serves them. Bob Barton appears.

BOB
 Gentlemen.

VINNY
 This is my boss, Phil Catalano.

BOB
 Phil, nice to meet you.

They shake hands.

PHIL
Nice to meet you, Bob.

BOB
Why don't we go up to my office so
we can talk in private.

BOB'S OFFICE

Is overlooks the club on the third floor.

BOB (O.S.)
We can get a bird's-eye view of the
club from up there.

INT. BOB'S OFFICE - MOMENTS LATER

Phil looks out a large window which overlooks the

DANCE FLOOR.

Vinny sits on a leather sofa and Bob sits at his desk.

BOB
You get a nice view of what's going
on from up here.

PHIL
Hasn't helped you any, though, has
it?

BOB
So you are aware of my problem,
then?

Phil walks over to the desk and sits across from Bob. He then
lights a cigarette.

PHIL
Do you mind if I smoke?

Bob passes an ashtray full of cigarette butts across his desk
to Phil. Then he lights a cigarette of his own.

BOB
Are you kidding? I'm up to two
packs a day.

PHIL

So tell me, Bob, what can I do for you?

BOB

About ten years ago, my uncle died and left me this place.

FLASHBACK - ADAM & EVE - TEN YEARS AGO

The club is filled with men who are dancing with each other and fooling around. An older man is getting intimate with a middle-aged man at the bar. A younger Bob Barton is bartending.

BOB (V.O.)

At the time, I was working for my uncle as a bartender on the weekends.

OLDER MAN

Bob, I need two gin and tonics.

YOUNGER BOB BARTON

Coming right up, Uncle Jim.

Bob makes the drinks.

OLDER MAN

That's my nephew.

MIDDLE-AGED MAN

He's cute. Has he come out of the closet yet?

OLDER MAN

Not yet... but he will.

Bob serves them their drinks.

BOB

For you that will be \$500.

They all laugh. His uncle places his hand on his face and gives him a sexual look.

BACK TO SCENE

Bob is day-dreaming. Vinny claps his hands.

VINNY

Bob, time is money here.

BOB

You see my uncle was able to keep the place busy. After he died, things were never the same.

PHIL

I'm so sorry to hear that. It sounds like a real sad story, Bob, but I've got my own sad story. So why don't you tell me what's on your mind?

BOB

About three years ago, I tried to save myself a few bucks. I started buying my alcohol from a guy by the name of Charlie Mena. Business was slow, and I told him that I couldn't afford to keep spending the way I was. He told me "Bob don't worry about it, I'll give you a line of credit, and you can pay me back when things pick up."

PHIL

Let me guess. Things never picked up?

BOB

No, they got worse.

PHIL

How much do you owe him?

BOB

About a quarter of a million dollars.

PHIL

If you're looking for a loan shark, I can put you in touch with someone.

BOB

Then what? They will want to kill me in a year. I'm just buying time. He's threatening to kill me if I don't pay him by the end of the month.

PHIL

So why don't you just pay him and get it over with.

BOB

Because I don't have it. I don't even have half of it. I...

PHIL

All right, enough, I catch your drift. But I didn't drive here from Long Island to listen to you bitch about your financial problems.

The door opens and the manager, JIM SCARLET, barges in.

BOB

Oh good. Here is my manager.

JIM

Hey guys, sorry I'm late. Fucking traffic on the expressway is a bitch.

PHIL

You mean the Long Island Expressway?

JIM

Yeah, the LIE.

PHIL

I just came from Long Island and there was no traffic at all. As a matter of fact, I got here in 25 minutes and that's coming from Exit 40.

JIM

There must have been an accident or something.

PHIL

You're full of shit. There was no accident. You're just late.

JIM (TO BOB)

Who is this guy?

BOB

That's Phil ...

PHIL

I'm the guy that your mother warned you about, and I don't talk business with liars. Especially queer ones.

Jim is thrown off guard.

PHIL (TO BOB)

If you want to talk another stitch of business with me, then tell this asshole to take a walk. Understood?

JIM

Hey.

Vinny becomes agitated in his seat.

BOB

Jim, why don't you go downstairs and see what's going on behind the bar.

JIM

Okay. I'll see if the bartenders need more stock.

BOB

Good idea.

JIM

Bye.

He looks at Vinny and Phil, and they return the look with a mean stare. He leaves.

BOB

I apologize for him. Jim can be a pain in the ass at times.

PHIL

Look, Bob, I'm going to be honest with you. To protect you from Charlie Mena, I'm going to have to pull some strings.

BOB

So you can help me?

PHIL

Only if it's in my best interest.

BOB
What do you want?

Phil walks over to the window.

PHIL
I need to see the basement.

BOB
Sure.

BASEMENT - SAME

A wide-open basement with some file cabinets and a desk.

PHIL
This will do.

BOB'S OFFICE - SAME

Bob sits at his desk, Vinny sits on the sofa and Phil looks out the window.

PHIL
I think I have an idea that just might save your ass, Bob.

BOB
I'm all ears, Phil.

PHIL
I'll take care of your problem with Mena, provided that you and I come to terms on a few things.

BOB
What are those terms?

PHIL
First, I want complete control of your business and all of the decision-making.

BOB
What else?

PHIL
You own the joint on paper. If anyone was to ask you what my involvement here is, you deny even knowing me. Understood?

BOB
Not really, no.

PHIL
Well, then maybe Vinny and I should leave and let Charlie Mena eat you for breakfast. How does that sound?

BOB
We both know that is not what I want. Why do you think that I'm sitting here talking to you. I'm just a little confused, Phil.

PHIL
Confused? Okay, let me make it simple for you. Without my protection, Charlie Mena is going to chop you up into little pieces and throw you in the Harlem River. Still confused?

BOB
I think that I'm catching your drift.

PHIL
Good. As far as the money goes, I'll cut you in on ten percent of the profits.

BOB
Ten percent seems kind of low, Phil, don't you think?

PHIL
No, and for a couple reasons. Number one I have to fix this shit-hole up. That's going to cost me over a hundred dimes. Number two, I have to buy your debt from Mena, and his people don't come cheap.

BOB
Can I have some time to think about it?

PHIL
You know what? I'm out of here. Let's go Vin.

Vinny and Phil stand up to leave.

BOB
Look, it's just a lot to swallow in
one conversation.

VINNY
(yelling)
Would you rather swallow a bullet?

BOB
No, I wouldn't, Vinny. Can you give
me 24 hours to think about it?

Phil sits back down.

PHIL
Listen to me, Bob, and listen very
carefully. If I walk out of this
office today, and we don't shake
hands on a deal, then I'm out.
There will be no deal tomorrow or
the next day. It's now or never.

BOB
Your offer is rather tempting.

VINNY
Tempting. What are your options?

BOB
I guess I have no other options.

Phil reaches his hand out. Bob goes to shake it. Phil pulls
his hand back.

PHIL
Before you shake my hand I want you
to understand one thing. In my
world, a deal is a deal. If you try
to fuck me or back out in any way
shape or form, I'll make Charlie
Mena look like Mother Theresa. Do I
make myself clear?

BOB
Yes.

INSERT - HANDSHAKE

BACK TO SCENE

BOB

I'm putting my life in your hands,
Phil.

PHIL

I'll be here tomorrow at noon with
my contractors. Have a key ready
for me.

Phil walks to the door and then stops.

PHIL

Oh, Bob, I almost forgot, there is
one more thing that I need from
you.

BOB

What's that, Phil?

PHIL

Your office. Take care.

Vinny and Phil leave. Bob lights a cigarette.

BOB (TO HIMSELF)

Great, now I'm in the fucking mob.

INT. GENTLEMAN'S CLUB - NIGHT

Phil enters. ANTHONY BARONE and CARMINE COSTA are there to
greet him.

CARMINE

Look who is here . The fucking
vampire. Hey, I thought you guys
only come out after midnight?

Phil greets them both.

PHIL

How are you guys doing?

ANTHONY

Good, kiddo. Frankie is in the back
getting a lap dance from one of the
new girls.

BACK ROOM

Frankie is getting a lap dance. Phil enters and sits next to him. Frankie's head is in between the stripper's breasts, and he doesn't notice Phil.

PHIL

Hey, old man, is that you buried in those tits?

Frankie pops his head out.

FRANKIE

Look who is here? I see you on the 6 O'Clock news, I read about you in the Post... We should start calling you Teflon Phil.

Frankie taps the girl on the ass.

FRANKIE

Go on now, sweetheart. Take a walk. Daddy's got to talk business.

The girl leaves. Carmine enters.

PHIL

You look good. I see the Viagra is working.

FRANKIE

Viagra. Are you fucking kidding me? I got more juice in my balls at 60 than the Army, Navy and the fucking Marines.

CARMINE

It's true he has fucked every dancer in ...

FRANKIE

Hey Carmine, watch the way you talk about my girls. Take a walk with me, Phil.

FRANKIE'S OFFICE

Frankie is sitting behind his desk, and Phil is sitting across from him.

FRANKIE

So, I hear you're going to be running the sports book this football season.

PHIL

Bullshit travels fast, huh?

FRANKIE

If the boss tells you that you're running the sports book, then you're running the sports book.

PHIL

I bought some time with the old man. He's giving me a few months to put something together.

FRANKIE

You know that old man really loved your father. Maybe he sees a little bit of him in you. Do you remember Studio 54? You saw the movie? Right?

PHIL

Yeah, I saw the movie.

FRANKIE

That was your father who handled that account. So what do you got in the works? Anything good?

PHIL

A fag club on the West Side called Adam & Eve.

FRANKIE

That's ANGELO PALLAZOLLO'S territory. You can't do business over there.

PHIL

It's a little too late for that Frankie.

FRANKIE

I can't see how the old man is going to let this one fly. He must be getting greedy in his old age.

PHIL

Business is slow. What can I say?

FRANKIE

Between you, me, and the four walls. This guy is making a lot of enemies. If I was the boss, I would have said no.

PHIL

Thank God you're not the boss, because I don't want to run the sports book. Especially out of the fucking Bronx.

FRANKIE

Your father would be proud of you.

Frankie gets out of his chair, walks over to Phil and gives him a hug.

FRANKIE

I gotta go kid. I got a meeting with Angelo tonight. There's no beef between you two, right?

PHIL

Not yet.

FRANKIE

Tell that brother of yours not to be a stranger.

INT. ADAM & EVE - DAY - THIRTY DAYS LATER

MONTAGE - A CONSTRUCTION CREW IS WORKING

-- A wall is torn down.

-- A new floor is being installed.

-- Electricians wire lights on the ceiling.

-- A man carrying a pipe walks in.

BACK TO SCENE

Phil enters with a tall black transvestite named ATHENA.

ATHENA

You better tell that mother fucker SERGIO to stay away from me, or I'll fuck his world up.

PHIL

Look, Athena, Sergio is my only male dancer for opening night. Do me a favor and don't fuck with him.

ATHENA

Do you think that he would at least let me suck his cock?

PHIL

Now, why would you ask me such a stupid fucking question? Of course he would. So go suck his cock and make yourself happy. Just don't hurt the guy.

Phil walks away.

PHIL'S OFFICE

Phil looks out the window and sees

THE FIRST AND SECOND FLOOR OF THE CLUB.

Construction workers are laboring. He closes the blinds. A knock on the door is heard.

PHIL

Come in.

A freaky-looking club promoter named JASKI walks in.

PHIL

Well, look who's back in town.

They hug each other. Phil sits at his desk and Jaski sits on the couch and looks out the window.

JASKI

So this is it? Not bad.

PHIL

How was Europe?

JASKI

Europe was good. I partied in London for a week straight. You know American people just don't understand how hard Europeans party.

(MORE)

JASKI (cont'd)

I had this one girl and all she wanted to do was fuck, every hour dog.

PHIL

I must confess, I'm jealous. Ever since the trial, I haven't had a chance to fuck anyone besides my wife.

JASKI

You ditched Nikki? Hey, did you bring those Dee Jay's?

JASKI

I didn't forget about you, dog. I've got Dee Jay Ramone downstairs with his shit, and Anthony Spice is coming tonight. Oh, and I forgot to mention about 15 of the sluttiest girls from Jersey are coming with him.

PHIL

They're hot, huh?

JASKI

I only hang out with hot girls, dog.

Phil picks up the phone and calls the project manager, Ralph.

PHIL

Hey, Ralph, it's Phil. How is it going? Good, I need you to have the VIP room ready for tonight.... Tomorrow is not good enough Ralph, I need it done by eight tonight.... I said I need it done by eight.... Good, that's what I like to hear.

He hangs up the phone.

JASKI

(laughing)
You're crazy, dog.

PHIL

While I got you here, there is something I want to give you.

Phil walks to the closet and opens it. He pulls out a box of promotional cards. He takes one out of the box and hands it to him.

PHIL

Here, take a look at this. I want you to get these out for opening night.

JASKI

Opening night? How am I going to do that, Phil?

PHIL

Easily... get every club promoter that you know together and hit every club, mall and college campus within a fifty-mile range. Vinny has a box of 20,000 downstairs. That should keep you guys busy for a while.

JASKI

How about my rip on the door?

PHIL

Fill the place, and you'll be taken care of.

JASKI

I'm not saying that you don't take care of me. That's just a big area, and I got to hit these kids off with gas money and hits.

Phil walks over to the wall and removes a picture, revealing a safe. He opens the safe and pulls out a stack of hundred dollar bills. He throws the stack of money at Jaski. Jaski catches it.

PHIL

Here is enough gas and drug money for you and your buddies to drive cross-country and back. It's \$10,000. That's the rest of my promotional funds for opening night. Spend it wisely. And stop calling me dog. I'm not your fucking dog.

INT. VIP ROOM - NIGHT

MONTAGE - A SMALL PARTY

-- DJ Anthony spins.

-- A guy and a girl dance.

-- A girl on drugs dances in a trance-like mode.

-- A group of girls are sitting on the couch doing bumps of K.

BACK TO SCENE

Phil is sitting on the couch with Jaski and DJ Ramone. Jaski does a bump of coke.

AT THE BAR

Sergio is standing. Athena walks over to him and looks at the bulge in his pants.

ATHENA

Take a look at this. I can see why
Rico says that you're not just
another man.

Athena rubs his nails on Sergio's back.

ON THE DANCE FLOOR

Josephine is dancing on a large speaker.

ON THE COUCH

Phil notices her and begins to stare at her.

ON THE DANCE FLOOR

Josephine makes eye contact with Phil and slowly begins to touch herself.

ON THE COUCH

Phil is getting extremely turned on. Jaski leans over to him.

JASKI

You just love that pussy? Don't you
dog?

Phil continues staring.

PHIL
Why did you invite her here?

JASKI
I didn't. When you look that good,
my brother, you don't need an
invitation.

PHIL
I guess you're right.

ON THE DANCE FLOOR

Josephine continues to dance seductively. A glass breaks
interrupting her.

AT THE BAR

Sergio falls back and is bleeding from his white slacks.

SERGIO
Ah, you fucking bitch. You cut me.

He clenches his fist and throws a punch at Athena and lands
it. Athena is not fazed at all. She kicks him in the balls,
and he drops to his knees. Then she gives him an uppercut.

ATHENA
Gleason's gym bitch.

Ronnie and two bouncers restrain Athena.

RONNIE
Get him out of here.

The bouncers begin to walk Athena away.

ATHENA
(screaming)
I'll be back for the rest of it.

Sergio is curled up in a ball on the floor, holding his groin
and bleeding from the face.

RONNIE
Sergio, are you okay? Let me see
what she did, man.

SERGIO
(crying)
I don't know, man.

RONNIE (TO A BOUNCER)
Take him to the hospital. Just
don't tell them that this happened
here.

SERGIO
(crying)
She is fucking loca.

Phil arrives.

PHIL
What happened?

He looks at Ronnie. Ronnie has no answer.

PHIL
Sergio, tell me what happened.

Phil looks into the terrified face of Sergio.

SERGIO
I told her that she had a dirty ass
and she cut me man.

INSERT - BLOODY WHITE SLACKS

BACK TO SCENE

PHIL
Looks pretty bad. Did she cut it
off?

Sergio hesitantly looks down his pants.

SERGIO
(crying)
This isn't good man.

He reaches down his pants, and pulls out the head of his
penis. The surrounding crowd moans.

PHIL
Get him to a hospital, and keep
that crazy fuck out of here.

INT. GENNERRO'S RESTAURANT - DAY

ANGELO PALLAZOLLO, Charlie Mena and JOHN ROMEO are sitting at a table. Junior arrives, greets them and then sits down.

JUNIOR

Sorry to keep you gentlemen waiting. I understand that there is a problem with an associate of mine.

ANGELO

We have a beef with Phil.

JUNIOR

What's the problem?

ANGELO

Charlie here has been handling an account on the West Side for the past three years now. A place called "Adam & Eve." Soon to be "The Factory." Word on the street is that Phil has taken the joint over.

JUNIOR

I'm aware of this.

ANGELO

Are you aware that the gentleman who owns the club is in debt to a certain liquor distribution company for \$250,000?

JUNIOR

We can offer a hundred grand for that debt.

CHARLIE (TO JUNIOR)

So, we should take a hit for a hundred and fifty thousand?

JUNIOR

With all due respect Charlie, if Phil doesn't step in and take this place over, then you're taking a hit for the whole 250.

ANGELO

A hundred thousand is more than reasonable, Junior... provided that we're cut in on a piece of the action.

JUNIOR

What are you looking for?

ANGELO

For prime real estate like that...
five points.

JUNIOR

Five points is too high. My father
will never go for it.

ANGELO

Well, that's why I'm coming to you
and not your father. With all due
respect, Junior, when it comes to
business, your father has proven
time and time again that he is not
a reasonable man.

JUNIOR

Hey, Angelo, I don't know who the
fuck you think you are coming into
my restaurant and insulting my
father like this.

ROMEO

Let's not let this get out of hand.
I have some other concerns myself.
Why don't we put the dollars and
cents aside for a moment.

JUNIOR

I'm all ears, Michael.

ROMEO

Look, we all know that Phil is very
good at what he does. Sometimes too
good. For the past five years that
I have run Coma for my Uncle John,
without fail, every Saturday night,
my club and my parking lot are
polluted with his promotional
flyers. This, for one thing, has
got to stop.

JUNIOR

Now that seems like a reasonable
request but as five points are
concerned, Angelo, it's more than
unreasonable, it's insulting. Two
points is what we will offer. Take
it or leave it. Enjoy your meal.

Junior leaves the table.

INT. GYM AT DEA HEADQUARTERS - DAY

AGENT KEVIN LUTZ is bench-pressing, AGENT JOHN GRIZZO is spotting him. A large seal on the wall reads DEA.

GRIZZO

Come on Kevin, one more.

Lutz pushes through the bench press and then lets the weight rest. He wipes the sweat off his face with a towel.

LUTZ

I can't stop thinking about this case. Why don't we send in another undercover?

GRIZZO

We tried that already, remember? We couldn't penetrate. The guy runs a tight ship.

LUTZ

We sent Spence in last time. The guy is old enough to be half these kid's fathers for Christ's sake.

GRIZZO

Well, then, tell me. Who are we going to send in? Me?

LUTZ

I don't know.

Grizzo picks up a barbell and begins curling. A well-built, good-looking agent named ERIC PITTMAN enters. He has a tribal tattoo on his arm.

PITTMAN

How's it going guys? Do you mind if I work in with you?

GRIZZO

No. Go right ahead Eric.

Pittman puts more weight on the bar and begins pressing. Lutz and Grizzo look at each other.

GRIZZO
 (whispering)
 I know what you're thinking but the
 chief's not going to go for it.

Pittman continues to do repetitions out, revealing his
 muscular body.

LUTZ
 (whispering)
 I'll talk to the chief.

EXT. THE FACTORY - NIGHT

Ronnie and Luther work security at the front door. Paris, the
 half-Japanese transvestite, checks their ID's.

PARIS
 Please move aside. Have your ID's
 ready when you step up.

INT. THE FACTORY - NIGHT

The club is jammed packed wall to wall with people. The music
 is blasting and everyone in the club is in some sort of
 dancing motion.

VIP ROOM - SAME

Vinny, Phil and Bob sit at a table drinking champagne.

PHIL
 So Bob, are you having a good time?

BOB
 I'm having a wonderful time.
 Interesting group of people.

VINNY
 Believe me, they get more
 interesting as the night goes on.

BOB
 I bet. Is it hard getting people
 out when you're closing at the end
 of the night?

VINNY
 Close? We don't close.

BOB
I don't understand.

PHIL
Our target market arrives at about
four in the morning.

BOB
But you can only sell alcohol in
New York City up until four... I'm
confused.

Phil tosses a bottle of water to Bob. Bob catches it.

BOB
Thanks anyway. I have champagne ...
wait a minute here. This is what
you're selling? Water?

PHIL
We buy each bottle for fifty cents.
Then we sell it for six dollars.

BOB
I don't understand, who would want
to drink so much water so early in
the morning?

PHIL
Everyone.

ON THE DANCE FLOOR

Undercover agent Pittman walks through with a hot blonde
named NICOLE.

NICOLE
Don't worry, we'll find some hits.
I know a dealer here.

She looks through the crowd and spots a dealer named CYRUS.

NICOLE
Wait. That's him. Just wait here
for a minute. He doesn't know you.
He might get sketched out.

PITTMAN
Tell him I want to be introduced,
or I'm not buying anything.

NICOLE

All right. Let me go talk to him.
I'll see what I can do.

She walks over to Cyrus and starts a conversation. Then she points out Pittman. Cyrus glimpses at Pittman with suspicion and then walks over to him with Nicole. Pittman is playing it cool.

CYRUS

What's your name, man?

PITTMAN

Pete Blaze.

CYRUS

How many hits are you looking for,
Pete Blaze?

Pittman pulls out a roll of hundred dollar bills. Cyru's eyes light up when he sees the money.

PITTMAN

How much for fifty hits?

Cyrus takes a step back.

CYRUS

Fifty hits. Do you have some
friends here that I don't know
about?

PITTMAN

I can dump them to my boys that
live on Park Avenue. If you give me
a good price, I'll be back next
weekend for a hundred, maybe even
two hundred.

CYRUS

Give me a second. Nicole, come here
for a minute.

Cyrus steps aside with Nicole.

CYRUS

How well do you know this guy?

NICOLE

I met him on the train a couple of
days ago. I think his parents are
rich. He lives in a penthouse on
Park Avenue.

They walk back over to Pittman. Cyrus puts a hit of Ecstasy in Pittman's hand.

CYRUS

Here, take a hit of this.

Pittman slowly puts the hit in his mouth and then takes a drink of water.

PITTMAN

Thanks for the hit.

CYRUS

Seven hundred and fifty. That's fifteen a hit. Next week, if you come back for the hundred, I can do even better.

PITTMAN

You got a deal, man. Oh, and I forgot to mention, I'm throwing a little bash at my penthouse tomorrow morning. I got girls, a hot tub, heated pool and plenty of drugs now, thanks to you.

CYRUS

Penthouse, huh.

PITTMAN

It's my father's place. He is away for the weekend on business in Germany.

CYRUS

Well, I'll be doing business here until about noon, but after that I think we could hook up.

PITTMAN

Sounds good, my limo will be outside to pick you up at noon.

CYRUS

You ain't fucking around Pete Blaze.

Cyrus slaps him five.

PITTMAN

I'm 25 today.

CYRUS

25. Well, here is a little birthday present for you courtesy of your nigga, Cyrus.

Cyrus gives him a hit of ecstasy.

PITTMAN

Thanks, man. I appreciate that.

CYRUS

Hey, do you mind if I bring some friends with us back to your place?

PITTMAN

No, as long as they don't trash the place.

CYRUS

Hey, man, if you're with me, no one is going to fuck with your shit. Take a walk with me, I want to introduce you to some of the locals.

Pittman follows Nicole and Cyrus through the club. Pittman discreetly spits out the hit of ecstasy and drops it on the floor.

VIP ROOM - MOMENTS LATER

Jim Scarlet is cuddled up with a well-built gay man named Coby.

JIM

Do you always sweat like this?

COBY

Only when I'm here.

Jim rubs his hand against Coby's sweaty chest.

JIM

This is great. I should have done this a long time ago.

COBY

I need another bump.

Jim pours a little coke on his hand and then puts it up to Coby's nose. Coby snorts it.

ACROSS THE ROOM

Phil and Vinny sit on the couch and watch Jim and Coby.

VINNY

How much coke do you think he will
suck out of him tonight?

PHIL

At least an eight ball. We got to
do something about this guy. There
is just something about him that I
don't like.

ACROSS THE ROOM - SAME

Jim is trying to dance. Coby does more coke.

ACROSS THE ROOM - SAME

Phil and Vinny continue to watch.

VINNY

What about Bob?

PHIL

He's got to stay for now. But this
asshole has got to go and soon.

ACROSS THE ROOM

Jim is trying even harder to get into the rhythm of the
music. Coby clears his nostrils.

INT. PARKING GARAGE - FIVE DAYS LATER - DAY

Carlos, Cyrus, Dillon and undercover Agent Pittman sit in a
car.

CARLOS

Why do we always have to meet him
in some shady ass place like this?

CYRUS

Hey Carlos, shut the fuck up.
You're the one who got us into this
mess in the first place.

CARLOS

Hey, I don't see you rolling in the paper.

DILLON

Shut the fuck up. Here he comes.

A black car pulls up. Phil, Vinny and Ronnie get out of the car. Phil stands directly in front of Pittman.

PHIL

Who is he?

CYRUS

He works for me. His name is Pete Blaze.

PHIL

Nice to meet you Pete Blaze, but I don't know you... so take a walk.

Pittman walks away.

PHIL

Come on Cyrus. You should know better than to bring a stranger to a meeting. Frisk them.

Vinny and Ronnie frisk Dillon, Carlos and Cyrus.

PHIL

Sorry boys. You know the rules. Now let's get down to business. We pulled in 5,000 of New York City finest drug addicts on opening night, and yet we only brought in \$60,000. Can someone tell me what happened?

DILLON

I think there were other dealers working on the floor.

CARLOS

There were definitely other dealers working on the floor.

PHIL

Well than why the fuck wasn't I told?

Phil gets no answer.

PHIL

Come Saturday, I want these other dealers pointed out; and if you three jerk offs can't pull in a hundred thousand dollars this weekend, then I'll find other dealers who can, and you could go back to the streets and sell crack for all I care. Are we clear?

Cyrus, Carlos and Dillon all nod their heads in unison.

PHIL

Good, now does anyone know who these dealers are?

CYRUS

A friend of mine mentioned that she recognized one of them from a club in Staten Island.

PHIL

We'll take care of this problem on Saturday night. Just make sure that you guys bring in a hundred grand and not penny a less.

Phil walks back to the car and gets into it. Vinny jokes around for a second with Carlos. The horn to the car blows. Vinny and Ronnie walk back to the car and enter.

IN THE CAR

Vinny pulls away.

PHIL

I bet you these Staten Island fucks cost us fifty grand on Saturday. Round the boys up for a ten o'clock meeting in my office. We're going to have some fun with these pricks.

INT. PHIL'S OFFICE - SATURDAY NIGHT

Phil does a line of coke. Ronnie and Vinny are in his office.

PHIL

All right. Let them in.

Ronnie opens the door, and a crew of nine physically intimidating bouncers walk in. Ronnie hugs one of the bouncers.

RONNIE

Damn nigga, have you been eating
dee ball again?

BOUNCER

(laughing)
As a matter of fact, I have.

PHIL

All right. Listen up, fellas. I
need this done as clean and as
quiet as possible. I don't want to
scare any of our customers. We need
to send a message to these Staten
Island punks that there will be no
more selling in this club.

Phil dumps a large rock of cocaine on his desk and starts chopping lines.

PHIL

This should give you a nice boost.
Enjoy.

The bouncers start taking lines. They are making snarling faces and getting pumped up.

DANCE FLOOR - SAME

A Staten Island dealer sells a hit of ecstasy to a buyer while another dealer is talking with a girl. They begin to dance, but are interrupted by another customer.

DEALER

How many?

CUSTOMER

Three.

The transaction is made. The dealer continues to dance with the girl. A flash of light shines into his eyes which blinds him for a moment.

DEALER

What the fuck?

A brass-knuckled fist follows the light, knocking him out. The other dealer who is in the middle of a sale sees this happen and makes a run for it.

BATHROOM

A well-built young man stares at himself in the mirror. He turns the sink on and splashes water in his hair. Two girls walk by and admire his good looks. He begins to flirt with them.

WELL BUILT YOUNG MAN

What's up, baby?

He looks back in the mirror and sees the reflection of Vinny and three bouncers. Vinny grabs him by the head and rams it into the mirror. Blood splatters all over the broken glass. The well-built young man melts down to the floor.

VINNY

You ain't so pretty now.

BLEACHER AREA

The other dealer who ran is trying to break through the crowd. He knocks a girl over.

OTHER DEALER

Get the fuck out of my way.

He turns the corner to see Ronnie and two bouncers. He turns around and runs the other way right into a very large bouncer who picks him up and carries him into the emergency exit.

EXT. ALLEYWAY - NIGHT

The door flies open and the other dealer is thrown to the cement. He gets up and tries to run away but is caught and beaten by Ronnie and the other bouncers.

INT. BATHROOM

The sound of girls screaming and the yelling of security to clear the bathroom is heard. The well-built young man is a bloody mess. Vinny drags him to a toilet and sticks his head into it and then pulls it out.

WELL BUILT YOUNG MAN
 (gasping)
 Please... don't kill me.

VINNY
 What's a matta? I bet you're a
 tough guy in the gym. I've never
 lifted a weight in my life and
 you're the one whose got his head
 in the toilet.

WELL BUILT YOUNG MAN
 (gasping)
 I'm not a tough guy. I'm a pussy.
 Please just let me go.

VINNY
 Tell you what. I'll think about it.

Vinny shoves his head back in the bowl. Phil enters.

PHIL
 Let him up.

The well-built young man is pulled up from the toilet bowl to
 face Phil.

WELL BUILT YOUNG MAN
 (crying)
 Please let me go. I'll give you
 money.

PHIL
 Money, I don't want your money. Do
 you know what I want?

WELL BUILT YOUNG MAN
 (crying)
 No.

Phil reaches down his pants and pulls out a bag full of
 ecstasy.

PHIL
 You didn't think that I wanted to
 grab your cock, did you? I mean you
 look good and all but that's not my
 thing. I'm into lesbians. So tell
 me, handsome... do you want to
 live?

WELL BUILT YOUNG MAN
 Yes, yes I want to live.

PHIL

Then never ever show your face in this club again. Do you understand me?

WELL BUILT YOUNG MAN

Yes sir, I understand.

PHIL

Get him out of here.

Phil opens the bag of ecstasy and scrutinizes the pills.

EXT. ALLEYWAY - NIGHT

The other dealer is being held by one of the bouncers, while the other bouncer punches him in the gut.

RONNIE

All right, Enough.

They drop him to the floor and Ronnie bends down on one knee next to him. He reaches into his pocket and pulls out a money clip filled with hundred dollar bills.

RONNIE

Well, what do we have here? Looks like you're having a pretty good night.

Ronnie puts the money in his pocket and gives the other dealer back his clip.

RONNIE

What else do you have for me, boy? Stand him up.

The bouncers pick up the other dealer's limp body. Ronnie reaches into his pocket.

RONNIE

Nothing here.

He frisks the other dealer's groin area.

RONNIE

Well, what do we have here?

He pulls out a bag. He reaches into the bag and pulls out a vile of K. He hands the drugs to one of the bouncers.

RONNIE
Hey boy, can you hear me?

The other dealer responds with a nod of his head.

RONNIE
Do you know what happens to you if
you ever come back here?

OTHER DEALER
(sluggish)
I'll never come back here.

RONNIE
Get him off the premises.

Ronnie walks away. The bouncers carry him to another alley
across the street.

EXT. ALLEYWAY - NIGHT

BOUNCER ONE
We can't leave him here. You can
see him from the street.

The other bouncer grabs garbage bags and covers up the other
dealer with them.

OTHER BOUNCER
There, now, you can't see him from
the street.

The bouncers walk away. The other dealer is lying on the
floor, covered in garbage bags.

INT. SECOND LEVEL DANCE FLOOR OF FACTORY - NIGHT

People are dancing. Cyrus and undercover Agent Pittman walk
through the crowd.

PITTMAN
These hits kick ass, man.

CYRUS
Here is another Simpson.

Cyrus hands Pittman the pill.

PITTMAN
That's my third hit dude.

CYRUS

Don't worry, your first two hits were speedy. These Simpsons are more trippy.

PITTMAN

Like acid?

CYRUS

No, man, they're just less speedy that's all. By six o'clock, you'll be asking for another one.

PITTMAN

Whatever you say man.

Pittman pretends to swallow the hit and follows it up with a swig of water.

PHIL'S OFFICE

Phil is looking out the window onto the

SECOND LEVEL DANCE FLOOR

Where Cyrus and Pittman are. Pittman discretely drops the hit of ecstasy on the floor and steps on it.

PHIL'S OFFICE

Phil's eyes open wide. Then a look of concern is expressed on his face.

PHIL

Mother fucker.

He grabs his two-way radio.

PHIL

Vinny, come in.

VINNY (V.O.)

Yeah, Phil.

PHIL

There's a narc on the second floor.

VINNY (V.O.)

There are narcs in here every weekend. Don't worry. These guys know who to sell to.

PHIL

Normally I wouldn't be worried, Vinny, but this one is walking around on the dance floor with Cyrus.

VINNY (V.O.)

Are you serious?

PHIL

I'm always serious when it comes to the law Vinny, you know that. Get Cyrus away from this guy immediately.

VINNY (V.O.)

I'm on it.

PHIL (TO HIMSELF)

Stupid fuck.

INT. BAR - MOMENTS LATER

Pittman is standing alone. He is looking around for Cyrus. Dillon and Carlos walk by.

PITTMAN

Hey, Dillon, have you seen Cyrus around?

Dillon and Carlos walk away ignoring Pittman. Phil appears.

PITTMAN

Hey, Phil. I'm Pete Blaze I met you last week.

PHIL

Yeah, Pete Blaze. I remember you. How are you doing?

PITTMAN

Good, good. I'm looking for Cyrus, have you seen him around?

PHIL

Can't say that I have, Pete.

Phil calls the bartender MIKE over.

PHIL
 Absolute and cranberry and whatever
 my friend here is drinking.

PITTMAN
 I'll take a water. Thanks Phil,
 these hits have got me flying off
 the wall.

PHIL
 I bet.

Phil leans over to the bartender.

PHIL
 Give me a bottle of water. The good
 stuff.

BARTENDER MIKE
 (smiling)
 Absolute and cranberry and a water
 coming right up.

The bartender walks away.

PHIL
 So Pete Blaze, tell me, are you
 having fun yet?

PITTMAN
 I'm having a great time, Phil. You
 sure know how to throw a party.

The bartender Mike returns with the drinks.

PHIL
 Here you go, Pete, you'd better
 drink up. You don't want to
 dehydrate now.

Phil watches as Pittman drinks the water.

INSERT - WATER WITH GREEN TINT

PITTMAN
 Thanks, Phil. That hit the spot.

PHIL

A little friendly advice Pete. If you're going to drop ecstasy then make sure you keep drinking a lot of water.

Phil signals to the bartender.

PHIL

Mike, another water, please.

BARTENDER MIKE

Another one?

Phil gives a wink. The bartender Mike reaches under the bar and grabs another bottle of water.

INSERT - WATER WITH GREEN TINT

PHIL

Here you go, Pete.

Pittman drinks the water.

PITTMAN

Thanks again Phil. Hey Phil, can I ask you a question?

PHIL

Sure Pete.

PITTMAN

Do you know where I can get some "K" around here?

PHIL

I'm not a drug dealer, Pete. I'm a nightclub manager.

PITTMAN

I'm sorry, Phil. I didn't mean any disrespect. It's just that Cyrus was supposed to hook me up, and I don't know where he is.

PHIL

I don't know what to tell you, Pete.

Pittman is beginning to break out in a heavy sweat.

PITTMAN
Man, it's hot in here.

PHIL
You think so?

Pittman starts to become disoriented.

PITTMAN
I don't feel so good.

PHIL
Maybe it's the GHB.

PITTMAN
GHB?

PHIL
Gamma Hydroxybutyric. It's some
heavy shit.

PITTMAN
(nervously)
I didn't take no GHB.

PHIL
Yes, you did.

PITTMAN
I said I took a hit of "E." Not
GHB.

PHIL
Take a look at your water, Pete.

Pittman looks at his water.

INSERT - WATER WITH GREEN TINT

Pittman becomes angry and begins breathing heavily.

PHIL
Drugs will kill you, man. You got
to slow it down a bit.

Phil pats Pittman on the back.

PHIL
I gotto go. See you later.

Phil begins to walk away. Pittman charges at Phil in a rage.
Two bouncers stop him dead in his tracks.

PITTMAN
 (yelling)
 You mother fucker. I'm going to get
 you if it's the last thing I do.

Pittman becomes more disoriented. Security carries him away.

INT. VIP ROOM AT FACTORY - NIGHT

Jim Scarlet has his arm around Coby, who is giving him a hand
 job.

JIM
 Coby, will you marry me?

COBY
 I can't marry you.

JIM
 Why not?

COBY
 First, because two men can't get
 married. Second.

Coby looks down at Jim' penis.

COBY
 You're just not big enough for
 me... if you know what I mean.

JIM
 Are you saying that my dick is not
 big enough for you?

COBY
 If you really want me to put it
 that way, yes.

JIM
 Well, how about my good looks and
 charming personality?

COBY
 You're okay. Hey, can I get another
 bump?

JIM
 You want another bump?

COBY
 Please.

Jim pulls out a bag of coke, then drops some on his penis.

JIM
Earn it bitch.

He pushes Coby's head down to his groin area. Coby does the hit of coke and begins to perform oral sex on him. Jim lays back and enjoys the fellatio. A large arm comes from behind Jim's neck and covers his mouth. Two bouncers grab each arm, leaving him motionless. Ronnie appears.

RONNIE
Thanks, Coby. You can take off now.
Here, this is for you.

Ronnie hands Coby the bag of Jim's coke. Coby leaves. Jim is struggling to free himself. Ronnie pulls out a hypodermic needle filled with heroin. A drop spills out of the top of the needle.

RONNIE
This should mellow you out a
little.

Jim's eyes open wide with fear. Ronnie carefully sticks the needle in Jim's arm and injects the heroin. Jim begins to calm.

EXT. THE STREET IN FRONT OF THE CLUB - NIGHT

An ambulance with its sirens on is parked. A paramedic covers the dead body of Jim Scarlet.

INT. PHIL'S OFFICE - MOMENTS LATER

Phil is sitting at his desk. The door opens and Vinny pushes Cyrus into the office.

CYRUS
Easy man.

Vinny pushes Cyrus onto the couch.

VINNY
Shut up.

CYRUS
What's going on, Phil? I didn't do
anything.

PHIL
No, you didn't. But you are stupid,
and you do have knowledge about my
operation that I wish you didn't
have.

VINNY
Maybe he is wired.

PHIL
I don't think he is, but check him
anyway.

Vinny rips open Cyrus shirt.

CYRUS
Ah, what the fuck, man? Phil, I'm
straight. How long have I been
working for you?

PHIL
(yelling)
That don't mean shit. You brought a
fucking narc in here.

CYRUS
(crying)
I didn't know he was a narc man.

PHIL
(yelling)
Because you're stupid. Any of the
other guys would have smelled that
fucking pig from a mile away. Lucky
for me I saw him drop his fucking
hit on the floor.

CYRUS
(crying)
I fucked up, Phil. I'm sorry.

PHIL
You're damn right you fucked up.

CYRUS
(crying)
How can I make it up to you?

PHIL
You can start by forgiving me.

CYRUS
Forgiving you for what?

Phil nods his head to Vinny. Vinny wraps a plastic bag over the head of Cyrus. Cyrus struggles and tries to get away. He manages to reach Phil's desk and knocks an ashtray and a picture off it. Vinny quickly overpowers Cyrus. During the last seconds of Cyrus' life he manages to make eye contact with Phil. They stare at each other for a brief moment before Cyrus dies. Vinny then drops his lifeless body to the floor.

VINNY
(winded)
Squirmy little fucker.

SERIES OF SHOTS - THE CLUB

- A. The dance floor is packed with people dancing.
- B. Carlos sells drugs to a customer.
- C. A joint is being passed around.
- D. A dancer with glow sticks.
- E. Josephine dances in a cage.
- F. A transvestite performs a show.
- G. A light show from above.

EXT. GENNERRO'S RESTAURANT - EVENING

Bobs enters the restaurant.

INT. GENNERROS RESTAURANT - EVENING

Phil is sitting at a table with Josephine. She is laughing and falling off her seat. Phil pours champagne in her glass. Bob appears.

BOB
How are you guys doing?

PHIL
Good, Bob. Take a seat. Here. Have some champagne.

Phil pours Bob a glass of champagne.

BOB
Thanks. But unfortunately I didn't come here to celebrate.

His hands are shaking as he chugs the glass of champagne.

PHIL

You drank that rather fast for a
guy who isn't celebrating.

Phil pours more champagne in Bob's glass. Josephine starts laughing. Bob looks at her strangely.

BOB

What is she on?

PHIL

What is she not on?

JOSEPHINE

I'm laughing at you because you're
so nervous. Look at your hands,
they're shaking.

Bob's hands are shaking as he drinks the champagne.

BOB

It's your behavior that is making
me nervous.

JOSEPHINE

I'm making you nervous?

BOB

Yes, you are.

Josephine looks at Phil.

JOSEPHINE (IN SPANISH)

Is this queer boy serious?

PHIL (IN SPANISH)

Give me a minute, baby.

JOSEPHINE (IN SPANISH)

Faggot.

Josephine gets up from the table and walks over to the bar where she is still in Phil's sight.

PHIL

You'll have to excuse her. Give her
a few drinks and she becomes quite
ferocious.

BOB

That's okay. I understand.

PHIL
What's on your mind?

BOB
(nervously)
What's on my mind, Phil, is a few
of the bad elements that are
involved in our business.

PHIL
And what elements are those?

BOB
All kinds of drugs, Phil. Drugs
I've never even seen or heard of
before.

PHIL
You mean like the drugs that your
friend Jimmy was using?

BOB
Look, I know that Jimmy was no
angel but it was not like him to
use heroin.

PHIL
But he did. Didn't he?

BOB
Yes, he did, and at this point,
there's nothing that I can do to
change that except try to help
others.

PHIL
Look, Bob, you can't stop the world
from living. People are going to do
drugs. We don't condone it, but
it's going to happen anyway.

Phil looks over at Josephine, who is staring at him from the
bar. She spreads her legs and gives him a small peep show.

PHIL
Holy shit.

BOB
What did you say, Phil?

PHIL
Nothing, nothing. Go ahead.

Bob pulls out a newspaper article and hands it to Phil.

BOB

I want you to read this.

Phil reads.

BOB

Kelly O'Connor. Does the name sound familiar? She lost her life doing ecstasy in your club. I just can't be involved in a business like this, Phil.

PHIL

I understand that you're upset about what happened to your friend Bob, but that's not my fault.

Phil throws the article back at Bob.

PHIL

And neither is that. Why don't you go talk to her parents?

BOB

Here. I want to show you something else.

Bob pulls a hit of ecstasy out of his jacket pocket and shows it to Phil.

PHIL

Don't pull that out here.

BOB

Why not? If it's okay in our club, then it should be okay here. Look, do you see?

INSERT - PILL WITH CARTOON CHARACTER

BOB

There is a cartoon character on it. Do you see?

PHIL

Yeah I see. I just don't see what your fucking point is.

BOB
I'm going to be blunt with you
Phil.

Bob puts the hit of ecstasy into his water where it begins to dissolve.

BOB
I'm going to take the advice of my
lawyer and close the club at four
o'clock.

PHIL
You're a funny guy Bob. Here, have
some more champagne.

Phil begins to pour champagne into Bob's glass.

BOB
I don't want more champagne, Phil.
I mean it. I'm closing the club at
four.

PHIL
You'll do nothing of the sort.

BOB
Watch me.

PHIL
Believe me, you're not going to
close shit. Come tomorrow, you'll
change your mind.

BOB
I don't think so, Phil.

PHIL
I know so. Now get the fuck out of
here. You make me sick, you
ungrateful lowlife.

BOB
Phil, I'm not -

PHIL
(angrily)
I said get the fuck out of here.
Now.

Bob gets up and walks away. Phil looks at a table where two
guys are sitting. He nods his head to them.

The two guys get up and follow Bob out of the restaurant. Josephine sits back down at the table.

JOSEPHINE
I thought he would never leave.

PHIL
I've got to make a phone call.

Phil reaches for his phone but can't find it.

PHIL
Ah, fuck, I forgot my phone.

EXT. STREET - NIGHT

Bob is walking down the street. The two men that followed him out of the restaurant are walking behind him. He turns around and notices them. He begins to walk faster, but so do they. A car pulls up next to Bob. The two men grab him and begin to push him into the car.

BOB
What are you doing?

FIRST MAN
Get in the fucking car.

The two men get into the car with Bob. The car then speeds away.

EXT. ROOFTOP OF A HIGH RISE BUILDING - NIGHT

Bob is standing near the ledge, facing the street with a pillow case over his head and his hands tied behind his back. The two men are with him. Vinny comes walking over, unties his hands and rips the pillow case off his head. Bob looks down and sees the street. He falls back out of fear.

BOB
Oh. My god.

Vinny grabs him and hangs him off the ledge.

VINNY
Take a look down, asshole.

BOB
Please don't throw me off.

Vinny picks him back up and lights a cigar.

VINNY

You know you got a fucking pair of balls on you. We save your ass from Charlie Mena, and this is how you repay us.

BOB

(crying)

All that I said is that I want to close the club at 4 Vinny. We're not selling that much water at that time, anyway. Everyone is refilling at the water fountain.

VINNY

That's not your fucking business. You don't tell us what time to close.

BOB

I didn't mean to upset you like this, Vinny.

VINNY

Upset me. You didn't upset me, you upset Phil. If you upset me, I would have thrown you off the roof already.

BOB

Tell Phil that I'm sorry, and I didn't mean to get him mad. From now on I'll mind my business.

VINNY

You better or the next time...

Vinny hangs Bob over the ledge.

VINNY

I'm going to drop you twenty stories. Do you understand?

BOB

Yes, I understand.

VINNY

(yelling)

No more trying to tell us what to do. You don't run the club. Phil does. Is that understood?

Vinny shakes him.

BOB
Yes, understood.

Vinny picks him up and then walks away with the two men. Bob is on his knees crying.

EXT. COMA NIGHTCLUB - NIGHT

INT. COMA NIGHT CLUB - NIGHT

Jaski gives Joey and the girls hits of ecstasy. They all eat their hits.

JOEY BOMBS (TO JASKI)
How did you get those passes in here man?

JASKI
I hit off one of the promoters to sneak them in.

JOEY BOMBS
Please don't tell me it's DANNY MACE.

JASKI
Would you relax, dog. I've got it under control.

JOEY BOMBS
Speak of the devil, here comes your boy, Danny Mace.

Danny Mace walks over.

DANNY MACE
What's up, Jaski?

JASKI
What's up, Mace?

They hug.

DANNY MACE
What's up Joey?

JOEY BOMBS
How's it going, Danny?

DANNY MACE

Good, good. How are things over at the Factory? I heard that opening night was pumping.

JASKI

How does 5000 heads sound?

DANNY MACE

5,000. Wow. This place is lucky if we do half that.

JASKI

What can I say? They got a great promoter running the show.

DANNY MACE

(laughs)

You are the best man. Hey, let's take a walk. I got those passes in the coat room.

JASKI

Is it cool?

DANNY MACE

Yeah, it's cool, dog. You're with me.

JASKI

Let's go.

INT. PHIL'S HOUSE - NIGHT

Erica is lying in bed watching television with Jacob and Lauren. A beep to a cell phone is heard.

LAUREN

Mommy, can I sleep in your bed tonight?

ERICA

No honey. You can sleep in your own room. You're a big girl now. Come on, you look tired.

She picks up Lauren and carries her out of the bedroom. Jacob follows.

LAUREN'S BEDROOM

She gently lays Lauren on her bed and tucks her in.

LAUREN
Good night, Mommy.

ERICA
Good night, sweetheart.

She kisses her and turns on a night light.

JACOB'S ROOM

Jacob hops into bed. Erica tucks him in and kisses him good night.

ERICA
Good night, honey. Do you want the night light on?

JACOB
No, mommy.

She walks towards the door.

JACOB
Mommy?

ERICA
Yes, honey.

JACOB
What if the monsters come and daddy's not home to protect us?

ERICA
(laughs)
There are no monsters coming. Just go to sleep. Mommy will be right inside.

JACOB
Mommy?

ERICA
What is it, Jacob?

JACOB
If the monsters come can you chase them away?

ERICA

Of course I can honey. Mommy has chased away plenty of monsters in her day.

JACOB

Good night, mommy.

ERICA

Good night, Jacob.

Erica leaves and closes the door behind her.

BEDROOM

Erica enters and takes her clothes off. She looks at herself in the mirror. An insecure look is expressed on her face.

ERICA (TO HERSELF)

What happened to me?

She puts on a robe and sits on her bed. She puts her reading glasses on and starts reading a magazine. A beep to a cell phone is heard again.

ERICA (TO HERSELF)

What is that noise?

She gets off the bed and starts looking around the bedroom to locate the noise. She finds a cell phone under the bed.

INSERT - CELL PHONE

It reads "Three New Voice Messages".

She contemplates. She looks at her reflection in the mirror.

ERICA (TO HERSELF)

Fuck it.

She presses the message button.

COMPUTER OPERATOR (V.O.)

Please enter your password, then press pound.

ERICA (TO HERSELF)

Shit.

She enters 3,5,9,8 and pound.

COMPUTER OPERATOR (V.O.)
 I'm sorry but 3, 5, 9, 8 is not a
 recognized password. Please reenter
 your password and then press pound.

She enters 1, 1, 2, 9, 2 and pound.

COMPUTER OPERATOR (V.O)
 I'm sorry but 1, 1, 2, 9, 2 is not
 a recognized password. Please try
 again later.

ERICA (TO HERSELF)
 Damn it. Password, password.
 Knowing Phil it's got to be
 someone's birthday. I know....

She jumps out of bed and races through the

HALLWAY

Down the

STAIRWAY

Into the

LIVING ROOM

Where Anna Catalano is watching television.

ERICA
 Hi, mom.

ANA
 Hi sweetie. Are the kids in bed
 yet?

ERICA
 Yeah, the kids are in bed. Mom, I
 wanted to ask you a question. I'm
 preparing a mass with Father Rodney
 and I need to know Frank's
 birthday.

ANA
 My Frank?

ERICA
 Yes.

ANA

It's July 21st, 1929, and that's very nice of you Erica. Considering that you are Jewish and all.

ERICA

What can I say? I'm around Catholic people all of the time. I think that I'm even starting to believe in Jesus.

ANA

Well, there is nothing wrong with that.

Anna does the sign of the cross.

ERICA

Thanks, mom. I'll be upstairs if you need me.

ANA

Good night, Erica.

Erica races up the

STAIRWAY

Through the

HALLWAY

Into the

BEDROOM

And grabs the cell phone. She presses the message button.

COMPUTER OPERATOR (V.O.)

Please enter your password, then press pound.

She enters 7, 2, 1, 9, 2, 9 and pound.

COMPUTER OPERATOR (V.O.)

You have three new voice messages.

ERICA (TO HERSELF)

Yes.

COMPUTER OPERATOR (V.O.)
First new voice message.

FRANKIE (V.O.)
Hey Phil, it's Frankie. Stop by the club later on. I got to talk to you about something.

COMPUTER OPERATOR (V.O.)
Next message.

BOB (V.O.)
(crying)
Phil it's Bob, I'm so sorry. I didn't mean to get you angry. I'll never interfere with your business again. I'm sorry -.

She presses nine.

COMPUTER OPERATOR (V.O.)
Message skipped. Next new voice message.

JOSEPHINE (V.O.)
It's me, Josephine. I just want to tell you that dinner was great and I'll be ready tonight at eleven. Love you, baby. Bye.

Erica's face turns red and she begins to cry.

ERICA (TO HERSELF)
You bastard.

She looks at her reflection in the mirror and then throws the cell phone into it, breaking the glass. She starts trashing the bedroom.

LIVING ROOM

Anna hears the commotion and looks up at the ceiling.

ANA (TO HERSELF)
She needs Jesus.

INT. COAT ROOM IN COMA NIGHTCLUB - NIGHT

Danny Mace, Jaski and Joey Bombs walk in.

DANNY MACE

Just give me a minute. The're in the closet. I have to get them.

JASKI

Hurry up, man.

Danny Mace leaves the room.

JOEY BOMBS

Where the fuck is he going? Let's get out of here before we get nailed.

Michael Romeo and two bouncers enter the room and close the door behind them.

ROMEO

Too late. You're already nailed.

JOEY BOMBS

Ah shit.

JASKI

All right. You busted me. Now what?

Romeo grabs him by the shirt and pushes him into the wall.

ROMEO

Now we kick the shit out of you.

Romeo grabs Jaski by the neck.

JASKI

Get the fuck off me. You don't know who you're fucking with.

ROMEO

Oh yeah.

Romeo punches him in the stomach and Jaski falls to the ground, short of breath. Jaski sees an open shot to Romeo's groin and punches him. Romeo falls to his knees.

ROMEO

Ah, you little fuck.

Jaski runs for the door, but one of the bouncers catches him. Both bouncers begin beating him. Romeo gets up and starts kicking him.

JOEY BOMBS

That's enough man. You're going to
kill him.

ROMEO

Shut the fuck up or you'll be next.

The bouncers and Romeo continue to beat up Jaski.

INT. VIP ROOM AT FACTORY - MORNING

Phil is lying on the couch kissing Josephine and another
girl. Josephine begins to undress the other girl and starts
kissing her stomach and works her way down. Phil does a bump
of K. Bob enters.

BOB

Sorry if I'm interrupting, but it's
very important that I get into the
basement today.

The girls stop fooling around.

PHIL

Please, don't stop for him.

They start fooling around again.

PHIL

Bob, don't you see that I'm about
to watch two beautiful women fuck
each other?

BOB

I'm sorry but it's important that I
get

PHIL

It can wait.

The girls begin to caress Phil.

BOB

If I don't get into the basement
tonight then Jim's family will not
get their insurance money for a
year.

PHIL

The basement is off limits so
forget about it.

BOB
So you don't care if Jim's children
don't get his life insurance money?

PHIL
Quite frankly, no I don't. So beat
it.

Phil continues to fool around with the girls.

BOB
You know that's awfully selfish of
you.

PHIL
Yea, it's very selfish.

BOB
You know, I'm beginning to get the
feeling that you're hiding
something down there.

Phil jumps off the couch and grabs Bob's face making him look
like a blowfish.

PHIL
(angrily)
You want to see what's in the
basement? Fine, let's go.

Phil drags Bob through the VIP Room and through the

CLUB

Where some locals are still partying.

BOB
I don't think this is necessary
Phil.

PHIL
Yes, is it is. Now come on. Let's
go.

He drags him through a crowd and down the

STAIRWAY

Into the

LOWER LEVEL

Where the basement door is. He punches an electronic button and opens the door revealing a long, dark stairway.

PHIL
(angrily)
You want to go downstairs?

BOB
I think I changed my mind.

PHIL
(angrily)
Good, because if you go down there, you're never coming back. That's fucking hell down there, pal.

BOB
And you're the devil.

PHIL
Oh, you want to be a wise ass. Well then I'll tell you what.

EXT. MAIN ENTRANCE OF FACTORY - MORNING

Bob comes flying out of the door onto the sidewalk. Phil walks over towards him.

ACROSS THE STREET

Agent Grizzo and Agent Lutz notice the commotion.

GRIZZO
Look at this.

IN FRONT OF BUILDING

Phil pulls out a roll of money and throws it at Bob. The roll of money hits Bob in the head and scatters all over the sidewalk.

PHIL
And here's your ten percent.

Phil begins to walk back inside but stops and thinks for a moment. Then he walks back out towards Bob and picks up some of the money.

PHIL
Make it five percent.

Phil goes back inside the club. Bob sits on the sidewalk, crying.

ACROSS THE STREET

Agent's Lutz and Grizzo are intrigued by what just happened.

GRIZZO
I'd bet every dollar I have that
that's Bob Barton.

Lutz looks at a surveillance photo.

INSERT - SURVEILLANCE PHOTO OF BOB BARTON

BACK TO SCENE

LUTZ
Well then you would be a winner.

GRIZZO
I think we finally found our man.

INT. NEW YORK UNIVERSITY HOSPITAL - DAY

Jaski is lying unconscious in a hospital bed. He is bandaged and bruised. A monitor beeps. Anna Catalano is sitting next to him, praying with her rosary beads. Phil enters.

PHIL
Momma.

Phil walks over to Ana. She stands up and slaps him in the face.

ANNA
You promised me that you would not
let this happen.

PHIL
Momma, it's not my fault.

ANNA
Then who's fault is it? Mine?

PHIL

All he was doing was handing out flyers.

ANNA

Handing out flyers. They do this to him because he was handing out flyers. (In Italian) That's bullshit.

PHIL

Momma I swear, he's just a club promoter. That's all. Please momma, you have to believe me.

Anna sits back down.

ANA

The doctors say he should be okay. They beat the hell out of him. My poor boy.

She touches Jaski's face. Phil hugs her.

PHIL

I'm so sorry, momma.

ANA

Here, this is from Erica.

She hands him a note. Phil reads it, then he becomes upset and crumples it up and throws it away.

PHIL

Fucking cunt.

ANA

She is going crazy, that wife of yours. Last night she told me that she want's to find Jesus.

A knock on the door. Junior and Cabacone enter. Joey Bombs follows behind. Phil runs over to Joey grabs him and pushes him against the wall.

PHIL

Who did this to him?

JOEY BOMBS

I don't know.

He slams him against the wall.

PHIL
Don't tell me that you don't know.
You were with him.

JUNIOR
Take it easy, Phil.

Phil pulls out his gun and sticks it in Joey's mouth.

PHIL
You're going to tell me right now
who did this, or I'm going to
splatter your brains all over this
wall right in front of my mother.

ANA (V.O.)
No, Phil, no.

JOEY BOMBS
It was Michael Romeo.

JUNIOR (TO JOEY BOMBS)
You don't know that.

Phil lets go of Joey and walks out of the room.

HOSPITAL HALLWAY

Phil is pounding on the wall. Two security guards are standing at the end of the hallway watching him. Cabacone and Junior approach Phil.

JUNIOR
We'll find out who did this, Phil.

PHIL
How could you come here and insult
me like this?

JUNIOR
I didn't come here to insult you,
Phil. I came here to see how your
brother was doing.

Phil gets in Junior's face.

PHIL
You know damn well who did this.

JUNIOR
It could have been some punks.

PHIL

Are you fucking serious, Junior?

JUNIOR

Look, I'm just trying to look out for you.

PHIL

Oh, you're looking out for me now.

JUNIOR

Yeah, that's right because if you retaliate, my father will have your head. We made a promise to the Gambino's that there would be no retaliation. The matter will be dealt with... diplomatically.

PHIL

What are you telling me? That I can't even protect my own family?

JUNIOR

If you wanted to protect Jaski, then you would have never let him step foot in Coma. I'm giving you a direct order... don't fuck with Michael Romeo or his club.

Phil stares deeply into Junior's eyes and then walks away.

INT. ERICA'S MOTHER'S CAR - DAY

It's a beautiful day in Florida. Erica is sitting in the front seat. Her mother MARNIE is driving. Jacob and Lorene are sitting in the back seat and begin bickering over a toy.

LORENE

Give it to me. It's mine.

JACOB

No, it's mine. Daddy gave it to me.

ERICA

Knock it off, or it will be mine.

Erica stares out the window through her sunglasses as the palm trees sway in the golden sun.

INT. PHIL'S OFFICE - DAY

A stressed-out Phil is sitting in his chair, he lights a cigarette using the one he just finished. Then he does a line of coke. Vinny gets up and walks over to Phil's desk. He slides the mirror of coke away from Phil.

VINNY

Take it easy with this stuff.
You're going to kill yourself.

PHIL

Does it really fucking matter at
this point?

VINNY

Look, we will get these fucks
somehow, some way. Let's just let
things cool down between you and
Junior.

PHIL

I'm not one to break an order Vinny
but this is bullshit. My brother is
no wiseguy and that rat Romeo knows
it.

VINNY

So what are you going to do? Start
a war?

Phil looks at Vinny and doesn't respond. Vinny walks over toward the liquor cabinet. He opens the cabinet and pulls out a bottle of Scotch. He pours two glasses and brings one over to Phil.

VINNY

Here, you need it. Salute, to your
brother getting better.

PHIL

Salute.

They clink glasses. A knock on the door is heard.

PHIL

Come in.

Paris enters.

PHIL

What?

PARIS

Athena has been arrested. She wants to know if you can bail her out.

PHIL

She is a he.

PARIS

I'm sorry?

PHIL

Athena is a guy, not a girl.

PARIS

Okay, well he wants to know if you can bail him out.

PHIL

No... wait, what was he arrested for?

PARIS

Assault. He beat up his boyfriend.

PHIL

How much is the bail?

PARIS

\$10,000 dollars.

Phil looks at Vinny.

PHIL

What do you think I should do?

VINNY

For \$10,000. Forget about it. Leave that fucking freak show in jail to rot. You just bailed him out last month.

PHIL

He's really crazy about this transvestite bitch, huh?

VINNY

Yeah, he is. His name is Rico. You got to see this one. Looks like a super model. You would never know it's not a broad. He works at Coma.

PHIL

He works at Coma?

VINNY
Yeah, last I heard.

Phil stops and thinks for a moment. He gets up and walks over to the picture on the wall. He removes the picture and opens the safe. He pulls a stack of money out and then throws it at Paris. Paris catches the money.

PHIL
There's ten grand there. Go bail him out and have him report directly to me and don't get lost with my money.

Paris leaves. Phil is deep in thought.

EXT. SIDEWALK - DAY

Bob and his friend ALLEN are walking.

BOB
Do you have a cigarette?

ALLEN
I thought you quit?

BOB
You try quitting when the mob is on your ass.

Bob and Allen stop walking. Allen gives Bob a cigarette and lights it.

ALLEN
I hate to see you like this. Your going to wind up having a nervous breakdown. Bob tell, me, how can I help you?

BOB
How can you help me?

ALLEN
I could call one of my connections.

BOB
What connections?

ALLEN
I can call Mario Randazzo. He owns that Italian deli on Second Avenue.

BOB
Mario is not in the Mafia.

ALLEN
How about Ritchie Santaramo from
the Bronx?

BOB
Allen, Ritchie Santaramo is a
custodian. Look, I do appreciate
your concern but I don't think that
you understand who these people
are.

A look of sadness is shared and then they hug each other.

LUTZ (OS)
Bob Barton?

Bob and Allen let go of each other and turn around to face
Agent Lutz and Agent Grizzo.

BOB
Yes.

LUTZ
My name is Special Agent Lutz, and
this is Special Agent Grizzo.

Lutz and Grizzo flash their badges.

LUTZ
We would like to ask you a few
questions. Can you come with us
please?

A car door opens.

BOB
Am I in trouble or something?

GRIZZO
No sir, we just want to ask you a
few questions. Can you step into
the car please?

Bob gets into the car. Grizzo and Lutz follow him in. Allen
runs up to the open car window.

ALLEN
Do you want me to call my lawyer?

BOB
No, I'll call you later.

The car drives away. Allen reaches for his cell phone and dials a number.

ALLEN
Hello, Mario. Hi, this is Allen Herscouin. I normally come into the deli on Thursdays.

INTERCUT - TELEPHONE CONVERSATION - SIDEWALK/MARIO'S DELI

MARIO (ITALIAN ACCENT)
Yes, what can I do for you?

ALLEN
I'm sorry to bother you, Mario, I just need to ask you a favor.

MARIO (ITALIAN ACCENT)
What kind of favor?

ALLEN
(laughs)
I'm sorry, not a favor, just a question.

MARIO (ITALIAN ACCENT)
What is it?

ALLEN
I don't know how to put this Mario... are you in the Mafia?

Mario hangs up.

ALLEN
Hello, Mario. Are you there?

EXT. APARTMENT BUILDING - NIGHT

Vinny and an associate named ALFREDO ring a doorbell.

RICO (V.O.)
Who is it?

VINNY
We're here to pick up Athena's things.

RICO (V.O.)
You tell that crazy bitch to get
the hell out of here before I call
the police.

VINNY
She is not out here. We're here to
pick up her stuff.

RICO (V.O.)
Are you sure she's not out there?

VINNY
Yeah, I'm sure. Now either you let
us in, or we are leaving and she
can come back and get her own
stuff.

THE DOOR OPENS.

INT. LIVING ROOM OF RICO'S APARTMENT - NIGHT

A knock on the door. A tall, pretty transvestite named Rico
walks to the door and opens it. Vinny and Alfredo enter.
Alfredo gives Rico a seductive look. Rico is flattered and
returns the look.

RICO
I already packed his shit. It's in
the bedroom.

VINNY
I'll go and get it.

Vinny walks into the bedroom and Rico and Alfredo glare at
each other.

RICO
So.

IN THE BEDROOM

Vinny rumbles through the drawers and finds some cash and
drugs. He puts it in his pockets.

LIVING ROOM

Alfredo and Rico are becoming affectionate with each other.

ALFREDO (ITALIAN ACCENT)
Man, what a body on you.

Rico rubs Alfredo's groin area.

ALFREDO (ITALIAN ACCENT)
You want some of that?

The sound of a gun shot from a silencer. Rico is shot in the head by Vinny from behind. She drops to the floor in a pool of blood.

ALFREDO (ITALIAN ACCENT)
Hey man, what are you doing?

VINNY
I'm doing my job. That's what I'm doing.

ALFREDO (ITALIAN ACCENT)
Couldn't you have at least waited?
She was just about to blow me.

VINNY
(laughs)
You're fucking kidding me, right?

ALFREDO (ITALIAN ACCENT)
No I'm not kidding you. She was
just about to blow me.

VINNY
You're telling me that you would
take a blow job from this thing?

ALFREDO (ITALIAN ACCENT)
Yeah, why not? She looks good to
me.

Vinny and Alfredo both look at Rico.

VINNY
That's a guy, you fucking idiot.

ALFREDO (ITALIAN ACCENT)
That's no fucking guy, Vinny. Don't
play games with me.

VINNY
(laughs)
Here, if you don't believe me. Take
a look for your self.

Vinny pulls down Rico's pants and reveals her genitals.

ALFREDO (ITALIAN ACCENT)
 Momma mia. What the fuck is that?

VINNY
 The magic sausage.

ALFREDO (ITALIAN ACCENT)
 That's fucking disgusting. I can't believe that's a guy, man.

VINNY
 What's a matter? They don't have transvestites in Italy?

ALFREDO (ITALIAN ACCENT)
 I've never seen anything like that before, man.

INT. DEA HEADQUARTERS - DAY

Bob sits at a table with Agent Lutz and Agent Grizzo.

BOB
 Maybe I should call my lawyer.

GRIZZO
 Is this your partner?

INSERT - PHOTO OF PHIL CATALANO

BOB
 Yes.

INSERT - PHOTO OF VINNY TORRELLO

LUTZ
 What about him?

BOB
 That's Vinny.

LUTZ
 So you know him?

BOB
 Of course I know him. He almost threw me off a high-rise building for christ's sakes.

LUTZ

Hey, Bob, if you don't mind me asking? What is a real nice fellow like yourself doing with these guys?

BOB

Money... I owed a lot of money.

LUTZ

To who?

BOB

Charlie Mena.

INSERT - PAPER

Charlie Mena is written.

GRIZZO

So let me get this straight. You owed money to this guy Mena and then Phil and Vinny came into the picture to protect you from him.

BOB

Yeah, sort of. He had this plan to turn my club into an after-hours place so he could make money selling water.

GRIZZO

(laughs)

That's what he told you?

The two agents look at each other and laugh together.

BOB

What's so funny about?

The agents stop laughing and become serious.

LUTZ

Your friend, the one who overdosed, did he get in Catalano's way at all.

BOB

Not that I'm aware of. But Phil never liked him... Wait do you think that he killed Jimmy?

LUTZ

Do I think he killed him? Yes. Can I prove that he killed him? No.

BOB

(Crying)

That bastard. He left behind three beautiful children.

LUTZ

Bob, we need your help to put this guy behind bars.

BOB

Tell me what do you want me to do?

INT. PHIL'S OFFICE - DAY

Phil is smoking a joint with three bouncers. Athena enters.

PHIL

Athena, how nice to see you again. Do you want a hit?

Phil goes to pass Athena the joint.

ATHENA

No, thank you. I don't smoke pot.

BOUNCER

Well, maybe you should start.

They all laugh.

PHIL

We are only kidding. Give me a few minutes guys. I've got to talk to Athena.

The bouncers walk by Athena protecting their groin area.

ATHENA

Real funny, guys.

They walk out of the room laughing.

ATHENA

Thanks for bailing me out again Phil. I'll make it up to you, even if it means I have to do shows for the next six months.

PHIL

You do owe me, Athena, but that's not why I asked you to come here today.

A look of sadness appears on Phil's face.

ATHENA

What's wrong?

PHIL

I got some bad news, Athena, and I hate to be the one to break this to you.

ATHENA

What is it?

PHIL

They just found your boyfriend, Rico, shot to death in his apartment.

ATHENA

What?

PHIL

Rico is dead. Someone killed him.

ATHENA

Wait a minute here. Are you trying to tell me that someone killed my Rico?

PHIL

I'm sorry.

Athena begins to panic.

ATHENA

Are you kidding me Phil? Because if you are, this is a bad practical joke.

PHIL

I wouldn't joke about something like this.

ATHENA

(hysterical)

Oh my God. What am I going to do? I can't live without him, Phil.

Her panic begins to turn into rage.

PHIL
I'm really sorry.

ATHENA
(hysterical)
I want to know, who would do something like this? Why would anyone want to kill him?

PHIL
Athena, I know that you're upset but I need to know if I can trust you with something?

ATHENA
(crying)
Of course, you can.

PHIL
I'm going to tell you something, but you have to promise that you never heard it from my mouth.

ATHENA
(crying)
I might be a fucked-up person, Phil, but you have always been good to me, and I would never betray you.

PHIL
I know who killed Rico.

ATHENA
(crying)
Tell me who did it.

PHIL
Rico was fucking his boss, Michael Romeo. Romeo was afraid that he would go public about their affair, so he had him whacked.

ATHENA
(crying)
How do you know this is true?

PHIL
It's true.

Athena wipes the tears off his face. He looks at Phil with an evil look in his eye.

INT. DEA HEADQUARTERS - DAY

Bob is sitting at a table. Agent Grizzo is sitting across from him. Agent Lutz enters the room with a cup of coffee and gives it to Bob.

BOB

Thank's.

GRIZZO

Have you ever seen any unusual shipments come in?

BOB

No, not that I'm aware of.

LUTZ

So as far as you know he runs a clean operation?

BOB

I guess so.

GRIZZO

So you don't see anything shady going on in the place?

Bob stops and thinks for a moment.

BOB

Wait, yes I do... the basement.

LUTZ

The basement? What about it?

BOB

The other day he went crazy on me because I needed to go down there to get some insurance papers for Jimmy's family.

LUTZ

When is the last time you went down there?

BOB

I haven't been down there since he took over the place.

(MORE)

BOB (cont'd)

He has got this sophisticated security lock on the door, and only Vinny and Ronnie know the code.

LUTZ

Listen to me, Bob, and this is very important. Have you ever seen anyone else besides Vinny, Ronnie or Phil go into that basement?

BOB

Wait a minute... I do remember something.

FLASHBACK - LOWER LEVEL OF FACTORY - DAY

Bob is supervising the clean up of the club.

BOB (V.O.)

It was a Sunday afternoon, and I was supervising the lower level of the club when all of a sudden...

The basement door opens and Vinny comes walking out with two men who are wearing laboratory coats.

BOB (V.O.)

Vinny comes out of the basement with two guys that look like they should be working for NASA or something.

VINNY

Hey Bob, get this place cleaned up already.

BACK TO SCENE

GRIZZO

And then what happened?

BOB

They left and I finished cleaning.

LUTZ

John, can I speak to you outside for a minute?

Agent Lutz and Agent Grizzo exit the room. Bob fiddles for a moment and then tries to light a cigarette but the lighter is not working.

BOB
Just my fucking luck.

Lutz and Grizzo re-enter.

HALLWAY

LUTZ
I figured it out, John. All this time we have thinking that Catalano is importing the stuff from overseas or buying it on the street.

GRIZZO
What are you saying, Kevin?

LUTZ
He is making it. Right in his own basement.

GRIZZO
You think so?

LUTZ
That explains why we can never catch him or any of his crew on the street with it. Think about it. It makes perfect sense. The basement, the guys from NASA. Those guys are chemists.

GRIZZO
If that's the case, then we can walk right in there with the owner and bust the joint right open.

LUTZ
Exactly.

CHIEF CUNNINGHAM'S OFFICE

CHIEF
Are you two out of your minds? Five years of hard work, and you want to take a chance of walking in the place with your only live informant?

LUTZ

Chief, I'm telling you, Catalano is making his own stuff.

CHIEF

And what if you're wrong, Kevin? Then the whole operation is out the door? No way.

GRIZZO

We are running out of ideas here, Chief.

CHIEF

You want an idea? This guy Barton owns the place right?

GRIZZO

Yes.

CHIEF

Well, then, have him go down to the basement and bug it.

LUTZ

Catalano won't let him down there.

CHIEF

He won't let him into his own basement. Come on, Kevin.

GRIZZO

He's right, Chief. We watched the guy get thrown face-first onto the sidewalk, just for asking.

CHIEF

Then we will wait. I don't want to lose this guy Barton. He is the closest thing that we've have to Catalano in the five years that we been on this case. Have him bug the areas that he does have access to and tell him to keep his eyes and ears open.

INTERROGATION ROOM

Bob is sitting at the table. Agent's Lutz and Grizzo walk in, sit down and place a gadget on the table.

LUTZ

This little gadget here will record all video and audio activity. We need you to discretely hide it in an area where you think Phil and his associates will be talking.

GRIZZO

Preferably, the basement.

BOB

The basement? There is no way in hell that I'm going anywhere near that basement.

LUTZ

You have got to at least try. There is a lot at stake here.

BOB

Yeah, including my life.

GRIZZO

Bob, if we don't bring this guy down, eventually he's going to kill you just like he did your friend Jimmy. If you value your life, your odds are much better working with us.

Bob picks up the of the gadget and studies it.

INSERT - GADGET

INT. PHIL'S OFFICE - DAY

Phil is sitting at his desk on the telephone.

PHIL

Can you please put her on the phone, mom? You are too my mother-in-law. I'm not a cheat, all I did was take her on a business dinner. Yes, she is only nineteen. Well, then, I'll tell you what, get on a plane, fly up to New York and ask her yourself... yes, she does speak English.

A knock on the door.

PHIL

Come in.

Bob peaks his head in the door.

BOB

Is it a bad time, Phil?

Phil puts the phone on mute.

PHIL

Did you come here to break my balls?

BOB

No.

PHIL

Well then come in and close the door behind you.

Bob enters slowly and closes the door.

PHIL

I understand, mom, but when you want to drive a \$75,000 truck and live in a million-dollar house on the water, then you have to understand, I've got to do what I've got to do. Can you just put me on the phone with her for one minute, please?. Fine, then tell her not to come back looking for money. The bank closed.

Phil hangs up.

BOB

Are you sure it's a good time? I can come back later.

PHIL

Bob, my brother is in the hospital in critical condition, my wife just left me and took my kids and a pretty mean wised guy wants me dead. So I don't know, you tell me, is it a good time?

BOB

Then I guess I'll talk to you later.

Bob begins to walk out.

PHIL
Sit down Bob.

Bob sits down.

PHIL
Now, what is it that you want?

BOB
I was able to convince the
insurance company to hold off for a
couple of days for that paper work.

PHIL
Was it in the filing cabinet?

BOB
I believe so.

PHIL
I think we threw it out.

BOB
Ronnie told me that he hasn't had a
chance to throw it out yet, and if
I needed it that badly, he would go
down there and get it for me.

Phil reaches for his two-way radio.

PHIL
Ronnie.

RONNIE (V.O.)
Yea boss.

PHIL
Can you come up to my office
please?

RONNIE (V.O.)
I'll be right up boss.

Phil walks over to the liquor cabinet and pours a drink.

PHIL
Do you want a drink?

BOB
I'll take a Dewars on the rocks,
please.

Phil makes the drinks, then walks over to Bob and gives him his cocktail. He goes back to his desk and pulls out a piece of paper and a pen. He writes something down on the paper.

PHIL
Here, take this.

He hands the paper to Bob.

BOB
What's this?

PHIL
It's the code for the basement. Go get what you need.

BOB
Are you sure? Ronnie can get it for me if you feel more comfortable.

PHIL
I've got nothing to hide, Bob. Go and get what you need.

BOB
Thanks Phil, I really appreciate you letting me into my own basement.

Phil gives Bob a dirty look.

BOB
I didn't mean it like that. I'm just glad that we can trust each other.

PHIL
Just this one time though, okay?

BOB
No problem.

PHIL
Oh, and here. This is for you.

Phil goes in his drawer and pulls out a roll of money and throws it to him. Bob catches it.

BOB
What's this for?

PHIL
It's the extra five percent that I
owe you. Don't spend it all in one
place.

BOB
Thanks again Phil.

PHIL
You're welcome.

Ronnie enters. Bob leaves.

RONNIE
What's up? Is he giving you more
trouble?

PHIL
He is the least of my problems now
Ronnie. I gave him the code for the
basement. Make sure you change it
before the weekend.

RONNIE
I'll take care of it Thursday.

PHIL
I figure if we let him go down
there and he sees nothing it will
satisfy his curiosity.

RONNIE
Good idea.

Phil drinks his cocktail.

INT. OFFICE AT NIGHT CLUB COMA - DAY

Michael Romeo is smoking a cigar. He is in the company of
Danny Mace and Mike Franco. The phone beeps. Romeo picks it
up.

ROMEO
Yeah, hello... let him in.

Athena enters.

ROMEO
Athena, it's good to see you again.

Athena and Romeo shake hands.

ROMEO
This is my head promoter, Danny
Mace.

Athena and Danny shake hands.

ROMEO
And this is my general manager,
Anthony Franco.

Athena and Anthony Franco shake hands.

ROMEO
So I understand that you're looking
for work.

ATHENA
Yes, I am.

DANNY MACE (TO ATHENA)
I thought that you were over at the
Factory.

ATHENA
I was.

ANTHONY FRANCO
What happened?

ATHENA
I had a fight with the boss.

ANTHONY FRANCO
He's a real asshole from what I
hear.

ROMEO
What was the fight about?

ATHENA
Money.

ROMEO
How much was he paying you?

ATHENA
\$250 a night.

DANNY MACE
\$250 a night? He's robbing you.

ANTHONY FRANCO

For a well known transvestite like yourself? You should be getting at least five hundred.

ATHENA

I agree.

ROMEO

Well Athena, it just so happens that you walked in at the right time. Unfortunately we lost one of our best transvestites the other day.

ATHENA

Oh yeah? How did that happen?

ROMEO

He was murdered.

ANTHONY FRANCO

Someone broke into his apartment and shot him in the back of the head.

Mike Franco uses his hand to mimic a gun. Athena begins to boil up but keeps his cool.

DANNY MACE (TO ATHENA)

Didn't you know him?

ATHENA

What was his name?

DANNY MACE

Rico... you know I could have sworn that I had seen you two together before.

ATHENA

I think that I heard of him but I didn't know him.

ANTHONY FRANCO

Getting back to business, Athena, we could really use a good transvestite, and we are willing to offer you \$500 a night.

DANNY MACE

Now I remember... last New Year's
you two did a show together at
Palace.

ATHENA

Did he have blonde hair?

DANNY MACE

Yeah.

ATHENA

Now I remember him. Someone killed
him?

DANNY MACE

It was all over the news. I can't
believe that you didn't hear about
it.

ATHENA

I've been away for a while. Why do
you think they killed him, Mike?

ROMEO

I don't know. Maybe drugs, money, a
quarrel with a lover. It's a cruel
city. What can you do?

ATHENA

You can kill the mother fucker who
killed him.

Athena pulls out a gun and fires three shots into Michael
Romeo. His blood splatters all over the walls and onto Danny
Mace and Anthony Franco.

ANTHONY FRANCO

Holy fucking shit.

Anthony reaches for his gun. Athena shoots him in the head
and kills him instantly. A shivering Danny Mace crawls into a
ball in the corner.

DANNY MACE

Please, don't shoot.

Athena points the gun at him.

DANNY MACE

Please don't.

Danny Mace covers his face with his hands. A moment passes and he looks up to see that Athena is gone. The dead bodies of Michael Romeo and Anthony Franco lie there.

INT. GENNERRO'S RESTAURANT - DAY

Angelo Pallazollo and two associates enter with serious looks on their faces. Junior is talking to a customer when he sees them.

JUNIOR

Excuse me.

Junior approaches them and is first to greet Angelo who pulls him close and whispers something in his ear. A concerned look is expressed over Junior's face.

BACK OF RESTAURANT

Frankie, Senior and a black-eyed Cabacone are in the middle of a card game. Two bodyguards stand in the back.

CABACONE

I only need one card.

Senior passes a card to Cabacone.

FRANKIE

Three cards, boss.

Senior passes three cards to Frankie G. Junior appears and whispers something in his father's ear.

SENIOR

You're kidding?

JUNIOR

No.

SENIOR LORENZO.

(in Italian)

Mother fucker.

Senior throws the cards across the table.

EXT. PENN STATION - DAY

Athena rushes through a crowd of people while some of them are looking at him curiously. One person notices him from the news report.

PERSON ONE

Hey, that's the transvestite I saw
on the news.

PERSON TWO

We should get a cop.

Athena continues walking into a

COFFEE SHOP

Then cuts the line.

PERSON ON LINE

Excuse me, you just cut the whole
line.

ATHENA

(yelling)

Shut the fuck up. I don't hear
anyone else complaining.

Two people on the line become frightened and walk away. The
two Indian cashiers behind the counter become annoyed.

CASHIER

You, get out of here. You scared my
customers away, you freak.

ATHENA

Who are you calling a freak, Aknod?
These people need a little
patience. I'm in a rush here, and I
need a cup of coffee.

CASHIER

You want coffee, then go somewhere
else and get it. Now get out of
here before I call the police.

ATHENA

(angrily)

No, you're going to get my coffee
or I'm going to kick your ass back
to the Middle East where it
belongs. Now hurry up.

CASHIER

That's it. I'm calling the police.

The cashier picks up the phone.

ATHENA

You hang up that phone, Aknod.

The cashier dials 911. Athena hops over the counter and rips the phone out of the cashier's hand.

ATHENA

Give me that.

Athena rips the phone off the wall and throws it on the floor. The cashiers back away from him.

ATHENA

I'll pour my own fucking coffee.

Athena grabs the pot of coffee and a cup. She begins to pour it. One of the cashiers pulls out a knife and points it in Athena's direction.

CASHIER

(yelling)

Now get out of here.

Athena throws the hot coffee into his face.

CASHIER

(screaming)

Ahhh.

Athena kicks him in the groin. The cashier falls to the floor in agonizing pain. The other cashier grabs the knife off the floor and slashes at Athena but misses.

OTHER CASHIER

Get away from him.

ATHENA

You terrorists think you own the whole fucking world, don't you?

OTHER CASHIER

I'm not a terrorist. I am from India. You are the terrorist. I'm going to have you arrested. I have you on camera, you see.

A camera is located above the counter.

OTHER CASHIER

Look at what you have done to my brother. I have to take him to the hospital.

The cashier on the floor looks up and reveals a blistered face. Athena pulls out a gun and shoots the blistered cashier in the chest twice, killing him.

ATHENA

There, now you don't have to take him to the fucking hospital.

Athena looks up at the camera and shoots it.

ATHENA

And fuck your camera too.

Athena points the gun at the other cashier and pulls the trigger but is out of bullets. The sound of police sirens is heard in the distance.

ATHENA

Looks like it's your lucky day, Aknod.

Athena hops over the counter and runs out of the store. A moment later a police officer arrives with his gun drawn. He sees the dead cashier and his brother lying over his body.

OTHER CASHIER

(crying)

Please, get help.

The officer reaches for his two way radio.

POLICE OFFICER

We need immediate medical assistance at Patel's Coffee Shop in Penn Station. Requesting back up. Can you tell me who did this?

OTHER CASHIER

(crying)

It was a man, dressed up like a woman.

INT. GENNERROS RESTARUANT - DAY

Frankie, Senior , Junior and Cabacone are sitting at a table.

JUNIOR

What do you want to do about this pop?

SENIOR

This is all a bunch of bullshit.

CABACONE

They have a legitimate beef. Phil whacked out two made guys. One was a captain's nephew.

SENIOR

Listen kid, when you been around as long as I have you will understand that it's all about money.

JUNIOR

Pop, put yourself in there shoes if two of us got hit, you would want retribution.

SENIOR

It's an excuse. For those cock-sucking Gambino's and they other family's to stick there hands in our pockets.

FRANKIE

So why don't we offer them a piece of Phil's club. So he doesn't have to go.

JUNIOR

Come on Frankie, he has got to go. The guy disobeyed a direct order from the boss of this family.

CABACONE

He also put his hands on a made guy with a higher rank.

SENIOR

Frankie, you and I go back along way. Phil's father Frank and I go back a long way. But rules are rules and that's that. I got to go, my ulcer is acting up.

Senior gets up. The body guards help him.

SENIOR

Make sure we get to him first. It's our problem now.

Senior leaves .

JUNIOR

Frankie, since your so close to him, we are going to need your help.

FRANKIE

You want me to do it?

JUNIOR

No, we just want you to set it up. He trust you. Invite him to the club. Tell him that you are going to help him work out this problem. Lorenzo and I will the honors.

FRANKIE

It's a damn shame. The kids a great earner. But I'm all about the rules.

INT. SUBWAY - DAY

Athena hops over the gate and runs toward the tracks. A cop turns the corner and draws his gun at him.

COP

Freeze, don't move.

Athena pulls out her gun and starts running the other way. Two more cops appear in front of him and draw their guns.

OTHER COP

(yelling)

Drop your weapon now.

A train is approaching at full speed. The cops carefully move in closer.

OTHER COP

(yelling)

I said drop your weapon.

Athena drops the gun. The cops move in closer.

OTHER COP

Get on your knees and put your hands up.

The train is about to pass.

OTHER COP
(yelling)
I said on your knees.

Athena jumps in front of the fast-moving train.

INT. DEA HEADQUARTERS - DAY

Agent Lutz is doing paperwork, and Agent Grizzo is on the computer. The phone rings. Agent Lutz picks it up.

LUTZ
Hello.

INTERCUT - TELEPHONE CONVERSATION WITH BOB AND AGENT LUTZ

BOB
Hi, this is Bob Barton. I got into the basement and planted one of the devices.

LUTZ
You did? Excellent work. Hold on one second Bob.

Agent Lutz looks over to Agent Grizzo.

LUTZ
I got Bob Barton on the phone. He was able to get into the basement and plant the bug.

GRIZZO
I'll check the monitor.

Grizzo clicks into the web page that is set up for surveillance.

INSERT - COMPUTER

An empty basement is revealed.

BACK TO SCENE

GRIZZO
I don't see anything.

INT. FRANKIE'S GENTLEMEN'S CLUB- NIGHT

Phil enters the club. Music is playing and two girls are topless on stage. Nikki the bartender is working. Anthony greets Phil.

ANTHONY

Phil, how are you doing, buddy?

PHIL

Good. Is Frankie around?

ANTHONY

He's in his office. Go right down, he is expecting you.

INT. FRANKIE'S OFFICE - NIGHT

Frankie is sitting at his desk, smoking a cigar behind a cloud of smoke. An empty bottle of liquor sits next to him and a loud porn video is playing on the television set. Phil enters the room slowly. He discretely puts his hand on his gun that is hidden by his sports jacket.

PHIL

Frankie, is that you?

No answer. Phil cocks his gun and slowly moves closer.

PHIL

Hey, Frankie.

FRANKIE

Take a seat, Phil.

Phil gets a clearer view of Frankie. He notices the empty bottle of liquor.

PHIL

Did you drink that whole bottle yourself, Frankie?

FRANKIE

And if I did, what's it to you?

Phil sits across from Frankie, who is now completely visible.

PHIL

You wanted to talk me?

FRANKIE

You have always been like a son to me Phil. I want you to know that.

Phil subtly scopes out the office.

PHIL

Is that the liquor talking, Frankie?

FRANKIE

No, I mean it, and it's not the liquor talking either, asshole.

Frankie points his thick finger at Phil.

FRANKIE

I mean that.

PHIL

That's great Frankie. I love you too. But is that really why you called me down here on my busiest night of the week? To tell me that you love me?

Frankie turns the television off, then gets up and goes to the liquor cabinet where he pours two drinks and serves one to Phil. Then he sits back down at his desk.

FRANKIE

How about a toast?

PHIL

A toast, for what?

FRANKIE

What's a matter with you? Why do you look so tense?

Frankie points his finger at Phil again.

FRANKIE

It's all those fucking drugs you do.

PHIL

No, Frankie, it's not the drugs. I have yet to start on my drug binge tonight. Do you really want to know why I'm so tense?

FRANKIE

Talk to me.

Phil grips his gun tight and puts his finger on the trigger.

PHIL

I came in here with the feeling in my stomach that I wasn't going to leave, and I got to be honest with you Frankie, I still got that feeling. Is that how it works Uncle Frankie? You whack out your best friend's son?

Slowly Phil begins to pull his gun out of his jacket. It is still not yet revealed to Frankie.

PHIL

Some business where in huh Frankie? One minute you're telling me that I'm like a son to you, the next you're chopping me up into little pieces and burying me somewhere.

They lock eyes. Phil's gun is in his hand but still not visible to Frankie.

FRANKIE

The Gennerro's want you dead.

PHIL

Is that right?

FRANKIE

I want you to walk over to my closet door and open it.

Phil turns around and looks at the

CLOSET

FRANKIE

Go ahead. Walk over to the closet and open the door.

PHIL

Okay, fine.

Phil gets up and walks slowly to the closet

PHIL

What's behind the door, Frankie?

FRANKIE
(laughs)
Open it up and see for yourself.

Phil hesitates.

FRANKIE
Just open the door.

Phil cocks his gun and points it at Frankie.

PHIL
You fucking open the door.

INT. LIMO - NIGHT

Senior makes himself comfortable. The driver pulls away fast and blows a red light. Senior notices but doesn't say anything. The driver makes a sharp right turn that knocks Senior across his seat.

SENIOR
(angrily)
Mario, what the hell are you doing?
You're making me sick back here.

The window to the driver opens a crack.

DRIVER
(deep voice)
Sorry, boss.

SENIOR
God damn limo drivers.

The driver then presses the gas and knocks Senior back in his seat. He drives faster and faster.

SENIOR
(angrily)
Son of a bitch. I'll ring his neck.

Italian music is blasted on the radio. The driver continues to go faster and faster. Senior makes it to the window and tries to open it, but it's locked. Senior bangs on the window.

SENIOR
Open the window, you son of a
bitch.

The driver makes a sharp left turn and sends Senior flying across the limo. Senior picks himself up and grabs his cane. He makes it to the window and starts banging it with the cane.

SENIOR (TO HIMSELF)
That's it. I'm going to kill this mother fucker.

The limo stops.

SENIOR
You better open this fucking window, Mario.

Senior hits the window with the cane, cracks the glass and then holds onto it, getting ready to use it as a weapon. The window opens and Carmine appears.

SENIOR
Carmine.

Carmine puts the gun in Senior's mouth and pulls the trigger, splattering his brains all over the limo.

EXT. ALLEY - NIGHT

Carmine gets out of the limo and walks away. The door to the limo is open and beeping.

INT. FRANKIE'S OFFICE - NIGHT

Phil has the gun pointed to Frankie's head.

PHIL
Get up and open the door.

FRANKIE
I'm too fucking drunk to get up.
You open it.

Frankie takes a swig of liquor and then passes out on his desk.

PHIL
Frankie. Frankie. Get up. Fuck.

Phil takes a deep breath and slowly opens the door with the gun pointed at it. Two bodies wrapped in plastic fall out.

PHIL

Ah.

He shoots the dead bodies. Blood pours out of the plastic.

PHIL

What the fuck?

INT. GENTLEMANS CLUB - SAME

A dancer hears the shots and stops dancing.

INT. FRANKIE'S OFFICE - SAME

FRANKIE

(Drunk)

There already dead.

Phil looks in the plastic.

PHIL

That's Cabacone.

FRANKIE

(Drunk)

And Junior too.

Phil looks at Frankie who is face first in the desk.

PHIL

You saved my ass, didn't you?

FRANKIE

(Drunk)

Sure did.

EXT. GENTLEMANS CLUB - NIGHT

Phil is walking on the sidewalk. A town car pulls up. The back window rolls down. Angello Pallazollo looks out the window.

ANGELO

Phil.

He waves him over. Phil sees him but ignores him.

ANGELO

Phil come here, I need to talk to you.

Phil starts away walking quicker. Angelo gets out of the car and chases after him. Phil turns around exposing a pointed gun.

ANGELO

Phil, it's me Angelo. Take it easy. I come hear to talk to you.

Phil looks around cautiously.

ANGELO

Would you relax. If I wanted to bump you off do you think that this how I would do it. Come on Phil, I know that you're smarter than that.

PHIL

Start talking.

ANGELO

Lets walk and talk. Come on.

They start walking.

ANGELO

There been a change in management. You're Uncle Frankie is taking over as acting boss.

PHIL

How is that possible?

ANGELO

He got the okay from the commission. Quite frankly there are many people that wish it would have happened along time ago.

PHIL

What about me beef with Romeo?

ANGELO

Under careful consideration about what happened to your brother, the powers to be are offering you a pass my friend.

PHIL

A pass?

ANGELO

A pass, that is off course with
some tax.

Angelo smiles. Phil smiles. They Hug.

PHIL

Let's go celebrate. I'll close the
VIP room for the boys.

ANGELO

I can't. I got too much to do.

PHIL

Come on. It's an occasion. Just for
a little while.

ANGELO

Alright I'll see you down there in
an hour. Where is your uncle?

PHIL

In his office. Go drag him out with
you.

ANGELO

I'll do that.

Angelo winks at Phil and walks away.

INT. DEA HEADQUARTERS - NIGHT

Agent Lutz, Agent Grizzo and Bob Barton are sitting together.
Agent Lutz pulls out a small device.

LUTZ

We want you to plant this bug in
Phil's office.

BOB

You want me to bug his office?

LUTZ

Yeah.

BOB

With all due respect, Agent Lutz,
are you fucking crazy? That's
suicide.

LUTZ

We need you to at least try, Bob.

BOB

He has got 24 hour security
guarding his door. I'm never, ever
in there alone. I think you're
asking too much from me. I can't do
this no more.

Bob gets up to leave.

Bob sees something on the computer.

LUTZ

We don't want you to put your life
...

BOB

Wait a minute.

Bob walks closer to the computer.

LUTZ

What is it, Bob?

BOB

I think you should look at this.

Agent's Lutz and Grizzo look at the computer. Agent Lutz
right-clicks and enlarges something.

GRIZZO

Holy shit.

INT. VIP ROOM AT FACTORY - NIGHT

The room is filled with girls wise guys from both families.
Everyone is celebrating and enjoying the night.

AT THE BAR

Frankie still a little drunks hugs Angelo.

BATHROOM

Phil, Josephine and Nikki stroll in laughing. They walk into
a stall.

IN THE STALL

Phil takes out a vile filled with K and pours a bump on Josephine's hand and she snorts it. He pours a bump on Nikki's hand and she snorts it. He pours two bumps on his own hand and snorts them both. Josephine rubs her body against Phil's.

PHIL

Here, take another.

He puts another bump on his hand and Josephine snorts it.

Phil begins to kiss Josephine's neck. He grabs Nikki and starts kissing her too. All three of them begin kissing each other. The stall opens and it's Anthony.

ANTHONY

Hey, what am I? Chopped liver here?

Phil puts the vile in Josephine's hand.

PHIL

Here, try and make this one last you an hour, and take care of my friend here.

ANTHONY

Where are you going?

PHIL

I got to go see Frankie.

Phil walks out of the stall into the

BATHROOM

Where he walks to the sink and looks at himself in the mirror. He turns on the water and splashes some on his face. He looks back up at the mirror and sees the reflection of Agent Lutz and Agent Grizzo. He thinks he is hallucinating and splashes more water on his face. He looks back up at the mirror to see that the agents are still there. He turns around.

GRIZZO

Phil Catalano?

Agent's Grizzo and Lutz flash their badges.

GRIZZO

My name is special Agent Grizzo and this is Special Agent Lutz. We're with the DEA. You are under arrest for narcotics trafficking.

Agent Lutz turns Phil around and handcuffs him. Two more agents enter the bathroom and kick in the stall.

AGENT

Come on, let's go. You are all under arrest.

GRIZZO

You have the right to remain silent. Any thing you say can and will be used against you in a court of law.

Phil is escorted out of the bathroom.

INT. VIP ROOM AT FACTORY - NIGHT

The celebration is broken up by a joint raid between the FBI and DEA. All of the guests are being frisked. Frankie is patted down by an agent of the FBI.

FBI AGENT

So, tell me, Mr. Garrafolla. What's the reason for the celebration? Your boss just ate a bullet a couple of hours ago.

FRANKIE

(Drunk)

What are you going to arrest me for? Having a few drinks with my friends?

FBI AGENT

You're making it too easy for us, Frankie.

The agent turns Frankie around.

FBI AGENT

Welcome to the world of being the boss.

Frankie fixes his suit. Then he throws up on the agent

An agent finds a gun on Angelo.

FBI AGENT TWO
Arrest this one for weapons
possession.

INT. BASEMENT OF FACTORY - NIGHT

Chemist's are working in a lab. Pills of ecstasy are being produced by the thousands. Ketamine is being made in massive amounts. A loud burst and several DEA agents rush in with their guns pointed.

DEA AGENT
Everybody, freeze.

The chemist's freeze and hold their hands up. Chief Cunningham walks into the basement and looks at the laboratory equipment.

CHIEF
We got him now.

EXT. FRONT OF FACTORY - NIGHT

Agent Lutz and Grizzo walk Phil out in handcuffs. Agent Pittman approaches them.

PITTMAN
Hey asshole, remember me?

Phil stops and looks at Agent Pittman.

PHIL
It's Pete Blaze. Do you want some
water, Pete?

Lutz pushes Phil forward.

LUTZ
Keep walking.

Phil is escorted into a car and is put in the back seat. Vinny and Ronnie are walked out of the club in handcuffs by DEA agents. Josephine and Nikki are also handcuffed and walked out. The club is being shut down by law enforcement. The street is filled with police, the FBI, the DEA and fire marshals.

INT. ERICA'S PARENT'S HOUSE - MORNING

Erica sits at the table, drinks her coffee and turns a small television set on. The news is on.

INSERT - TELEVISION

ANCHORWOMAN

Last night's murder of Mafia boss Arthur Gennerro, Senior answers questions of whether or not the Italian Mafia is still willing to use violence as a means, of settling disputes among its members.

BACK TO SCENE

ERICA

Mom, come here. You won't believe this.

Marnie comes over.

MARNIE

What is it, honey?

ERICA

Phil's boss has been killed. Look.

INSERT - TELEVISION

A photo of Arthur Gennerro Senior.

ANCHORWOMAN

In other news, the popular club hangout "The Factory" has been shut down barring an investigation by the DEA and FBI.

A photo of Phil being walked out in handcuffs.

ERICA (O.S.)

Oh, my God.

MARNIE (O.S.)

That's Phil.

ERICA

Why did I have to fall in love with
this guy?

MARNIE

I told you he was trouble.

EXT. SHOPPING CENTER - THREE MONTHS LATER - DAY

Bob gets out of a Dodge Neon. He is wearing a cheap suit that
has a name tag on it that says, "Dick Peterson Manager."

He walks inside a franchised restaurant.

INT. FRANCHISED RESTAURANT - DAY

Bob enters. A waitress walks by him.

WAITRESS

Hi, Dick.

BOB

Hello.

The assistant manager walks up to him.

ASSISTANT MANAGER

I'm glad you're here, Dick. Table
four has a problem with the steak.

BOB

So why don't you just give them
another one?

ASSISTANT MANAGER

He is kind of rude and he has got a
New York accent, so I figured that
I would let you handle it.

The assistant manager pats him on the back and walks away.

BOB

Thanks.

AT TABLE FOUR

Two Italian men are sitting. Bob comes over.

BOB

Gentlemen, my name is Dick and I'm the manager. Is there a problem with the steak?

ITALIAN MAN ONE

Yeah Dick, there is a problem -

Bob's face begins to show fear and anxiety.

ITALIAN MAN ONE

I ordered a well done T. Bone and look what they bring me.

The Italian guy cuts open a rare and bloody steak.

ITALIAN MAN ONE

Does that look well done to you?

Bob looks at the steak and becomes dizzy. He begins to hallucinate. He looks at the men and sees Phil and Vinny.

PHIL

Hey Bob, I'm talking to you. Would you look at this fucking steak? This is the worst fucking steak I've ever seen.

Bob sees Jim Scarlet sitting at the table with Phil and Vinny.

JIM

I have to agree with Phil on this one, Bob. That's one fucking horrendous-looking steak, if you ask me.

Jim's arm has needle marks that are pulsating. Bob looks at Vinny.

VINNY

I'll eat the fucking steak. Give it to me.

Vinny stabs the steak with a knife and takes a bite of it. Blood pours down the side of Vinny's mouth.

VINNY

Tastes good to me.

PHIL

Hey Bob, I got that ten percent that I promised you.

Phil puts a stack of money on the table.

PHIL

There is only one problem.

Phil pulls out a gun and shoots Bob.

ON THE FLOOR

Bob is awakened by a waitress who is slapping him in the face.

WAITRESS

Easy, Dick, you fainted.

BOB

Where is Phil?

WAITRESS

You want Phil? Phil can you come over here please?

PHIL THE WAITER (O.S.)

Just a second.

Bob looks up and sees a waiter with a name tag reading Phil.

PHIL THE WAITER

Are you okay, Bob??

FADE OUT

