

MANCINI ' S EMPIRE

BY Chris Jury

Episode One Of a Television Serial
Drama.

"Here is a new generation grown up
to find all Gods dead,
all wars fought,
all faiths in man shaken."

F. Scott Fitzgerald
This Side of Paradise

1920

EPISODE ONE
Il Capo Dei Capi
(The Boss of Bosses)

By Chris Jury

RUN TITLES. Old sepia photographs show the story of the emigration of the Mancini family from Northern Italy to London in the 1880's. Images of the home village, of the long walk to London, of the Dickensian Clerkenwell tenements of the turn of the century.....

A marriage, the birth of a new baby, then another, then another, then another..... six babies in all. The images of the growing children inter-cut with images of life on the road; selling ice-cream, or organ grinding or as knife sharpeners.

Then into images of the Soho restaurants; Qauglino's, Bianchi's, Quo Vadis, Bar Italia. Images of the Procession Of The Madonna Del Carmine, religious images from the interior of St. Peters Church Clerkenwell.....

And ending on the classic family photo of the Mancini clan circa 1920; There is Vincenzo the newly ordained priest, there is the gorgeous Filomena, there is the smiling, handsome, face of Harry Boy, there is the stern, slightly pompous family friend Augustus Casali and in the middle, sitting down, there is the formidable figure of Mama Mancini and next to her, the troubled face of her eldest son Salvatore. The handsome dark eyes begin to draw us in, END TITLES, but the picture fades to black as distant sounds of a battle field get louder and louder and louder until.....

1 **PROLOGUE. EXT. BATTLE OF CAPORETTO. ITALY. 1917. DAY.** 1

....An explosion above a First World War, battlefield, shell crater. As the dust clears we see that the bottom of the shell crater is almost liquid-mud and floating in the mud are several bodies of German & British soldiers. A British soldier, Michael Connors, is rifling through the pockets of the dead soldiers uniforms.

On Screen Caption:

THE BATTLE OF CAPORETTO. NORTH
EASTERN ITALY. NOVEMBER 1917.

Connors finds a pack of blood stained cigarettes, wipes them down with a rag and puts them in his back-pack which is full of similar packs of cigarettes. He moves on to the next body. As he approaches, the apparently dead soldier groans and reaches out to Connors. This British soldier is still alive. Connors quickly and calmly points his rifle and shoots the soldier straight between his desperate, pleading eyes.

Almost before the body is still Connors is rifling through the pockets, finding a small silver picture frame with the picture of a woman and two children smiling out. He rips the picture out and throws it into the mud, pocketing the frame.

The artillery bombardment continues high above and as Connors moves on to the next body another explosion bursts above the shell crater and the body of another British soldier is catapulted into the pit. This is Salvatore Mancini.

Connors moves over to Mancini and quickly starts rifling his pockets. Mancini's eyes open. He too is still alive. Connors quickly reaches for his rifle pointing it at Mancini's head. For a moment Connors and Mancini stare at each other down the length of the barrel. Connors' finger moves for the trigger but Mancini's bloody hand shoots out of the mud and grabs Connors by the ankle toppling him over. Connors' bullet ricochets into the thick mud a few inches from Mancini's head. In a moment Mancini is up and on top of Connors, pinning him to the ground.

SALVATORE MANCINI

You evil little shit.

Mancini raises his fist to smash into Connors' face but as he looks into Connors cold eyes a hard, fast, sharp, memory flashes into his mind - a young frightened kid and Mancini's fist in a boxing glove smashing repeatedly into his bloody face - Then just as suddenly the image is gone and Mancini is staring at Connors.

SALVATORE MANCINI

I ought to kill you.

But the venom has gone from Mancini. Connors senses the moment of weakness and decides to bluff it out.

MICHAEL CONNORS

Yeah maybe you should. After all no one would know.

Mancini looks about him. Connors is right. Only the blank eyes of the dead soldiers are watching.

MICHAEL CONNORS

The trouble is if you kill me, that makes you just as bad as me doesn't it? I suppose that's what they call a moral dilemma. Frankly, I'm not often troubled by such things.....

And Connors plunges a knife into Mancini's side. Sal cries out in pain and as another shell explodes above them, Connors throws him across the shell crater. The dust settles and for a moment it appears that Connors has disappeared.

Then from the edge of the crater, way above him, Mancini hears Connors laugh.

MICHAEL CONNORS

Sorry Kid, God's dead. Didn't you know? It's every man for himself.

Connors disappears over the rim of the crater. His laughter echoes over the battle-field. Mancini clutches his side and his troubled black eyes draw us in, closer and closer until we sink into the blackness, which leads us through and into.....

2 INT. GENNARO'S RESTAURANT. SOHO. LONDON. 1920. NIGHT. 2

.....Those same dark, angry, eyes three years later, as they stare again at Michael Connors cynical, laughing, face and remember the horror of the trenches.

On Screen Caption: LONDON. 1920.

We are in Genarro's, one of the grand old Italian Restaurants of Soho - Rococo design, formal decoration, with black tie, high society, diners.

Salvatore Mancini, now 31, is in formal dress and in his dinner jacket and bow tie he is the epitome of the smooth, dark, handsome Italian. As Sal's black eyes watch Connors from the shadowy sidelines, he clutches his side and remembers the pain of his last encounter with the Irishman.

Connors is part of a group of Englishmen who are systematically humiliating a seventeen year old waiter. At the head of the table sits, Henry Shand, a heavy, pug nosed, Bill Sykes look alike, who is obviously the patriarch of the group. But it is a young, fit and handsome, ex-boxer, Nails Norton who is tormentor in chief.

NAILS NORTON

Heh, greaseball, got any postcards of your sister?

MICHAEL CONNORS

His sister? His mother would be more up your street Nails.

NAILS NORTON

Maybe you're right. Hey, kid, is your mother looking to show someone a good time. I've got sixpence here. Mind you I'll expect some change.....

There is an ugly laugh from the cronies, except for Eddie Emmanuel, a good looking, dapper, thirty something, who is clearly embarrassed by the taunting of the young waiter. The young waiter, Marco, has had enough.

MARCO

Te - sei un Brutto giglio di
puttana!

No one can understand what the young boy has said but it is clear he has insulted Norton. The laughter stops and the mood turns.

NAILS NORTON

What did he say?

EDDIE EMMANUEL

Well, I don't think he complimented
you on your suit, Nails.

Across the room, Sal, steps forward to rescue the boy and we can see he is wearing a full length linen apron - he is a waiter too.

NAILS NORTON

Just keep your nose out of my
business. Emmanuel. Mind you that's
difficult in your case...

A big laugh from the cronies. Interrupted by the arrival of Sal.

SALVATORE

It's okay Marco, I'll take over
here.

A relieved Marco gets out of there as fast as he can.

NAILS NORTON

Hey, I was talking to him.

SALVATORE

And now you're talking to me.

NAILS NORTON

Oh, right, a tough guy. Mind you,
you Italians really do scare me
actually. I mean, whenever there's
any trouble I'm always worried I'm
going to be trampled to death by
the stampede of retreating Eyties.

A big laugh. Sal shows no emotion. Henry Shand is watching him closely.

HENRY SHAND

Don't I know you?

SALVATORE

I don't think so.

Eddie Emmanuel has recognised Sal

EDDIE EMMANUEL
He's Sal Mancini, Henry.

HENRY SHAND
Who?

EDDIE EMMANUEL
Sal Mancini - The Battlin Italiyun.

HENRY SHAND
That's right. (to Sal) I saw you knock out Fred Sutton at Crystal Palace before the war. (to Norton) You want to be careful Nails this guy can throw a punch. I've seen him. (to Sal) You were up for a Middleweight title fight, Mancini. Then you disappeared off the circuit. What happened?

SALVATORE
Nothing happened...

NAILS NORTON
Don't tell me. I know. The horror of the trenches made you vow to never fight again?

Sal looks at Norton as if he's something nasty on the sole of his shoe.

SALVATORE
Something like that.

EDDIE EMMANUEL
I'd be wary of needling Mr Mancini, Nails. He's a real life war hero. He even won a medal I believe.

NAILS NORTON
Did he indeed. Well that was then and this is now. And it sounds to me like Mr Mancini has turned chicken. Chuck, chuck, chuck, chicken.

SALVATORE
Maybe, but I'm not the one trying to make myself look big by taunting a defenceless boy.

Norton's been waiting for this and his chair goes back and he is gleefully up on his feet.

NAILS NORTON
Heh, don't get lippy with me greaseball.

The obsequious owner of the restaurant, Toni Gennaro, is suddenly at the table.

TONI GENNARO

Mr Shand. How lovely to see you. I hope there isn't a problem?

HENRY SHAND

Well, I don't have a problem Toni, but this waiter of yours seems to want to pick a fight with one of my boys.

Gennaro can't believe what he has just heard. He turns to Sal.

TONI GENNARO

Sei matto! Henry Shand vé il capo dei capi! Devi mettere le cose d'apposto, ti devi scusare.

[English Subtitles] Are you crazy? This is Henry Shand. The boss of bosses. You must make things okay. You must apologise.

SALVATORE

Toni. Questo nou fa senso è la sua che cercao ifuai. Picchiavano Marco fortemente e lo sono intesvento pes giutallo.

[English Subtitles] Toni. This is nonsense. It's his lot who are looking for trouble. They were laying into Marco. I just stepped into take the heat off the poor kid for a minute or two.

TONI GENNARO

Capisco ma lei deue sapere che questo sono uomini pericolesì. Ve lo dico no come vostro padrone, ma come tuo ahico.

[English Subtitles] I understand, but these are dangerous men. Please. you must apologise. I ask you not as your employer but as your friend.

Toni Gennaro looks pleadingly to Sal. Sal bites the bullet.

SALVATORE

Mr Shand, Sir. I apologise for any offence caused to yourself or any of your party. I was obviously completely in the wrong.

Nails Norton sneers. But Shand senses the defiance in Sal's apology and looks expectantly to Toni Gennaro. Toni realises what he must do. He turns to Sal.

TONI GENNARO

Right, now get your things and get off the premises.

SALVATORE

What?

TONI GENNARO

You heard me. You're fired. Get out.

Nails Norton, Henry Shand and the cronies are all grinning from ear to ear. Eddie Emmanuel is staring at the floor in embarrassment. Michael Connors grins and shrugs his shoulders - nothing to be done. Sal realises he has lost this battle.

SALVATORE

(To Gennaro) Fine. It's your loss.

Sal turns and walks away from the table. As he walks through the crowded restaurant he removes his apron, jacket, and waistcoat throwing them to the floor and leaving Gennaro's by the front door.

3

EXT. CLERKENWELL STREET. NIGHT.

3

Outside, Sal leans on the wall, eyes closed, breathing hard, trying to calm himself down. He opens his eyes and takes in the vibrant street scene of London's Little Italy circa 1920; There are organ grinders and ice cream sellers; There are widows dressed all in black; there is the cockney patter and the calls of the street traders.

But despite the life and energy apparent in the ebullient crowds, all Sal can see are the First World War veterans; A man with no legs and a chest full of medals begging on a street corner, a one armed hurdy-gurdy man in a tattered uniform, a blind match seller. Sal closes his eyes again, pulls himself together, then sets off down the street.

4

INT. THE ROYAL CAFE. NIGHT.

4

Sal arrives at The Royal Cafe, an upmarket diner for English Bohemian's. It has just closed for the night and the staff are clearing tables. The restaurant's owner Francesco Patello, a round little man in a waistcoat two sizes too small, is sitting at a table sipping coffee and counting his money. Sal smiles at the other waiters who nod and smile back. He arrives at Patello's table.

SALVATORE

Mr Patello.

Patello looks up and his face brightens when he sees who it is.

FRANCESCO PATELLO

Sal. Don't tell me Toni Gennaro's
let you go?

SALVATORE

Much to my relief.

FRANCESCO PATELLO

No! Well, this must be my lucky
day.....

A waiter comes up to the table.

WAITER

Mr Patello, there's someone to see
you.

Patello looks over his shoulder and sees a young thug in an
overcoat and trilby standing by the entrance to the kitchen.
Patello blanches, mutters under his breath in Italian and
lifts his not inconsiderable mass out of the chair.

FRANCESCO PATELLO

(To Sal) Excuse me for moment, will
you.

The waiter whispers urgently to Patello as they walk. When
they get to the young thug he joins in the whispering.
Patello's face hardens and he throws a concerned look back to
Sal.

The young thug leaves. A stern faced Patello walks back to
the table and sits down.

FRANCESCO PATELLO

I've nothing for you, Sal.

SALVATORE

What?

FRANCESCO PATELLO

Even if I did, I couldn't take you
on.

SALVATORE

Why not?

FRANCESCO PATELLO

Because a waiter who insults Henry
Shand is not safe to have around.

SALVATORE

Mr Patello, it wasn't like that.

CHRISTINA (cont'd)
 (She goes to the kitchen) I'll get
 you something.

She looks at the clock on the window sill.

CHRISTINA
 My God it's 6.30. Where on earth
 have you been all night? (No
 reply) Sal?

Sal is still kneeling by the bed watching his son sleep. He
 gets up and turns to face her.

CHRISTINA
 (Suspicious) So where have you
 been?

SALVATORE
 Looking for a job.

CHRISTINA
 (Holding it together) What
 happened?

SALVATORE
 A customer was bullying young Marco
 D'Armato. I stepped into help him.
 Toni Gennaro took the view that the
 customer is always right.

Christina turns away in disgust.

SALVATORE
 It's no big deal. There'll be other
 jobs.

CHRISTINA
 And in the meantime we're stuck in
 this hole with a sick baby.

SALVATORE
 I couldn't just standby and watch
 it happen.

CHRISTINA
 I'm not saying you should have. I'm
 just sick of living my life at the
 mercy of scum like Toni Gennaro.

SALVATORE
 And you think I like it?

She realises she's said too much and backs off. He makes his
 way over to comfort her.

SALVATORE
 We'll be okay, Tina. It won't
 always be like this.

He puts his arm round her and starts to pull her to him but she pulls away from him and moves towards the kitchen.

CHRISTINA

I know. I better get you something to eat. You must be starving.

As Sal watches his wife stoically preparing his breakfast only his eyes betray his hurt, anger and shame.

7

EXT/INT. MANCINI WORKSHOP. DAY.

7

A small courtyard off which there are several small craft workshops; a small repair shop for street organs and knife grinding machines, a stonemasons and the Mancini's family plaster shop. As Sal comes down the alley he can't help smiling to hear his youngest brother, Harry Boy Mancini, eulogising about a football match.

HARRY BOY (V/O)

....Then he walked up and placed the ball on the spot and I'm telling you the sound of 30,000 people holding their breath is the loudest silence you'll ever hear.....

Sal turns the corner and watches from the shadows as Harry performs to his brothers George and Joseph. At 25, Harry is still living the bachelor life. He is ebullient, flirtatious and hedonistic and Sal loves him. Harry places a ball of rags on the ground.

HARRY BOY

....Then the run up, each step ricocheting round the silent ground like a gunshot, then Bang! The ball was in the back of the net.....I cried, I can tell you.

Harry Boy has kicked the rag ball to Fulham fan, Augustus Casali, the patriarch of the family of stonemason's across the courtyard. Augustus, (45), is traditional, fraternal and pompous. Augustus tries to bring them all back down to earth.

AUGUSTUS CASALI

Yeah, well, It should never have been a penalty in the first place.

HARRY BOY

(Laughing) Cobblers. Chelsea 3. Fulham 1. (Chanting) 3 - 1, 3-1, 3-1.

The Mancini brothers chant 3-1, 3-1, taunting the Casali brothers. Augustus spots Sal.

AUGUSTUS CASALI

Sal. Just the man I want to see.
Can't you doing something about
this brother of yours. We're all
going bankrupt here with him
jabbering on all day.

HARRY BOY

Leave it out Casali. You don't have
to listen. No one's holding a gun
to your head.

He makes his way over to Sal.

SALVATORE

Hi, Harry. How's business?

HARRY BOY

Tough.

Sal takes in the rows of plaster figurines drying on the
benches.

SALVATORE

Oh. You look pretty busy.

HARRY BOY

Oh, sure, we're busy. There's
always some high society 'it girl'
looking for a bit of Italian
craftsmanship in her bathroom - if
you'll pardon the expression. The
trouble is they don't want to pay
very much for the
privilege...(Harry Boy senses
something is wrong) So, what's up?

SALVATORE

I've been fired from Toni
Gennaro's.

HARRY BOY

You're joking! What happened?

SALVATORE

Some big shot came in to the
restaurant looking for trouble. I
gave it to him.

HARRY BOY

And Toni Gennaro didn't back you
up.

SALVATORE

It's no big deal.

HARRY BOY

You see, Sal, this is what I'm trying to tell you; honesty and hard work gets you absolutely nowhere....

SALVATORE

Don't you start.....

HARRY BOY

....The rich get richer and the poor get shafted. Unless you sell your backside to the highest bidder like Toni Gennaro.....

SALVATORE

Harry, give it a rest. Toni Gennaro is undoubtedly a jumped up Neopolitan pimp and I for one would like to kick his teeth out one by one. But I'd never work in this town again. So I've just got to put up and shut up just like everybody else.

Harry realises it would be politic to back off.

HARRY BOY

I suppose you're right. There'll be other jobs.

SALVATORE

Exactly. That's what I told Christina anyway.

HARRY BOY

So what's the problem?

SALVATORE

The big shot who came into Gennaro's looking for trouble was Henry Shand.

HARRY BOY

(Shocked) I see.

SALVATORE

Mind you, right now, I'm more worried about how I'm going to tell Mama.

And Harry realises that right now that is indeed a more terrifying prospect than dealing with Shand.

HARRY BOY

Rather you than me.

SAL
Thanks for the support.

And Sal sets out to do the awful deed.

8 **EXT/INT. MAMA MANCINI'S HOUSE. CLERKENWELL. DAY.**

8

Sal arrives at his mother's house, a three story Victorian tenement. The front door is open and Sal walks straight in, only to be greeted by an over excited Jack Russell, who leaps repeatedly from the floor straight up in the air to lick his face.

SALVATORE
Oh, Pico, get off you sloppy sod.

Sal fights his way through to the kitchen where he finds Mama Mancini. Mama is probably only in her late fifties but she has worn an apron everyday for thirty five years and it shows. She is preparing an impressive looking Italian feast.

SALVATORE
Hi, Mama. Is all this for
Vincenzo's party?

Sal goes to kiss his mother but she sulkily moves away from him. Sal sighs.

SALVATORE
What have I done now?

MAMA MANCINI
I had a nice little chat to Mrs Colpi yesterday. She told me all about how Little Freddy is ill, and how you are so concerned you have decided to leave that awful flat.....

SALVATORE
Mama. I'm sorry. Mrs Colpi is a neighbour....

MAMA MANCINI
And she should know all this before I do?

SALVATORE
No, of course not. It's just Christina talks to her. She's got it wrong anyway. We're not moving. We can't afford it. (Taking the bull by the horns) I've lost my job at Gennaro's.

Mama barely flinches. She takes in the information for a moment and then.....

MAMA MANCINI

Good. The Mancini's are not meant to be waiter's Sal.

SALVATORE

Right.

MAMA MANCINI

Yes, I am right. You'll see. And in the meantime you must come back and live at home Sal.

SALVATORE

Mama, please.....

MAMA MANCINI

You have to. If not for me, for Little Freddy. Without a job you can't pay the rent on that hovel you live in, let alone move. This is your house after all.

SALVATORE

Mama, we've been through all this. It's not my house, it's your house.

MAMA MANCINI

It's my fault! I should die now. Then my Grandson would have a decent home.

SALVATORE

Mama please! We can't move back in with you. It's just not practical. Now let that be an end to it.

Mama looks at him. They both know that it is definitely not the end of it.

9

INT. THE GRIFFIN. PUBLIC HOUSE. CLERKENWELL. NIGHT

9

That night. Sal is drinking in The Griffin, the Italian community's Clerkenwell local. Harry Boy finds him.

HARRY BOY

Ah, there you are. Listen, Mama tells me you're moving back into the house. That's brilliant. She needs someone to look after her.....

SALVATORE

Leave it Harry.

HARRY BOY

Sure. I understand..... And listen, about earlier, the thing is, only yesterday George and I were saying how we desperately need an extra pair of hands at the workshop....

SALVATORE

Harry, will you shut up!

Sal is not listening to Harry because across the bar Nails Norton has arrived with a couple of cronies. A pretty young Italian barmaid, Assunta Bicocchi is collecting glasses and catches Norton's eye as she passes close by him. She nods and smiles nervously at Norton and leans over the bar to put down some glasses. Norton has a direct eye-line down the front of her dress.

NAILS NORTON

Blimey! Look at those. You don't look old enough to have tits that big.

ASSUNTA BICOCCHI

Scusatemi?

Norton laughs and turns to one of his cronies.

NAILS NORTON

You see. Thick as shit. Can't understand a word you're saying.

The Italians near the scene are starting to back away, afraid and embarrassed.

NAILS NORTON

(To Assunta) My boss could do with a set of these for his new Buick.

He reaches out with both hands and squeezes the young girls breasts.

NAILS NORTON

Parp, parp. See?

Assunta doesn't hesitate for a moment - she slaps Norton hard in the face.

ASSUNTA BICOCCHI

I understand enough to know you are uno porco, a pig.

The pub goes silent. Norton laughs and grabs her roughly by the wrist.

NAILS NORTON

Well, darling. You've really got me going now. 'Cos you see I love a bit of Mediterranean fire in my women.

He pulls Assunta to him and forcibly kisses her hard on the mouth. With his other hand he rips open the front of her dress. There is a murmur in the crowd. Sal steps forward.

SALVATORE

Let her go.

NAILS NORTON

Well, if isn't the Battlin Italiyun himself.

SALVATORE

Just let her go and get out. No one's looking for trouble.

Norton laughs and let's go the girl.

NAILS NORTON

Well, that's just where your wrong Mancini.....

Norton throws a punch but Sal ducks it and lands a single expert punch on Norton's nose which immediately starts to bleed. There is almost a cheer from the crowd. Now Norton is mad and there is a flurry of fists as he goes for Sal, but Sal expertly fends the blows, repeatedly punching Norton in the face. Norton drops to his knees. This time there is a distinct cheer from the Italian crowd.

Norton's cronies make a move on Sal but Harry Boy steps forward. The crowd move in behind Harry Boy to back him up and the cronies are isolated. However, Norton always has a dirty trick up his sleeve and he spins quickly to his feet a knife in his hand. The onlookers gasp but Sal laughs and whips in for the killer punch. This time Norton drops to the floor like a stone, his knife clattering to the floor.

Sal gleefully snatches up the knife and moves in for the kill. The cheering crowd go suddenly silent, it looks as if Sal is going to cut Norton's throat. Sal stares into Norton's ugly, brutal face and suddenly a hard, fast, sharp, memory flashes into his mind.....

A boxing ring and the face of a young frightened kid and Sal's boxing glove smashing repeatedly into his face, bang, bang, bang - Sal shudders as he slams the door shut on the horror and crashes back to the real world.....

11 **INT. THE GRIFFIN. PUBLIC HOUSE. CLERKENWELL. NIGHT** 11

..... and the ugly face of the semi-conscious Nails Norton. Suddenly Sal's rage seems to evaporate and he seems appalled to find himself holding a knife at someone's throat. He backs off from Norton. There is an awkward moment as no one quite knows what to do next. But Harry Boy is not going to lose the initiative and jumps forward.

HARRY BOY

Maybe that will teach you tough
guys to show some respect round
here.

There is a roar of triumph and the Italians get hold of Norton and his cronies and throw them unceremoniously out onto the street.

NAILS NORTON

This isn't the end of it Mancini.

HARRY BOY

Why? You want some more?

Harry tries to kick Norton in the backside as the thug staggers off up the road.

HARRY BOY

(To the crowd) Come on, you lot.
Drinks are on the Mancini's. Hey,
where's the hero of the hour?
Where's Sal?

As they pile back into the pub, a puzzled Harry looks around but someone thrusts a drink into his hand and he is swallowed up by the excited crowd.

12 **INT. ST PETER'S CHURCH. CLERKENWELL. NIGHT.** 12

Crash cut to the doors of St. Peter's, Clerkenwell. The doors burst open and Sal quickly closes them behind him and stands for a moment gasping for air. He gazes at the beautiful baroque interior, no electric lights, candle-lit. As he walks into the semi-darkness he becomes visibly calmer. He drops to his knees in front of a rack of candles and lights one himself, crossing himself, then he lights another and then another and another.....

At the back of the Church a young man is re-filling the boxes of candles. Sal hears him approaching. The young man comes round the corner and is surprised to find the rack of newly lit candles but no one praying. He hears the scurrying of feet by the front door.

YOUNG MAN

Hello?Is anybody there?

There is no reply. He hears the door to the street close quietly. His puzzled face leads us through and into....

13 **INT. MAMA MANCINI'S HOUSE. DAY.**

13

....Mama Mancini's front door opening revealing the same young man's face grinning like a Cheshire Cat. The face belongs to Vincenzo Mancini and all the extended Mancini family have gathered to welcome the newly ordained priest to his welcome home party. All the Mancini brothers and their families are there, plus Augustus Casali and his family.

Vincenzo walks down the corridor being greeted enthusiastically by everyone he passes. Harry Boy waits at the end of the corridor. He embraces Vincenzo, then leads his younger brother into the living room where Mama is waiting, tears already forming in her eyes. She gasps as she first sees Vincenzo in his priestly garb.

HARRY BOY

Mama. I'd like to introduce you to the new curate of St Peter's Church, Clerkenwell.

Mama starts to cry. There is lots of 'ooohing and aaahing' as Vincenzo takes her in his arms.

VINCENZO

Oh, Mama don't cry.....Look at this!

Vincenzo has spotted the dining room table groaning under the weight of delicacies, meats cheeses, pies and pastries. Sal steps forward.

SALVATORE

She's been saving for three years for this day.

VINCENZO

Ah, here he is my brother, the big tough hero.....

SALVATORE

Yeah, you better watch it you.....

They shadow box with each other for a moment then embrace.

VINCENZO

Seriously, though, you okay?

SALVATORE

Yeah, Never felt better.

Vincenzo spots Christina over Sal's shoulder. She is holding Little Freddy. Vincenzo goes over, eyes fixed on the baby.

VINCENZO

And this must be Little Freddy. I can't believe it. I'm much too young and handsome to be an uncle.

MAMA MANCINI

Vincenzo will you bless him?

Vincenzo looks to Sal who nods. Vincenzo takes Little Freddy in his arms and makes the sign of the cross.

VINCENZO

Benedictcio dei Omnipotentis patris filii et spiritus sancti descendat super te et maneat semper.

Vincenzo kisses Little Freddy on the head and hands him to his proud Dad. A round of applause but it's all too much for Mama who collapses and has to be helped to a chair.

HARRY BOY

Mama. Come on sit down. We don't want you keeling over on us.

The family fuss around Mama. Harry Boy nips out to the kitchen to get glass of water for Mama. Vincenzo takes a moment to turn to Christina.

VINCENZO

It's good to see you again Christina.

CHRISTINA

And you.

They embrace. Tight close in we can see that Vincenzo's fingers press just a little too urgently into Christina's back; we can see that Christina allows her cheek to rest against the smooth flesh of Vincenzo's face for just a moment too long; we can see that the world goes into slow motion as they delay breaking the embrace for as long as possible. It takes all of his self-restraint for Vincenzo to push Christina away. Unbeknownst to them they have been watched by Vincenzo's only sister.

FILOMENA MANCINI

Vincenzo, darling! You look gorgeous. You do know that black is this season's colour?

Filomena Mancini, or 'Phil' as she is known to the family, is a woman who is just waiting for the roaring twenties to happen. She's a flapper, a suffragette and an actress. Everything guaranteed to make her father turn his grave.

She is wearing a low cut, short dress, with no sleeves and flamboyantly smoking a cigarette in a holder.

VINCENCO

(They embrace) Hello, Phil. How's Showbiz?

FILOMENA

Well, you should know darling. You should know.

Sal joins the group.

SALVATORE

What are you on about now Phil?

FILOMENA

I was just saying how gorgeous Vincenzo looks in all his gear. Don't you think so Christina?

Christina is almost startled by the question.

SALVATORE

You're a fine one to talk, Phil. Has Mama said anything yet about what you're wearing?

FILOMENA

What's it got to do with Mama?

Phil's face hardens and she looks quickly round to see if Mama is watching her. Harry Boy has appeared behind Phil.

HARRY BOY

Absolutely nothing at all. But I would have thought that a West End Star of your glittering brilliance could have afforded some clothes.

Phil looks at Harry as if to ask what on earth he is on about.

HARRY BOY

Well you seem to have come out in your underwear.

The tension diffusing laughter is especially welcome to Christina and Vincenzo.

FILOMENA

Harry! You Judas. I thought you were the one member of this family living in the Twentieth Century.

They both dissolve into laughter. Augustus Casali appears at the door looking for Sal.

AUGUSTUS CASALI
 Sal, some spiv called Eddie
 Emmanuel's outside. Says he wants
 to talk to you.

SALVATORE
 Eddie who?

Augustus leads Sal out of the room. Vincenzo and Harry Boy
 follow them.

14

EXT. MAMA MANCINI'S HOUSE. DAY.

14

Sal, Harry Boy, Vincenzo and Augustus arrive at the back
 door. An immaculately dressed Eddie Emmanuel is waiting. Sal
 recognises him as Shand's Jewish crony from Gennaro's.

SALVATORE
 What do you want?

EDDIE EMMANUEL
 Charmed, I'm sure. I just thought
 you'd like to know that Nail's
 Norton is on his way to teach you
 Italian boys a lesson in humility.

HARRY BOY
 Yeah, well Nail's Norton should
 know all about that after last
 night.

SALVATORE
 Harry. (To Eddie) How many are
 there?

EDDIE EMMANUEL
 Twenty or Thirty. And they're
 tooled up.

AUGUSTUS CASALI
 This doesn't make sense. What are
 you telling us for? You're one of
 Shand's mob yourself.

EDDIE EMMANUEL
 No I'm not. I'm just Shand's token
 Jew boy. (To Sal) Besides anyone
 who gives Nails Norton a pasting
 has my undying respect and
 gratitude. (Looking at his watch)
 Anyway, I must go there's a new
 barman at the Fifty Fifty and I
 hear he mixes the best Sidecar in
 the West End.

SALVATORE

Thanks, I owe you.

Eddie nods and leaves quickly, betraying his cool exterior by nervously checking the alley before disappearing into the shadows.

AUGUSTUS CASALI

Okay, right, we need to get moving.
Sal, we'll find somewhere to hide
you tonight, in the morning we'll
get you out of London altogether.

HARRY BOY

In the meantime we've got to warn
the others to barricade the shops,
get the women and kids in the
basements.....

Augustus and Harry have been energised by adreneline and are eager to act but Sal has become strangely calm and still. He has made a decision.

SALVATORE

(Quietly) Augustus, I'm not running
from Nail's Norton.

AUGUSTUS CASALI

Sal! You can't fight thirty armed
thugs on your own.

VINCENZO

Turning away from violence is not
cowardice, Sal.

SALVATORE

The only thing some people
understand is violence.

VINCENZO

"If a man strikes you on one cheek,
offer him the other as well."

SALVATORE

Vincenzo, in the real world if you
turn the other cheek someone
slashes it with a razor.

VINCENZO

So if you can't beat 'em join 'em!?

SALVATORE

I'm thirty one years of age and I
can't put a roof over my child's
head. The only thing I've got in
the world is my pride.

(MORE)

SALVATORE (cont'd)
 If I run from a man like Nails
 Norton I won't even have that.

And Sal glares at Vincenzo determined that this time he shall stand and fight.

15 **EXT. CLERKENWELL STREET. NIGHT.**

15

The sound of an ugly, chanting, mob approaching down the dark, wet, Dickensian streets. Nails Norton is leading his gang into Clerkenwell. They are armed with axe handles and coshes which they bang on doors and walls as they pass. A terrified woman grabs a child and scuttles into a doorway.

Sal appears alone on the empty street and walks towards the oncoming mob. There is a stand off. Salvatore Mancini against Norton and his mob of thirty.

SALVATORE
 What do you want here Norton? We
 have no quarrel with you. Why don't
 you just go home and leave us
 alone?

NAILS NORTON
 You see this is the problem
 Mancini. You can't go round telling
 me what to do. It's just not on.

SALVATORE
 Okay. If you want a fight. I'll
 give you a fight. One to One.

Sal looks defiantly into Norton's eyes but suddenly the boxing flash frames are back.....

16 **INT. BOXING FLASHBACK. NIGHT.**

16

.....A sequence of killer punches and of the young kid collapsing and hitting in the canvas in slow motion.

17 **EXT. CLERKENWELL STREET. NIGHT.**

17

Sal is sweating and fear is in his eyes. Norton laughs, sensing his moment.

NAILS NORTON
 You know I think it's about time
 someone showed you what a real
 beating is.

Norton whips a knife out of his coat sleeve and slashes Salvatore across the face. The Italian goes down and half a dozen of Norton's mob, put the boot in. Norton watches enthusiastically for a moment but then he hears something.

NAILS NORTON

Hey, pack it in a minute.....Hey
you lot give it a rest.....QUIET!

Sal's assailants stop in mid-kick as Norton tries to listen to the growing sound of running feet on cobbled streets. Harry Boy, armed with a pick axe handle and accompanied by Joseph and George Mancini, appears at the end of the street. A moment later Augustus leads the Casali brothers into the formation. Augustus takes up a position alongside Harry Boy.

NAILS NORTON

(Laughing) These Eyeties must like
a good kicking. They're lining up
for it.

Norton's smile freezes on his lips as the shadowy doorways and dark alleyways all along the street seem to come to life as more and more Italians join the Mancini's and the Casali's.

NAILS NORTON

(Uneasy) What have we hear then? A
greaseball Army?

Norton's mob are becoming uneasy. Salvatore takes his chance to get away, staggering across to join his brothers. Blood runs down his face and he clutches his ribs in obvious pain. He, Harry Boy and Augustus look at each other, they sense something momentous is about to happen.

Then without a word being said Harry Boy lets out a terrifying war cry and charges towards Norton's mob. Harry Boy's cry is echoed a hundred fold as the Italians charge forward.

Norton cannot believe what is happening and stands transfixed as Harry Boy charges towards him. The line of Norton's Mob is beginning to splinter and a full blown rout begins the moment Harry Boy smashes his pick-axe handle into the side of Norton's head. Cut to black at the moment of impact and the sounds of battle fill our ears.....

18

EXT. MAMA MANCINI'S HOUSE. DAY.

18

The procession of The Madonna Del Carmine. Clerkenwell road is hung with hundreds of strings of flowers. Confetti fills the air. Crowds of people throng the pavements.

Crippled WWI vets proudly wear their uniforms as the young girls of the Italian colony, dressed all in white, carry the statue of the Madonna in procession towards the church. A young woman puts flowers around the neck of the local beat policeman, Sergeant Paddy Milligan.

Mama watches it all eagerly. She clutches her dog Pico to her breast when she sees her son Vincenzo, the new curate, in the procession. There is a cheer and she turns to see who has arrived. It is Sal and Christina. They are jostled and barged as the adoring crowd push in and around Salvatore.

SALVATORE

Take it easy.....

Augustus and Harry Boy watch from across the street as the crowd treat Sal like a conquering hero. An emotional old woman even drops to her knees and kisses Sal's hands.

AUGUSTUS CASALI

Rudolph Valentino wouldn't get a better reception than this.

The crowd is pushing in and Little Freddy starts to cry loudly.

SALVATORE

Watch it mate!

Sal pushes a man roughly away. Harry Boy and Augustus realise things might turn ugly.

HARRY BOY

He's going to knock somebody's lights out in a minute.

AUGUSTUS CASALI

We better get him out of there before it all goes off.

Augustus and Harry Boy cross the road and, gently but firmly, make a way through the crowd to Mama Mancini's front door.

HARRY BOY

Come on, come on, clear the way.
Mother and child coming through....

SALVATORE

(To Harry) This is bedlam.

HARRY BOY

I think it's what they call a heroe's welcome...

The Mancini's disappear into Mama Mancini's house. From his second floor window on the corner of the street Eddie Emmanuel has been watching Sal's progress with keen interest. In turn Sergeant Milligan has been watching Emmanuel.

The Mancini's burst into Mama's parlour.

SALVATORE

I don't know about Nails Norton,
I'm more frightened of that lot out
there.

CHRISTINA

I thought the Pope had turned up or
something.

AUGUSTUS

Ridiculous.

MAMA MANCINI

It's not ridiculous. To drive those
thugs out of Little Italy is worthy
of anyone's respect.

There is a knock at the door. Christina goes to answer it.

HARRY BOY

Fair enough, Mama, but I thought
they were going to start asking for
autographs or something.

Christina shows Assunta Bicocchi, the barmaid from The
Griffin pub, and her husband Fabrizio into the living room.
Fabrizio speaks no English.

FABRIZIO BICOCCHI

Salvatore Mancini, sono venuto ha
ringraziarvi per proteggere
l'onore di mia moglie. E giuro
sulla mia morte lamia alleanza a
lei e alla legione....

[English Subtitles] Salvatore Mancini, I come her to thank
you for protecting the honour of my wife. I come to pledge my
allegiance to you and.....

But Fabrizio is overcome with emotion. A rather embarrassed
Assunta steps in.

ASSUNTA BICOCCHI

He wants to ask if you will honour
us by becoming Godfather to our
son.

Mama Mancini nods her head sagely. This is good. In fact, she
may burst with pride at any moment. Augustus and Harry are
trying not to laugh.

SALVATORE

Well.....I don't know what to
say.....

Harry Boy is unable to control himself and bursts out laughing.. Fabrizio is humiliated and angered by Harry Boy's reaction.

FABRIZIO BICOCCHI

Che c'è di curioso? E che sono
venuto a pagare i miei rispetti! E
voi mi prenoete in giro?

[English Subtitles] What is so funny? I came here to show my respect and you mock me?

HARRY BOY

(Laughing) What's he say? You'll
have to talk to slower mate. My
Italians not up to it.

FABRIZIO BICOCCHI

Vi Levo-i-denti una alla volta,
brutto bastardo Inglese!

[English Subtitles] You show some respect you English scum
.....

And Fabrizio is out of his chair and up and at Harry Boy. Augustus grabs him and Harry Boy backs off.

HARRY BOY

Alright, alright. I'm sorry. Don't
get your knickers in a twist. This
is London you know not Palermo.
We're not used to all this Cosa
Nostra, Black Hand, Godfather,
palava.

Fabrizio suddenly looks alarmed and backs off.

FABRIZIO BICOCCHI

Perche parla dilla Casa Nostra?

[English Subtitles] Why does he talk about Cosa Nostra?

CHRISTINA

Fabrizio, mi scusi tanto, mio
cognato è un po' imbecille, ci sona-
state molte difficoltà nella sua
nascita!

[English Subtitles] I am sorry Fabrizio. My brother-in-law is simple. It was a difficult birth you know.

Mama Mancini, hides a smile and nods sadly, joining in with Christina's diplomatic subterfuge. Fabrizio nods sympathetically and relaxes. Augustus lets him go, turning quickly away to hide his smile.

HARRY BOY
What did she tell him?

AUGUSTUS CASALI
She told him you were soft in the
head. And she's not wrong.

CHRISTINA
Fabrizio, mio marito si sentira
onorato della vostra requesta. Sal?

[English Subtitles] Fabrizio, my husband would be honoured to
grant your request. Sal?

SALVATORE
Yeah, yeah. Si, si. Fabrizio, Jo
sarei onorato di farli la sua
richiesta.

[English Subtitles] Fabrizio, I would be honoured to grant
your request.

Fabrizio nods. There is lots of Grazi-ing and Prego-ing and
embracing.

20

EXT. MAMA MANCINI'S HOUSE. DAY.

20

The Mancini's are waving goodbye to Fabrizio and Assunta
Bicocchi. As they turn to go back into the house there is the
sound of a car approaching and the 'parp, parp' of a horn. A
beautiful black Rolls Royce is pulling up across the street.
Filomena winds down the window and waves. Mama's face hardens
and she disappears into the house. Harry Boy rushes over to
open the door for her.

HARRY BOY
May I assist you M'lady.

FILOMENA
(Laughing) Harry Boy, you are a
Gent.

Up and down the street the neighbours are oggling first the
roller and then Phil herself. She does look stunning as Phil
and Harry Boy cross the road to where Sal is waiting.

FILOMENA
Not bad for a Clerkenwell girl eh
Sal.

SALVATORE
Not bad at all. I'd like to meet
the flash git who owns it.

FILOMENA

Oh Sal, how sweet. I do believe
you're jealous.

She kisses him on the cheek and she looks around at the
emptying streets.

FILOMENA

Well, here I am. Twice in two days,
like the dutiful Italian daughter
everyone wants me to be, and the
place is practically deserted.

SALVATORE

(Amused) The procession was this
morning, Phil.

FILOMENA

Oh, my God. You're joking.....
Mama, darling...

She brushes past and on into the house. A young boy runs up
to Sal with a small package.

BOY

Mr Mancini. I was told to give you
this.

The boy hands Sal a small packet and then scarpers.

HARRY BOY

What is it?

SALVATORE

Give us a chance.

He opens the box. Inside is a small card and a beautiful
silver tie pin decorated with a set of crossed boxing gloves.
Sal reads the card.

SALVATORE

"To the Battlin Italyun. The new
Capo of Clerkenwell. With respect.
Eddie."

He hands the card to Harry Boy.

SALVATORE

"The Capo of Clerkenwell". Very
funny.

HARRY BOY

I think he means it.

SALVATORE

Don't be ridiculous.

HARRY BOY

I'm not. He saw what happened here
just like everyone else did.

SALVATORE

Harry, nothing happened here. And
unless you want to end up floating
face down in the Thames with Henry
Shand's initials carved across your
backside, you'd best keep your
mouth shut.

Before Harry Boy can react to this they are interrupted by a
tearful Phil coming running out of the house followed by an
indignant Mama.

MAMA MANCINI

Papa would turn in his grave if he
could see you. Showing yourself off
like a common tart to every West
End playboy with a pound in his
pocket.

FILOMENA

I don't think fashion criticism is
really your forte, Mama. Stick to
something your good at - like
boiling pasta....

Mama's eyes flash with anger and her hand lashes out slapping
Phil across the face.

MAMA MANCINI

Don't you dare talk to me like
that.....

Phil reels round clutching her face to her hand. Sal grabs
Mama and Harry rushes to Phil.

SALVATORE

Mama. Please. That's enough.

HARRY BOY

You okay, Phil?

He goes to help Phil but she brushes him aside and draws
herself up with as much dignity as she can muster.

FILOMENA

That's it Mama. That's the end.

She makes her way across to the waiting Rolls Royce, all the
while aware of the whispering neighbours watching the whole
spectacle.

FILOMENA

I don't have to take this stuff
anymore.

She signals for the chauffer to drive on and winds the window up without even a glance back to her family. The Mancini clan watch as Phil drives away. Mama starts to cry and collapses against Sal.

21 **INT. MAMA MANCINI'S. KITCHEN. NIGHT.** 21

That night. Mama Mancini's small kitchen Sal is talking to Mama. She is sad and down hearted.

SALVATORE

Mama, the English girls wear
clothes like that all the time. It
doesn't mean what you think it
means.

MAMA MANCINI

Oh, Sal please don't talk to me
like I'm an idiot. It's not her
clothes. (Pause) Sometimes when I
look at Filomena it's like looking
in the mirror.

She gets up and goes to a dresser to get a photograph out of a drawer.

MAMA MANCINI

In my mind that's how I still see
myself. Then when I do look in a
real mirror this fat old woman
stares back.

Mama finds what she is looking for and hands Sal a battered photo of a young woman. The woman is slim, beautiful and glamorous. It could be Filomena.

SALVATORE

(Astounded) And this is you?

MAMA MANCINI

It seems so long ago. Like someone
else's life. A life I've just read
about.

She takes the photo back from Sal and looks at it for a moment.

MAMA MANCINI

I want to go home Sal.....

There is a knock on the front door.

SALVATORE
(Irritated) Who the hell is that?

MAMA MANCINI
I want to die at home in Italy.

SALVATORE
Mama don't.....

A flustered Harry Boy appears at the kitchen door.

HARRY BOY
It's Henry Shand!

Sal looks to Mama. She nods that he should go and deal with business. Harry and Sal leave and Mama sits at the table looking tearfully at the photo of herself forty years ago.

22

INT. MAMA MANCINI'S. KITCHEN. NIGHT.

22

Sal and Harry Boy enter Mama's small sitting room. Augustus Casali and the Mancini brothers have been playing cards. Augustus is by the window looking through the curtains.

SALVATORE
How many are there?

AUGUSTUS CASALI
(He looks) Three or four. What are we going to do?

SALVATORE
Okay. Calm down. He's not going to come here with three or four men if he's looking for trouble is he? George, let him in. You lot sit down. And I'll do the talking, okay.

Harry Boy, Joseph and Augustus nod and nervously sit down. George goes to open the door. A moment later Henry Shand himself strides into the room. Michael Connors and a couple of heavies are with him.

HENRY SHAND
Mancini.

HARRY BOY
How's Nail Norton? They put him back together again?

HENRY SHAND
There's no lasting damage.

HARRY BOY
Shame.

SALVATORE

Harry that's enough. Mr Shand
please take a seat.

HENRY SHAND

Can we just get on with it?

SALVATORE

Sure.

HENRY SHAND

Okay, I'll get straight to the
point. I can't let you run Little
Italy on your own. It'd make me
look like a jerk. But I can let you
run it if you work for me. So the
deal is, you take over the running
of all the illegal gambling and the
protection rackets in Little Italy
and I'll cut you in for 25%, I take
the rest. In return I'll protect
you.

SALVATORE

Mr Shand, I don't want to do a
deal.....

HENRY SHAND

Don't push your luck Mancini. I'm
not negotiating here...

SALVATORE

No, you misunderstand. I mean I
just don't want to get involved at
all.....

HENRY SHAND

Mancini you are involved. I'm doing
you a favour. By rights I should
sort you and your bloody family out
once and for all. But to stand up
to Nails and his morons the other
night took balls. I respect that. I
can work with that. But don't take
the piss. Okay?

Sal nods.

HENRY SHAND

Okay. Michael will sort the details
out tomorrow. (To Connors) Come on.
Let's get out of here before they
offer us some meatballs or
something.

And Shand and his cronies are up and gone.

MICHAEL CONNORS

Till tomorrow then.

He goes. Salvatore, Harry Boy, Augustus, George and Joseph are left in shocked silence.

SALVATORE

Well, there's a turn up for the books.

HARRY BOY

You ain't kidding. What are we going to do?

AUGUSTUS CASALI

Stay out of it and keep our heads down.

HARRY BOY

Oh, come on, why should we let spud bashers like Shand and Norton run Little Italy? Why shouldn't we have a piece of the action for a change?

AUGUSTUS CASALI

Because, we're not criminals Harry. We're not gangsters.

HARRY BOY

Well Shand thinks we are.

They all look at each other. He's not wrong and it's quite an uncomfortable thought.

23

INT. SALVATORE'S APARTMENT. BEDROOM. NIGHT.

23

That night. Christina is packing up their stuff ready to move into Mama Mancini's. She is sitting on the floor with a box of old photos and has her back to the door and is unaware of Sal's arrival. She is looking at a photo of her and Vincenzo. Tears are in her eyes.

SALVATORE

(Trying to make a joke) Don't cry. Living with Mama's not so bad, surely?

Sal makes his way over. Christina quickly covers the photo of her and Vincenzo with a wedding photo of her and Sal.

SALVATORE

It won't be forever.....

Sal crouches down beside her and looks at the wedding photo. He smiles then looks at her.

SALVATORE

You were all I've ever wanted, you know. Still are.

CHRISTINA

Oh, Sal....

And she starts to cry.

SALVATORE

I'm so sorry. I've let you down I know. I always thought I was going to be somebody, that I was going to do something with my life. It didn't work out that way, fair enough. I can live with that if I've got you. But the way you look at me sometimes.....

CHRISTINA

Oh, Sal, please don't.....

She takes his face in her hands and looks into his eyes for a moment and then kisses him, hard. A surprised and delighted Sal responds and.....wouldn't you know it, little Freddy starts to cry.

SALVATORE

I don't think he wants any brothers and sisters, do you?

She smiles and kisses him. Sal goes over to the cot to settle Freddy. Christina looks again at the photo of herself and Vincenzo. She pauses for a moment and then quietly rips the photo up into tiny pieces.

24

EXT/INT. MAMA MANCINI'S HOUSE. DAY.

24

Sal and Christina are moving back into Mama's house. A wooden hand cart is parked outside Mama Mancini's. Sal, Augustus and Harry Boy are unloading the cart and taking Sal's belongings into the house. Sal carries a box into the house.

AUGUSTUS CASALI

(To Harry) Thirty one and he's moving back in with his Mama. Some gang-land boss he'd make.

HARRY BOY

(Irritated) Oh, shut up Augustus. He's more of a man than you'll ever be.

Michael Connors and a couple of henchmen pull up in a Buick Six tourer, one of the few American cars to be manufactured in the UK. Connors gets out of the car. Mama's little Jack Russell, Pico runs up to greet him.

MICHAEL CONNORS
(To the dog) Hello.

Connors bends down to stroke him but Pico doesn't seem to like Mr Connors and snaps at his fingers. Sal comes back out of the house.

MICHAEL CONNORS
Oh, hi Sal. (Ironic) Friendly little chap isn't he. (i.e. the Dog).

HARRY BOY
He's a fine judge of character as it goes.

MICHAEL CONNORS
Really.

Harry and Connors exchange cold glances. Connors turns to Sal and looks at him hard for a moment.

MICHAEL CONNORS
You know, Mancini, I'm sure we've met somewhere before. During the war maybe?

SALVATORE
Maybe.

MICHAEL CONNORS
Mmm. I'll work it out. Anyway, back to business. As it looks like we're all going to be partners in crime, as it were, Mr Shand has got a little job for you.

Connors looks across to Harry Boy and Augustus - Should he speak in front of them?

SALVATORE
It's alright they're family.

MICHAEL CONNORS
Okay. It's a nice little earner actually. All you have to do is present yourself at Clerkenwell Magistrates court tomorrow morning and plead guilty to a charge of illegal street gambling. You'll be asked to pay a fine of £12 and then released. Simple as that.

SALVATORE
You are joking, I hope.

MICHAEL CONNORS
Absolutely not. Here's £15. £12 for
the fine; £3 for you.

He tries to hand Sal an envelope, Sal won't take it.

SALVATORE
You must think I'm a complete mug.

MICHAEL CONNORS
Not at all. It's just how the
system works Sal. We put up a
couple of faces each month to take
the wrap. Then the police, the
judges and the magistrates can
pretend everything's under control
and we can get on with business.
See?

SALVATORE
Connors, I have no intention of
going to court and pleading guilty
to a crime I didn't commit. I'm not
Shand's partner, I don't work for
him and I want nothing to do with
any of it. Do I make myself clear?

MICHAEL CONNORS
Perfectly. But don't say I didn't
try to warn you.

Connors and his henchmen climb back into the Buick and drive
away. Sal looks across to Augustus and Harry Boy. Augustus
looks terrified. Harry Boy, just disappointed.

25

INT/EXT. MAMA MANCINI'S HOUSE. NIGHT.

25

That night the street outside Mama Mancini's is unnaturally
quiet. Inside, in the back room, Little Freddy sleeps in his
cot. Sal and Christina are talking quietly.

CHRISTINA
So what did you say?

SALVATORE
I told him to get lost.

CHRISTINA
Shand's not going to like that.

SALVATORE

I'm stuffed either way. If I'd said
yes I'd be in Shand's back pocket
for the rest of my life.

CHRISTINA

His silk lined pocket.

SALVATORE

Tina! Henry Shand is a vicious
killer.

CHRISTINA

Why did he offer you a deal then?
Why didn't he go straight for the
jugular?

This is a truth Sal has been resisting acknowledging.

SALVATORE

Because he's frightened of us. He
thinks I can mobilise Little Italy
against him.

CHRISTINA

And could you?

Sal is almost impressed by Christina's refusal to be
intimidated. He lifts himself up on to one elbow and looks at
her.

SALVATORE

You're not suggesting I get
involved?

CHRISTINA

I'm not suggesting anything. I'm
just sick of being poor.

SALVATORE

You've got a one track mind.

CHRISTINA

You better believe it.....

She pulls his face down towards her and they kiss, maybe this
kiss could develop into more..... And she moves in to
kiss him but traps his arm under her body.

SALVATORE

Ouch.

CHRISTINA

Sorry.

They try again. This time the lingering kiss is going well until downstairs there is a terrible knocking at the front door.

SALVATORE
I don't believe it.

CHRISTINA
Do you think someone's trying to tell us something?

SALVATORE
Definitely not. I better go and see what's going on though. (He kisses her) Don't go away, I'll be straight back.

He gets out of bed.

26

INT/EXT. MAMA MANCINI'S HOUSE. NIGHT.

26

Mama is coming down the stairs throwing on a shawl. She opens the door and lets out the most heart rending scream. Nailed to her front door is the dripping corpse of her beloved dog, Pico..... Mama collapses on the street. Hearing Mama's scream, Sal runs down the stairs. He recoils from Pico's bloody corpse but edges through to Mama.

SALVATORE
Mama! You okay? Mama?

He looks up and down the street. In the shadows he thinks he sees someone watching.

SALVATORE
Heh!?

But there is no one. Christina arrives. She recoils at the sight of Pico and looks down at an ashen faced Sal who is cradling his mother in his arms.

CHRISTINA
Is she okay?

SALVATORE
I don't know. I better get her inside.

Sal lifts his mother and carries her inside. Christina crosses herself and lets him pass looking fearfully out onto the dark street before closing and bolting the door behind her.

27

INT. MAMA MANCINI'S HOUSE. DAWN.

27

The early hours. Mama is ill in bed. Vincenzo is blessing her. Salvatore and Christina are by the door. Vincenzo kisses his mother on the forehead, gets up and joins Sal and Christina. In hushed tones they discuss the situation.

VINCENZO

You've got to end this right now.

SALVATORE

End it? End what? It never got started as far as I'm concerned.

VINCENZO

You're putting the whole family in danger because of some childish vendetta that's got out of hand.

SALVATORE

Heh! I don't care if you're the Arch Bishop of Canterbury. Don't ever talk to me like that again, understand?

VINCENZO

Christina. Come on, you tell him. He won't listen to me....

CHRISTINA

Vincenzo, Sal didn't start this. All he did was stop Nails Norton assaulting Assunta Bicocchi. And to be honest I admire him for doing it.

Sal looks to Christina. That was a pleasant shock. She admires him!

VINCENZO

I don't believe this. We can't just take the law into our own hands. Sal, if you thought the Bicocchi girl was in danger or that Norton was going to harm innocent people then you should have gone to the police.

SALVATORE

Do me a favour.

VINCENZO

I'm serious. You can't fight a man like Shand using brute force, Sal. He'll always out gun you.

(MORE)

VINCENZO (cont'd)
The only way to end this is to go
to the police.

Sal and Christina exchange glances - Maybe, Vincenzo does
have a point.

28 **EXT. EDDIE EMMANUEL'S FLAT. HATTON GARDEN. DAY.** 28

Later. Sal is ringing the bell on Eddie's front door. A first
floor window opens and a sleepy-eyed, disgruntled, Eddie
sticks his head out.

EDDIE EMMANUEL
What the hell?Oh, it's you.

SALVATORE
Can I have a word?

EDDIE EMMANUEL
What time is it?

SALVATORE
Nine O'Clock.

EDDIE EMMANUEL
In the morning!? Dear God.

SALVATORE
It's about Henry Shand.

A startled Eddie looks quickly up and down the street. No one
seems to be in ear shot.

EDDIE EMMANUEL
Okay, okay. You better come in.

Eddie disappears. Sal looks nervously up and down the street.
The door opens and Sal disappears inside. PC Paddy Milligan
emerges from the shadows. He has been watching.

29 **INT. EDDIE EMMANUEL'S PRINT ROOM. DAY.** 29

Eddie is showing Sal round his small Print Room in a lean-to
factory behind his flat. There is a short row of printing
machines and a handful of workers.

SALVATORE
I just want to know how to get him
off my back.

EDDIE EMMANUEL
Offering you a deal is a compliment
really. He must think you're a
threat.

SALVATORE

I had worked that out actually.
What is all this stuff?

Sal is looking at the slips of different coloured paper coming off the end of Eddie's production line.

EDDIE EMMANUEL

I print all the betting cards for Shand's illegal gambling operation. He threw the contract to me so I'd bring the Jewish gangs into the fold.

SALVATORE

The token Jew boy.

EDDIE EMMANUEL

That's right. And in Shand's two bit organisation that's all I'll ever be.

SALVATORE

I thought Shand was the big boss. The boss of bosses.

EDDIE EMMANUEL

Henry Shand is just a small time East End bully boy and he thinks like one. He's got no idea of the potential of this thing.

SALVATORE

So if you're so clever why don't you go it alone.

EDDIE EMMANUEL

Because although I can muster a dozen or so kosher muscle men, we wouldn't be strong enough to go up against Shand. You on the other hand.....

SALVATORE

No. Don't even think about it.....

EDDIE EMMANUEL

What? Come on. With your Eyetie street army and my brains. We could take over the world Mancini. Let alone the East End.

SALVATORE

Or we could get ourselves killed! No. Forget it. I'm not interested.

(MORE)

INSP. GEORGE SHERMAN (cont'd)

This isn't a case of honour among thieves and all that romantic bull. We're talking about a man who commits ugly, violent murders, not because he needs to, but because he enjoys it.

SALVATORE

So why in God's name should I talk to you?

10

INSP. GEORGE SHERMAN

10

Because Shand's out of control, even if you keep schtumm there's no guarantee you're safe. The truth is that the only way to protect you and your family is to get Shand off the streets and behind bars.

SALVATORE

And in the meantime what happens when he finds out I squealed?

11

INSP. GEORGE SHERMAN

11

He won't. No one knows I'm here and anything you say to me will be treated in the utmost confidence. And if you do agree to talk to me the local police will do everything they can to protect you and your family. Isn't that right Sgt Milligan?

SGT MILLIGAN

Absolutely, Sir. I think what your doing takes great courage and you deserve all the help I can give you.

Sal looks from Milligan to Sherman to Vincenzo - Has he got a choice?

31

INT. MAMA MANCINI'S HOUSE. DUSK.

31

Christina has cooked the Mancini clan a meal. Harry Boy, George and Joseph are eating. Vincenzo and Sal arrive. Vincenzo is beaming, Sal looks ashamed.

HARRY BOY

Where have you two been? We were getting worried.

VINCENZO

Well, there's no need to be worried any more. It's all sorted.

HARRY BOY
Sorted? Why what's happened?

VINCENZO
Nothing's happened. We've just done
what we should have done in the
first place.

HARRY BOY
Which was?

VINCENZO
Go to the police.

HARRY BOY
Do what?

VINCENZO
Harry, we had to put a stop to this
whole thing before somebody got
seriously hurt or even killed.

HARRY BOY
Are you crazy? It's the number one
taboo, Omerta, silence or death.
(To Sal) And you went along with
this? Sal?

But Sal cannot look Harry in the eye.

HARRY BOY
Well, I want none of it. It stinks
Sal, and you know it.

And Harry Boy is gone, leaving his half finished meal.

VINCENZO
It's okay Sal.

SALVATORE
(Quietly) He's right though.

VINCENZO
(Exasperated) You did the right
thing.

Sal can't look at Vincenzo. He exchanges glances with
Christina.

SALVATORE
I better go and try to talk to him.

Sal exits after Harry. Christina glares at Vincenzo.

32

EXT. CLERKENWELL STREET. EVENING.

32

Sal comes out of the end of the alley at the back of Mama's house. He looks up and down the street. There is no sign of Harry. He calls out.

SALVATORE

Harry? Harry Boy?

A car we recognise as Connors' Buick, is parked down the road. Sal clocks it but thinks nothing of it until it pulls away from the kerb, quickly picks up speed and comes screeching down the street, swerving to deliberately try and hit him.

He throws himself out of the way but the car spins round and pulls up in front of him. The doors fly open and a couple of heavies pile out of the car, grab him and stuff him into the back. In the back seat sits a smiling Michael Connors.

MICHAEL CONNORS

Hi, Sal. Sorry about the rough stuff. But Mr Shand has heard that you've been taking singing lessons. He's very angry I'm afraid. I did warn you.

Sal, looks out of the back window as the car screams away. They turn the corner and almost run Harry Boy down. Harry curses the driver but as the Buick pulls away he catches sight of Sal staring out of the cars back window.

33

INT. MAMA MANCINI'S HOUSE. NIGHT.

33

Christina is clearing up in the kitchen. Vincenzo is helping himself to a cup of coffee.

VINCENCO

He's done the right thing you know.

CHRISTINA

Then why do I feel so ashamed for him.

VINCENCO

Tina, there was no other way! He's an unemployed waiter who lives with his mother. He can't fight a man like Henry Shand.....

She throws her cloth into the sink and spins round to face Vincenzo.

CHRISTINA

Why did you come back?

VINCENCO

What?

CHRISTINA

We were doing okay, Sal and I. Why did you have to come back?

Vincenzo goes to the kitchen door and gently closes it.

VINCENCO

It wasn't my decision.

CHRISTINA

No it never is, is it? Just like it wasn't your decision to become a priest.

VINCENCO

Sometimes God's plans for us can seem cruel.....

CHRISTINA

Don't give me that. I loved you and you chose to become a priest rather than love me back. How do you think that made me feel.....

She sits at the kitchen table and starts to cry. He moves towards her....

VINCENZO

Tina, please don't.....

He puts his hand on her shoulder.

CHRISTINA

Don't touch me!

Vincenzo pulls his hand back like he's received an electric shock. The venom in Christina's voice has truly shocked him. But before he can react, an out of breath Harry Boy comes running in through the back door.

HARRY BOY

They've taken Sal.

VINCENCO

Harry, calm down. Whose taken him?

HARRY BOY

Shand's mob. They've taken him.

Christina looks at Vincenzo - and if looks could kill.

34

INT. SHAND'S WAREHOUSE. EAST LONDON. NIGHT.

34

A run down, back street warehouse. Salvatore is led through the shabby doors. He finds himself in an over-the-top palace of bad-taste. He looks around in awe as he is led down carpeted corridors, through metal doors and into the inner sanctum of Henry Shand.

Sal is astounded to see Sergeant Milligan sitting at a table, eating a huge plate of jellied eels. He smiles dangerously at Sal as he wipes the slimy 'licker' from his chin.

SGT MILLIGAN

I know. Terrible isn't it. You can't trust anyone these days can you.

Henry Shand is seated at his desk. He rises to greet Sal.

HENRY SHAND

I'm very disappointed in you, Mancini. 'Cos believe it or not I like you. I thought I could train you up, teach you a few tricks of the trade make a man out of you....

Shand has moved in close to Sal and suddenly slaps him very hard in the face. Before Sal can retaliate, two henchmen jump Sal and tie him into a chair. Shand carefully takes off his smoking jacket, hangs it on his chair, and rolls up his sleeves. Milligan finishes his eels, wipes his mouth and gets up to leave.

SGT MILLIGAN

I'll leave you to it.

HENRY SHAND

Getting squeamish in your old age Milligan?

Shand is putting on a rubber butchers apron and a set of steel knuckle dusters.

SGT MILLIGAN

Not at all. But I'm a busy man, Mr Shand. I've got witnesses to intimidate, bribes to take. You know how it is.

Milligan leaves and Shand turns to Sal.

HENRY SHAND

Sure do. (Milligan leaves and Shand turns to Sal) Now, Mancini...

SALVATORE

Look, Shand all I ever wanted was to be left alone. I've got no quarrel with you. I'm no gangster.

HENRY SHAND

You're telling me. Mind you, I never, ever, ever, thought a man like you would go crawling to the police. Because that really is the lowest of the low....

And Shand swings round and lands one on Sal, we stay on Shand but off camera we hear the nasty scrunch of knuckle duster on flesh and blood splatters on his rubber apron. Fade to black, over the thuds and groans of Salvatore's beating.....

35

EXT. EDDIE EMMANUEL'S FRONT DOOR. DAWN.

35

Dawn on a summers morning. The sun is breaking through, the dawn chorus fills the air and the streets are deserted. Eddie Emmanuel in black tie and tails saunters up to his front door after yet another night on the tiles. As he puts the key in the door Sgt Milligan steps silently out of the shadows.

SGT MILLIGAN

Long night Eddie?

Eddie nearly jumps out of his skin.

EDDIE EMMANUEL

Milligan! You shyster. You scared me half to death.

SGT MILLIGAN

Yeah, well you better start watching your back a bit more Eddie.

EDDIE EMMANUEL

Why? What's happening?

SGT MILLIGAN

Your friend Mancini's dropped Shand right in it.

EDDIE EMMANUEL

Mancini's no friend of mine.

SGT MILLIGAN

Just as well. The yellow livered greaseball has dobbed Shand in to George Sherman at Scotland yard.

EDDIE EMMANUEL

The klutz!

CHRISTINA

Mama!

HARRY BOY

What on earth are you doing?

MAMA MANCINI

I'm worrying about my son. What are you lot doing?

VINCENZO

Mama, we're doing everything we can, please, sit down.....

Vincenzo and Harry help Mama into a seat. There is a loud knock at the front door. They freeze.

JOSEPH MANCINI

I'll get it.

He goes. The others wait and listen expectantly. After a moment Joseph returns with Eddie Emmanuel.

HARRY BOY

You again!

VINCENZO

What do you want?

EDDIE EMMANUEL

I've just been told that Sal went to the police and I'm praying that it's not true.

CHRISTINA

Who told you?

EDDIE EMMANUEL

Milligan.

HARRY BOY

Madre Mia!

EDDIE EMMANUEL

So it is true.

AUGUSTUS CASALI

I don't believe this. It's all some sort of set up.

EDDIE EMMANUEL

Yeah, well you don't have to be a genius to set you lot up...

AUGUSTUS CASALI

Careful, Jew Boy.

CHRISTINA
Augustus! That's enough.

HARRY BOY
Keep out of this Christina!

EDDIE EMMANUEL
You poor sod's. Shand can do what
he likes now and nobody's going to
bat an eyelid.....

HARRY BOY
Is that a threat.....?

They all turn as they hear screams from the street and the sound of a car klaxon. They run to the doors and the windows. The Buick, comes down the street. Spread-eagled on the bonnet is a very mangled Salvatore Mancini. As the car drives past the house, the cords holding his arms are cut and Salvatore's body bounces onto the pavement. Christina screams. They all run out the front door and gather round Sal. Eddie Emmanuel watches from the living room window.

38 **EXT. MAMA MANCINI'S BACK DOOR. DAY.** 38

Eddie Emmanuel nips out the back door of Mama Mancini's. He throws a look back down the corridor, to the front door where he can see the Mancini's gathering around Sal. He shakes his head sadly and then scarpers.

39 **EXT. MAMA MANCINI'S FRONT DOOR. DAY.** 39

A crowd of neighbours and passers-by has gathered. Christina listens to Sal's chest.

CHRISTINA
He's still breathing.

MAMA MANCINI
Thank God.

HARRY BOY
I'll kill Shand for this!

CHRISTINA
Harry, please! We need a doctor,
not threats of revenge.....

MAMA MANCINI
Tina's right. Come on let's get Sal
inside. Harry, get the Doctor.

They all jump to their tasks.

40

INT. MAMA MANCINI'S HOUSE. DAY.

40

Sal is in bed. He has been cleaned up but his face is still a mess. Mama and Harry Boy are with him. Vincenzo is kneeling by the bed. Christina watches from the door. Getting no response from Sal Vincenzo starts to read the last rites.

VINCENZO
 Nomini patris, et filii, et
 spiritus sancti,.....

Mama stifles a cry, Harry Boy comforts her. Christina cannot bear to watch.

VINCENZO
extinguatur in te omnis
 virtus diaboli per impositionem
 manuum....

Sal opens one eye, then the other. He watches Vincenzo for a moment then....

SALVATORE
 What on earth do you think you're
 doing?

Vincenzo nearly jumps out of his skin.

VINCENZO
 Sal!

MAMA
 Sal, we thought....

She rushes to Sal and kisses his face.

SALVATORE
 Yeah, well, you know what thought
 did.....Got you that time though
 didn't I...

There is much relieved laughter. By the door Christina breathes a private sigh of relief and mumbles a private prayer.

SALVATORE
 Can I have a drink of water?

MAMA
 I'll get it. Christina fetch a bowl
 of warm water to wash him and Harry
 Boy see if you can hurry up that
 doctor. Come on!

And they are gone. Vincenzo and Sal are left alone.

SALVATORE
So much for police protection.

Vincenzo gets up and makes sure the door is closed.

VINCENZO
But surely they didn't do this to
you?

SALVATORE
Milligan was there.

Vincenzo is shocked.

VINCENZO
But not Sherman?

SALVATORE
Vincenzo, forget about Sherman,
forget about 'em all. We can't
trust the police. We're on our own.

VINCENZO
What are you going to do?

SALVATORE
What am I going to do? I thought
you were the one with all the
answers.

VINCENZO
Heh, don't blame me for this
mess.....

Christina comes into the room with the bowl of water to bathe
Sal's wounds.

SALVATORE
Well, it was your dumb idea to go
to the 'proper
authorities'.....Aaargh.

Sal clutches his side in pain. Christina rushes to him.

CHRISTINA
Sal, are you okay? (To Vincenzo)
Haven't you done enough?

She stares hard at Vincenzo who looks suitably guilty.

41 **INT. MAMA MANCINI'S HOUSE. DAY.**

41

Mama Mancini puffs and pants up the stairs with Sal's glass
of water. She is suddenly pulled up short by a sharp pain in
her chest.

She clings onto the rail and gasps as another wave of pain rips through her body. The door to Sal's room opens and Vincenzo comes out. Mama quickly slips into her bedroom, quietly closing the door behind her. Vincenzo proceeds on down the stairs.

Mama carefully puts the glass down on the dresser and slumps wearily on to the side of the bed, head bowed, chest heaving. She looks up at a small crucifix on the wall above the dresser, crosses herself and starts to mutter a prayer in Italian.

42

INT. MAMA MANCINI'S HOUSE. DAY.

42

Christina is bathing Sal's wounds.

SALVATORE

Everyone thinks I'm the good guy,
Tina. Some kind of hero. But I'm
not.

CHRISTINA

Shand and Norton are brutal men,
Sal. It's okay to be frightened.

SALVATORE

But I'm not frightened of them.
That's the problem. I'm frightened
of me, of what I might do if they
push me too far.

CHRISTINA

What are you talking about?

SALVATORE

I beat a man to death with my bare
hands - for money.

CHRISTINA

That was a boxing match. It was an
accident.

SALVATORE

Yeah, but the thing is, while I was
doing it, while I was punching that
poor kid in the face, time after
time after time.....The thing is, I
was enjoying it.

CHRISTINA

It's not the same thing.

SALVATORE

Isn't it?

HARRY BOY
He doesn't have to. The whole of
Little Italy's behind him.

AUGUSTUS CASALI
(Pause) Listen, do you want to go
down The Griffin for a pint?

Harry is a bit flummoxed by Augustus' sudden change of tack.

HARRY BOY
What?

AUGUSTUS CASALI
Come on. We're not doing any good
here.

HARRY BOY
(Tentative) Well, I suppose.....

But Augustus is already striding down the street. Harry
follows after him.

HARRY BOY
Augustus, what are you up to?

48

INT. THE GRIFFIN PUBLIC HOUSE. EVENING.

48

Harry Boy and Augustus enter The Griffin. Immediately the pub
falls silent. People move away as they walk towards the bar.

HARRY BOY
You'd have thought we'd got
smallpox or something.

Augustus has that irritating 'I told you so' expression all
over his face. As they approach the bar all the bar staff
scuttle away except Assunta Bicocchi.

ASSUNTA BICOCCHI
Harry, I'm sorry. Maybe it might be
safer for everyone if you drank
somewhere else.

HARRY BOY
(Astounded) Are you asking us to
leave Assunta?

ASSUNTA BICOCCHI
Harry, please...

She indicates the other end of the bar. A smiling Connors is
standing there. He finishes his drink and comes over. He is
flanked by some serious heavies.

MICHAEL CONNORS
 Before you go Mancini. Here, give
 this to your big brother.

Connors hands Harry the envelope from earlier.

MICHAEL CONNORS
 Tell him Constable Milligan will
 expect to see him at Clerkenwell
 Magistrates court tomorrow morning.
 Understand. (No reply) Understand!

HARRY BOY
 Yeah, I understand.

MICHAEL CONNORS
 Good. And you tell him I'm not
 asking this time I'm telling.

Harry Boy looks around. This time the crowd in The Griffin
 are definitely not going to back The Mancini's up.

MICHAEL CONNORS
 Come on then. What are you waiting
 for? A kick up the arse?

Connors heavies laugh. Augustus quickly bustles a furious
 Harry out of the pub.

49

INT. MAMA MANCINI'S HOUSE. DAY.

49

The bedroom. Sal is sitting up. Harry Boy hands him the
 envelope from Connors.

SALVATORE
 They're never going to leave us
 alone are they?

HARRY BOY
 Doesn't look like it.

Sal stares at the envelope for a moment.

SALVATORE
 Okay, enough's enough. I'm not
 being a doormat for Henry Shand for
 the rest of my life. Harry, go and
 ask Eddie Emmanuel and Augustus to
 come over.

HARRY BOY
 (Excited) What? Are we going to
 fight?

SALVATORE
 Just get Eddie and Augustus.

HARRY BOY

I'm gone.

And he is. Sal throws back the covers and leaps out of bed...
Ouch! That still hurts....

50 **INT. MAMA MANCINI'S HOUSE. PARLOUR. NIGHT.**

50

Later that night. A war council. Salvatore, Harry Boy, Augustus and Eddie, have gathered in Mama's front parlour.

SALVATORE

.....Shand thinks he's the big boss but it's really Milligan and his boys who are in charge.

EDDIE EMANUEL

At the moment each individual street bookie pays protection to Shand but deals separately with the police, so by using the rule of divide and conquer it is the police who remain in control. But what would happen if one person offered a one-stop-service for all the bookies in an area, if one person dealt with the police for everyone?

HARRY BOY

The power would shift from the cops to the robbers.

51 **INT. MAMA MANCINI'S HOUSE. HALL. NIGHT.**

51

In the hall outside the parlour, Mama has her ear to the door listening intently.

EDDIE EMMANUEL (V/O)

That's right. In effect this new boss would become the police paymaster and once in that position the possibilities are endless.

52 **INT. MAMA MANCINI'S HOUSE. PARLOUR. NIGHT.**

52

HARRY BOY

Then you could really organise the whole street gambling thing, move from the streets onto the race courses...

AUGUSTUS CASALI

Oh, come on, this is ridiculous.
Shand's not just going to let you
waltz in and take it all from
him.....

53 INT. MAMA MANCINI'S HALL. NIGHT.

53

Outside in the hall, Mama is still listening but she winces
as a short, sharp stab of pain bites at her chest.

AUGUSTUS CASALI (V/O)

He's already shown what he thinks
of our bravado. To fight him we are
going to have to be prepared to get
into a bloody war - a war we stand
every chance of losing.

Mama's face has turned grey as the pain rips through her
chest once again.

54 INT. MAMA MANCINI'S HOUSE. PARLOUR. NIGHT.

54

EDDIE EMMANUEL

Yeah, that's true, Augustus. But
what if you won? And you could you
know, because you've got a secret
weapon.

AUGUSTUS CASALI

What are you on about?

EDDIE EMMANUEL

You've got this whole Little Italy
thing. All this Capo dei Capi,
Omerta, Rispetto stuff. This could
make you lot stronger than Shand
will ever be.

AUGUSTUS CASALI

This isn't Chicago you know.

EDDIE EMMANUEL

I know that. But look what happened
when Sal went up against Norton.
Look at the reaction you got. They
were all over you like a rash.

AUGUSTUS CASALI

Yeah. And after Sal's beating they
treated us like we had a rash.....

HARRY BOY

There is a way to avoid getting
into a lengthy war with Shand.

AUGUSTUS CASALI

Which is?

HARRY BOY

Take him out.

AUGUSTUS CASALI

Do what?

HARRY BOY

Take the initiative. Take out the top man. Take out Shand himself. One swift, clean, move and the war is won.....

SALVATORE

Harry, you're talking about cold blooded murder.

HARRY BOY

After what Shand's done to this family he deserves everything he gets.

They are interrupted by Christina who bursts into the room.

CHRISTINA

Sal. It's Mama.

And the Mancini boys are on their feet.

55

INT. MAMA MANCINI'S HOUSE. NIGHT.

55

Mama is dying. The Mancini brothers and their wives line the walls of the small bedroom. The doctor has finished examining her. He goes over to Harry.

DOCTOR

I'm sorry. She's had a massive heart attack. There's nothing I can do.

HARRY BOY

They've killed her.

DOCTOR

It could have happened any time.....

HARRY BOY

Yeah, but it happened now didn't it!?

DOCTOR

Yes it did. I'm sorry Harry.

The doctor leaves. Harry Boy has tears in his eyes as he looks back at Mama's bed. Sal is holding Mama's hand. Vincenzo is giving her the last rites.

VINCENZO

Nomini patris, et filii, et
spiritus sancti, extinguatur in te
omnis virtus diaboli per
impositionem manuum nostrarum.....

Mama reaches out and puts her palm on Sal's battered cheek.

MAMA MANCINI

Il mio bambino. Che ti hanno fatto?
Che ti hanno fatto alla tua bella
faccia.....

[English Subtitles] My little One. What have they done to you? What have they done to your handsome face.....

Mama's eyes close and she lets out that last gentle death rattle and passes away. There is a moments silence and then the women start the almost ritualised keening and wailing that accompanies a Mediterranean death. Sal and Harry Boy exchange determined glances.

VINCENZO

Surely this is enough? Surely this
is the end?

SALVATORE

Vincenzo, they've killed Mama.

HARRY BOY

So don't give us any guff about
turning the other cheek.

CHRISTINA

Please, Harry, not now.

Harry Boy and Vincenzo pull back from the brink. A determined looking Sal warches as Christina pulls the sheet over Mama's face for the last time.

56

EXT. SHAND'S WAREHOUSE. DAY.

56

The next morning. Outside Shand's warehouse. A busy street market. Salvatore watches the door of the warehouse from the cover of a market stall. He slips further into the shadows as he sees Michael Connors emerge and drive away in the Buick Tourer. Salvatore makes his way over to the warehouse door. He knocks and a slit in the door opens. One of Shand's Henchmen looks out.

SHAND'S HENCHMAN

Well, well, well. Look who it is.

SALVATORE
 Could you tell Mr Shand that
 Salvatore Mancini is here to pay
 his respects.

SHAND'S HENCHMAN
 Tell him yourself.

The door is opened and Sal is let in.

57

INT. MAMA MANCINI'S HOUSE. MORNING.

57

Christina is laying out the body of Mama. Vincenzo silently enters the room and stands by the door watching her, longing for her. At first Christina is unaware that he is there but as her skin begins to creep she realises she is being watched.

CHRISTINA
 What are you doing?

VINCENZO
 (Affectionate) Watching you.

CHRISTINA
 Well, don't.

And that's him told. Pause.

VINCENZO
 We can't find Sal. Do you know
 where he is?

CHRISTINA
 No. But I wouldn't tell you if I
 did.

VINCENZO
 I'm not quite sure you understand
 just how much trouble Sal is in.
 And I'm not talking about the risk
 to life and limb, Tina. I'm talking
 about the risk to his immortal
 soul.

Christina shakes her head - she should have seen that one coming - as she finishes with Mama's body. She stands up to face Vincenzo.

CHRISTINA
 You know what I think it is with
 you. I think you're scared.

VINCENCO
 Scared of what?

But she's hit the nail on the head alright and she can almost smell his fear - fear of fear itself. She moves away from the bed towards Vincenzo at the door.

CHRISTINA

If it hadn't been the church, it would have been the army. Anything just so you don't have to make a decision. Because you're scared of everything, aren't you? Scared of people, scared of emotion, scared of women.....

She's right up close to Vincenzo now. She's so close she's almost leaning against him, so close he can smell her hair.....

CHRISTINA

.....scared of the thoughts in your own head.

He looks into her taunting eyes. Everything goes into slow motion - he licks his lips - she blinks - he leans forward - he's going to kiss her.....but at the last moment she breaks away, a slight smile of triumph on her lips as she makes for the door.

CHRISTINA

Sal's more of a man than you'll ever be.

Christina pulls up short. Standing in the door way watching her and Vincenzo is Filomena.

CHRISTINA

Hello Phil.

FILOMENA

Tina.

VINCENCO

Phil! (Trying to laugh it off) How long have you been standing there?

FILOMENA

Not long.

The two women exchange a look of knowing complicity - Phil obviously saw something but how much? Now is not the time to find out.

CHRISTINA

I've got to feed the baby.

FILOMENA

Sure.

Christina leaves without even a backward glance to Vincenzo.
Phil looks at him.

 FILOMENA
When did it happen?

 VINCENCO
(Defensive) When did what happen?

 FILOMENA
Mama.

She walks over to the bedside.

 VINCENCO
(Relieved) Right. A couple of hours ago. She didn't suffer. It was over pretty quickly....

Phil pulls back the sheet covering the body. The sight of Mama's face is too much and Phil slumps into a chair and the tears start to flow.

 FILOMENA
Oh dear God. (After a moment)
Vincenzo you must pray for me...

 VINCENCO
For you?

 FILOMENA
I killed her Vincenzo. The other day we had the most terrible row. Things were said.....

And the genuine tears of remorse flow freely. Vincenzo goes over to comfort her.

 VINCENCO
Phil, please. I know you like to think you're playing the female lead in every body's story, but honestly Mama's death was nothing to do with you. If anyone killed her it was Sal.

 FILOMENA
What are you talking about?

 VINCENCO
Sal's involved in some sort of vendetta with a local gangster. I warned him it would end badly. I just hope he hasn't done anything to make matters worse now she's dead.

At this moment Mama Mancini's body lets out a sigh. Vincenzo and Filomena freeze and stare at Mama in horror. The body fails to make a further movement or a further sound.

VINCENZO

It's just her lungs emptying.....

Filomena crosses herself. Vincenzo can barely disguise his disgust at his own Mother's all too mortal flesh.

58

INT. SHAND'S WAREHOUSE. DAY.

58

Sal is shown into Shand's office. In one wall of the office is a full length window formed from the old warehouse doors. Above the window, outside, is a wooden crane with ropes and pulley's. Shand is standing looking out of the window sipping a cup of tea.

HENRY SHAND

Ah, Mancini.

Shand nods to one of his henchmen who goes over to Sal and starts frisking him.

HENRY SHAND

Before we start I'd just like to make it clear that the deal I offered you before is no longer on the table.

SHAND'S HEAVY

He's clean.

Shand nods to the heavy who takes up a position by the door.

SALVATORE

Mr Shand, I'm not looking for a deal. I've just come to pay my respects and apologise for all the trouble I've caused you.

HENRY SHAND

Really? That's gracious of you.

SALVATORE

All I ask, all I've ever asked, is that you leave me and my family alone.

HENRY SHAND

I see. Well, I'm afraid that's not going to be possible. It's all gone too far. (To the Heavy) Go and tell Nails that Mancini has come to apologise to him.

Sal looks startled. The henchman goes leaving Shand and Sal alone. Unseen by Sal, Shand takes a small gun from his desk drawer, gets up and approaches Sal, the gun hidden down by his side.

SALVATORE

I'm not apologising to Nails
Norton.

And in an instant Sal is pushed backwards over the desk and Shand is on top of him with the gun barrel inside Sal's mouth.

HENRY SHAND

Oh, yes you are, you jumped-up,
greaseball, tyke. You'll do
anything I tell you. If I tell you
to suck Norton's cock you'll do it.

Shand has lost the plot completely. His mad, bad, psychopathic eyes burn into Sal's.

HENRY SHAND

I am soooo tempted to pull this
trigger?

Unseen by Shand, Sal gently draws a long piece of thick metal wire out from under his belt.

HENRY SHAND

Mind you, better not...

Shand pulls back from the brink.

HENRY SHAND

Can you imagine the mess?

He stands up and calmly walks away as if nothing has happened.

HENRY SHAND

Oh, and I believe condolences are
in order. I hear you've had a death
in the family.

He turns back but Sal is already up and behind him. Before Shand can say 'Boss of Bosses', the thick wire is round his neck and Salvatore is tightening it between his knuckles with all his force. This is a garrotte and the wire cuts sharply into Shand's skin cutting his throat at the same time as it strangles him. On Shand's face there is a surprised almost admiring expression. Sal closes his eyes and he is back in the boxing flash back sequence.....

59 INT. BOXING FLASHBACK. NIGHT.

59

Sal prancing round the ring in victory - the dead staring eyes of the boy - Sal realising what he has done - Sal backing away - The flash, flash, flash, of photographers camera's - Sal trying to get his gloves off - scrabbling, scrabbling to get his gloves off - the flash guns, pop, pop, pop in an accelerating strobe-like effect inter-cut with Shand's contorted face, until there is one, final, mighty, flash explosion that white's out the screen. Silence. Fade back to Sal.....

60 INT. SHAND'S WAREHOUSE. DAY.

60

.....Shand is dead. Sal drops Shand's body to the floor like a hot brick, then quickly runs to the office door and locks it. Then he leans on the door for a moment. He is shaking all over and a cold sweat has broken out on his brow.

After a moment he manages to pull himself together. Hands shaking, he rolls the garrotte into a ball and puts it in his pocket.

In one wall of the office is a full length window formed from the old warehouse doors. Above the window, outside, is a wooden crane with ropes and pulley's. He goes to the window and looks out and up towards the roof. This will be his escape route.

He looks back to Shand's prone body. A traders call from the street below pulls his eye-line down. As he looks at the ant like figures below he can hear Augustus Casali...

AUGUSTUS CASALI (V/O)

"...violence hasn't just got to be done, Sal, it's got to be seen to be done....."

Sal looks above him to the old warehouse rope and pulley system above the window, and then back to Shand's body. He makes a decision. Quickly now, with the sweat dripping from his brow and his hands shaking with adrenaline overdrive, he reaches out to the rope hanging from the wooden crane outside the window. He nearly falls himself but eventually grabs the ropes. He attaches one rope to one of Shand's legs and quickly hauls on the other rope. Nail's Norton and Shand's heavy arrive at the office door. The door rattles.

NAILS NORTON (V/O)

Mr Shand? You okay?

Sal hauls on the rope one last time. Shand's flabby, dead body swings out over the street market and the blood pours out of the wound in his neck, showering the people on the street below.

66

INT. MAMA MANCINI'S HOUSE. DAY.

66

Half-an hour later and Sal slips into the kitchen at Mama's. He closes the door quietly behind him and leans against it. He takes a crucifix from out of his shirt and kisses it. Christina enters the room.

CHRISTINA

Sal. Where have you been? Are you okay?

He puts the crucifix back in his shirt and goes to her. Taking her in his arms and hugging her close to him. He holds her so close and with such urgency that far from comforting her it is deeply disturbing. She breaks free of his grasp.

CHRISTINA

Sal? What on earth's happened?

Harry Boy, the other Mancini brothers and Augustus Casali appear in the kitchen doorway.

HARRY BOY

Sal. Thank God. You're okay.

AUGUSTUS CASALI

We thought.....

Augustus stops in his tracks. Sal's face tells him something momentous has happened. He can't bring himself to ask what.

CHRISTINA

Is it Shand?

SALVATORE

Shand's dead.

A shocked silence.

AUGUSTUS CASALI

I thought we weren't gangsters Sal.

SALVATORE

Well, we are now.

A shocked Augustus looks around at the Mancini clan. Each and every one of them are flushed with excitement, blood and adrenaline pumping hard through their veins. They've never been more alive. There's no stopping this lot now.

End of Part One.