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Genre

An original screenplay by

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FADE IN:

INT. TONY'S MANSION - BEDROOM - NIGHT

1984.

TONY CAVELLI, 43, wearing expensive silk pajamas, opens his eyes when his bed begins to vibrate.

The room slowly fills with light. Tony looks at his wife, ELLEN, 40, who's still fast asleep.

Tony turns his head and sees ENOCH, 5084, in a white robe standing at the foot of his bed. He has a long white beard and looks very old.

Tony sits up.

TONY

Who the hell are you?

ENOCH

I am Enoch, the last prophet to be blessed by Adam. I bring you words of warning.

Tony reaches for the bat under his bed.

TONY

Enoch, huh? I'm callin' the cops. Those are my words of warning.

ENOCH

The wheels have begun turning. Nothing can stop or change their direction now. I am the first.

TONY

You got the wrong guy.

ENOCH

From this day forward fate will take control. No time is left for repentance. The gathering has begun.

Enoch's image slowly begins to dissipate.

TONY

I don't know what you're talkin' about. Maybe you should try next door.

ENOCH

You will see why it is you who has
been chosen. Remember.

Tony immediately falls back asleep. Enoch looks at the ceiling.

ENOCH

It's Lord here and Elohim up there.
Right? Or is it the other way around?
Whatever. Must it be so complicated?

Enoch slowly fades away.

ENOCH

I can't believe we're moving. It's
only been six thousand years. Why
here? The Celestial Kingdom is...

Enoch completely disappears.

INT. APARTMENT - ATTIC - DAY

It's December, 1950, at a small hamlet called Katonah in the state of New York. TONY CAVELLI, 9, is thin and taller than most boys his age.

Tony is in his bed which is a pad, two inches thick, on the cold attic floor. Ace, his beautiful black lab, sleeps by his side

TONY

Get up, Ace. It's gonna be a big
day.

Tony's brother, SAMMY CAVELLI, 11, doesn't move. The top of his head is sticking out from beneath the covers. Next to him is a glass of water that has frozen.

A sunbeam shines through the rafters. It illuminates Tony's face. Another appears then another.

Tony sits transfixed by the display until the sunbeams fade away. He rolls out of bed. Behind him are three shirts that are hanging on a rope. He takes all three.

TONY

It's a day for the good pants, Ace.

Tony removes his new jeans from the hangar. The patched up slacks hang alone in his closet. He quickly gets dressed as Ace stays in bed completely covered by the blanket.

A daddy-long-legs drops from the ceiling then lands on the floor. It scurries across the wooden planks with amazing speed.

The spider joins its colony that resides next to a rafter.

Tony shakes the shiver from his spine.

TONY

Jeepers.

SAMMY, 11, wakes. He's the same height as Tony but his cut muscles show that he's very strong.

TONY

Gonna start sellin' those cards today.

SAMMY

Go for it. Remember Tony, always
give 'em a choice.

Tony's breath freezes in the cold air as he grabs the card case. He folds the script that came with the cards then puts it in his pocket.

TONY

C'mon, Ace. Love ya, Sammy.

Tony stops at the attic door when he hears a man's voice.

KITCHEN

There is barely room for Tony's parents' bed. His mother, ANNA CAVELLI, 34, wears a dress that's threadbare and faded. She's talking to the DOCTOR, 40.

ANNA

I'm really startin' to get concerned.

DOCTOR

How long has it been?

ANNA

He was hurt at the factory about a
week ago.

GIOVANNI CAVELLI, 36, is in bed wearing his old worn-out pajamas.

The doctor places his hand on Giovanni's shoulder.

DOCTOR

Giovanni, you need to stay in bed.
The factory can wait. This is gonna
take some time.

GIOVANNI

Will I be working before Christmas,
Doc?

DOCTOR

I'm afraid not and it probably won't
be 'til some time after that.

Giovanni reaches out for Anna's hand.

GIOVANNI

It'll be fine Anna. I won't be
gettin' much of a paycheck but I'll
get my bonus Tuesday.

The doctor leaves.

Anna gets back in bed with Giovanni.

Tony and Ace reach the bottom of the stairs.

Tony opens the door to his sisters' bedroom just a crack.

TONY

Hi-de-ho, girls.

THERESA CAVELLI, 8, and ROSE CAVELLI, 7, only giggle.

Tony closes the door. He rubs his hands together to generate
some heat.

Ace takes his usual place next to the small space heater
that rests against the wall.

Tony slowly climbs into his parents' bed. He squeezes into
the tiny space between them.

Giovanni changes position to protect his leg.

GIOVANNI

Watch it, boy.

TONY

Sorry, Dad.

ANNA

You're fine, Tony.

Anna turns on her side and provides a little more room. All
three lay there as they occupy every square inch of the bed.

TONY

Don't worry, Mom. I'll be able to help. I'm gonna make a hundred bucks sellin' those cards.

ANNA

That's great but no matter what happens, you be nice to everyone. Get warm. It's cold this morning.

INT. DANIEL'S MANSION - DINING ROOM - DAY

Daniel's mother, DORIS WALSH, 31, is in a beautiful gown. She tries to get her earring right as she walks past the table.

DANIEL WALSH, 9, is a chubby boy with red hair. His New York Yankees cap looks too small sitting on top of his big head. He hurriedly gets Doris's attention.

DANIEL

Mom, Mom, don't forget I'm gettin' the award tomorrow. You need to be there at two.

She stops without bothering to turn around.

DORIS

I have brunch with the Ladies Society. Maybe next time.

DANIEL

But you promised...

Doris doesn't say a word as she leaves.

EXT. SCHOOL - DAY

Tony tries to memorize his script as he walks down the steps.

Tony sees the line of limousines in front of the school and watches as the chauffeurs open the doors for the wealthy students.

Tony bumps into SISTER REDEMPTA, 25, wearing the traditional habit and wide-sleeved tunic.

Sister Redempta drops one of her books.

Tony picks it up.

TONY
Sister Redempta, why are you so nice?
Most teachers make me...

SISTER REDEMPTA
Everyone's different, Tony.

Tony reads the title as he hands the book to Sister Redempta.

TONY
Hyperkinetic Disorder, what's that?

SISTER REDEMPTA
Just one of those differences. How
are you doing? You seem a little
bothered.

Tony looks around to see if anyone is close enough to hear
and lowers his voice. He moves closer to Sister Redempta.

TONY
I'm scared, Sister. If I don't sell
some cards, we won't have much of a
Christmas.

SISTER REDEMPTA
(whispering)
I'm so proud of you, Tony. That
isn't an easy thing to do. Say a
prayer. You'll figure it out.

EXT. BEDFORD ROAD - MRS. PARKER'S HOUSE - DAY

Tony studies his script. He puts it away then knocks.

MRS. PARKER, 52, opens the door.

MRS. PARKER
Can I help you?

TONY
Good afternoon, Mister or Miss. I'm
here representing the...

MRS. PARKER
Well, I never.

Mrs. Parker slams the door.

MR. SHERWOOD'S HOUSE

Tony presses the doorbell and the door opens immediately.

MR. SHERWOOD, 30, stands there.

MR. SHERWOOD
Yeah, kid. What do you want?

TONY
I'm here representing the American
Specialty Company. My name's Tony
Cavelli. Today... today...

Mr. Sherwood stands there impatiently.

TONY
Let me start over. I'm here from
the Specialty. I mean American...

MR. SHERWOOD
I don't have time for this.

The door slams.

MR. BELLUS'S HOUSE

Tony studies his script again. He takes a deep breath and
knocks on the door.

MR. BELLUS, 70, answers.

TONY
Good afternoon, Mister, I'm here
representing the...

Tony just stands there. He stares at Mr. Bellus.

MR. BELLUS
Yes?

TONY
Never mind.

Tony walks by a concrete bench. He sits down, leans back,
and sees the cross on top of St. Theresa's spire. He says a
silent prayer.

Tony sits there for a minute then a big smile comes across
his face. He gets out his notebook and writes: BE NICE TO
EVERYONE. ALWAYS GIVE A CHOICE. BE WILLING TO TAKE A RISK.

Tony puts his notebook away then crumples his script. He
tosses it in the trash.

MR. SULLIVAN'S HOUSE

Tony knocks on the door.

MR. SULLIVAN, 65, with a long white beard, struggles to get through the door with a giant bag of trash. The bag crashes to the ground.

MR. SULLIVAN
Applesauce!

TONY
Sir, sir. Let me get that for you.

Tony carries the bag to the street.

MR. SULLIVAN
Thank you, young man. So whaddya got in the wagon?

TONY
I'm sellin' Christmas cards. I've got funny ones and serious ones. What kind do you like?

MR. SULLIVAN
Funny, some of those really crack me up.

TONY
Me too. I've got a whole box of 'em. They're at a special price coz it's so close to Christmas.

Mr. Sullivan takes out his wallet.

MR. SULLIVAN
How much is a box?

TONY
Only five dollars.

MR. SULLIVAN
I'll take one.

MRS. WHITE'S HOUSE

MRS. WHITE, 30, steps outside. She closes the door behind her. Three dogs are barking in the house.

TONY
It sounds like you love dogs. Me too. I've got a box of Christmas cards that are all about dogs.

MRS. WHITE

You do?

TONY

It's only five dollars.

MRS. WHITE

Yes, yes. I would love one.

EXT. SCHOOL - DAY

Tony walks up the steps.

Before he can get inside, one of the wealthy students, BOBBY, 10, collides with him.

BOBBY

Sorry. Didn't see ya. Musta forgot to look down.

TONY

What?

The children nearby begin to laugh. Daniel witnesses the whole scene. He shakes his head then goes to Tony.

DANIEL

Because you're lower than him. Get it?

INT. SCHOOL - CAFETERIA - DAY

Anna is talking to Tony.

Daniel watches them as he eats his food.

ANNA

I brought you a little treat for lunch.

Daniel sees Anna hand Tony a cup of vanilla ice cream.

Anna leaves.

Tony moves toward a vacant chair.

Daniel notices him coming his way. As Tony walks by, Daniel sticks out his leg.

Tony trips. He hits the floor hard but manages to save his ice cream.

DANIEL

Have a nice trip, mamma's boy.

Some of the children point and laugh at Tony.

EXT. SCHOOL - DAY

The children stream through the double doors. Tony runs down the steps.

Tony grabs his wagon that he stashed out of sight. He reaches the street then looks left, then right. He turns left.

INT. DANIEL'S MANSION - GREETING ROOM - DAY

Daniel glances out the window just in time to see Tony walking toward his front door.

DANIEL

(to himself)

That guy really gets under my skin.

Daniel hides against the wall. He laughs a little.

The maid, ELIZABETH, 18, wearing typical maid's attire, answers.

TONY

Good afternoon, ma'am. I'm here representing the American Specialty Company. My name's Tony Cavelli...

ELIZABETH

One moment.

Daniel pulls Elizabeth back inside.

ELIZABETH

Such a nice boy.

DANIEL

Listen, you wanna make ten dollars?

Elizabeth returns to the door.

TONY

Hello again, as I was sayin' I'm sellin' Christmas cards. Would you like a packet or a box?

ELIZABETH

I want 'em all.

TONY

Are you sure? I have forty-five boxes.

ELIZABETH

Don't sell any more cards. I'll buy everything you got.

Tony has suspicion in his eyes as he looks at Elizabeth.

TONY

Really? That's an awful lot of cards.

ELIZABETH

Yes. Come back Friday night. I'll have the money then.

TONY

That's two days before Christmas. Cuttin' it pretty close. Okay, I'll be here right after school.

INT. APARTMENT - KITCHEN - NIGHT

Tony is listening to his parents from the stairs.

FRED, 28, wearing slacks, a tie, and a jacket, stands next to Giovanni's bed. He reaches into his pocket then pulls out a check.

FRED

You know, Giovanni. You only worked a couple hours last week.

As Fred hands the check to Giovanni, Anna looks at it and gasps.

GIOVANNI

It's okay, baby. We knew it'd be small. Fred has the bonus check. Right, Fred?

FRED

I feel bad about this. The boss said you missed two weeks so you won't be gettin' that bonus.

ANNA

(through tears)
We're gonna have to cancel Christmas dinner.

Tony runs to Anna.

TONY

No Mom. You won't have to. Look I have ten dollars and I'm gettin' a lot more.

ANNA

Are you sure? If it doesn't work out, it'll be too late. Everyone's Christmas would be ruined.

TONY

I promise, Mom.

INT. NONA'S HOUSE - LIVING ROOM - NIGHT

Tony's sister, MARIA CAVELLI, 10, is very thin with long, curly, black hair. She opens the door then gives Tony a big hug.

MARIA

Did you sell a lot of cards?

Tony's grandmother, NONA CAVELLI, 54, wraps her arms around Tony. She's a short and stout woman with gray hair. Her apron is stained with spaghetti sauce.

NONA

You hungry? I made spaghetti. Almost Christmas, Tony. You know, this one is very important to your mother.

TONY

I didn't know that. I'm definitely gonna have to sell more cards.

NONA

It's on a Sunday. I hope she can have a great one like last time. It would mean so much to her.

Nona goes to the kitchen.

MARIA

Well, you gonna make me wait forever?

Tony holds the cash bag upside down. A cascade of quarters stream out of the bag and onto the table.

Maria screams.

MARIA

Great job. You eat, I'll count.

Nona comes back with a plate that overflows with pasta. A meatball as big as a lemon sits on top. A rich red sauce covers the whole thing.

Tony eats as Maria stacks the quarters.

MARIA

Thirty dollars. Thirty dollars!

TONY

That's ten dollars for me. The company gets twenty. Can I leave that here?

EXT. DANIEL'S MANSION - NIGHT

Tony knocks on the door with Ace beside him. His wagon is filled with the rest of his cards.

Daniel answers with a broad grin on his face.

TONY

Daniel? I didn't expect to see you here. I think I'm supposed to see your mom.

Daniel laughs so hard he grabs his belly in pain. He finally stops then looks Tony right in the eyes.

Tony and Ace take a step back.

DANIEL

I can't believe you thought my mom would buy your stupid cards. You really are a numbskull.

TONY

But the lady said...

DANIEL

You know how many cards we're gonna get? Bupkis. Nada.

EXT. ELK'S LODGE - NIGHT

Tony and Ace walk home with their heads hanging low. As he passes the lodge, Tony hears the noise coming through the door.

Tony reads the large sign in front. It says, "ABSOLUTELY NO KIDS ALLOWED".

MRS. ISAACS, 75, is pushing a shopping cart as she approaches Tony.

MRS. ISAACS
Will you listen to that racket.
They must have hundreds of people in
there. They sound pretty rowdy.

TONY
Sure do.

MRS. ISAACS
I wouldn't even risk going into a
place like that at my age. Anyway,
Merry Sunday Christmas.

TONY
It would be risky but if you take a
risk sometimes you can make some
money. C'mon, Ace. I have an idea.

INT. ELKS LODGE - NIGHT

Ace and Tony go through the door with the wagon. They are
stopped by Mr. ROBINSON, 51. On his head is a purple fez.
Printed on the front are the words "Exalted Ruler - Katonah".

MR. ROBINSON
Tony, you shouldn't be in here.
Can't you read? Now take off.

TONY
I know, I know but I heard all the
people and I thought they'd love to
see the smartest dog in town.

MR. ROBINSON
The smartest dog in town, huh? Okay,
show me.

TONY
Watch this. Ace, shake.

Ace puts one paw in Tony's hand.

TONY
Other shake.

Ace drops his paw then shakes with the other.

TONY
Double shake.

Ace rises on his hind legs then gives both paws to Tony.

TONY

Now show me you love me.

The black lab lowers his head then places it between his paws.

TONY

I love you too, Ace.

MR. ROBINSON

That's the cutest thing I've ever seen. Do you think he'd do that for me? Sheila you gotta see this.

SHEILA, 29, is very pretty. She wears a low cut blouse and short skirt. She joins Mr. Robinson.

MR. ROBINSON

Watch this.

Mr. Robinson does the trick. He's rewarded with a big hug from Sheila.

MR. ROBINSON

So what's in the wagon, Tony?

TONY

Christmas cards. I need to sell 'em to help my mom. Looks like I'm out of time though.

MR. ROBINSON

Wait right here.

Mr. Robinson walks to the stage in back of the room. He grabs the microphone.

MR. ROBINSON

Fellow elks. Fellow elks.

The place gets quiet as everyone becomes aware that their exalted ruler is speaking. They give Mr. Robinson their attention.

MR. ROBINSON

The young man with the wagon and that amazing dog is sellin' Christmas cards. He's doin' it for his mom.

Mr. Robinson takes out his wallet.

MR. ROBINSON

Open your wallets, folks. He needs to sell 'em all. Only five bucks a box, you can't find a better deal.

Tony removes the table cloth from his wagon.

One person hands him five dollars.

Another does the same. A line begins to form.

INT. APARTMENT - KITCHEN - DAY

The next morning Theresa and Rose immediately run to the presents left by the church.

THERESA

Look, Rose, candy.

Sammy opens his gift. It's a bottle of cheap cologne.

SAMMY

Can't get enough of this stuff.

Theresa and Rose open their boxes. They take out two beautiful dolls then shriek with delight.

Tony goes to his parents. He hands them some penny candies tied together with a red ribbon and a bow.

TONY

Mom, Dad, these are for you.

GIOVANNI

Thank you, son. Nothin' like a little sweet to brighten the day.

Tony picks up his present. He smiles from ear to ear when he opens it and sees three pairs of brand new wool socks.

Tony gets out a pair. He puts them on his feet then wiggles his toes with delight.

TONY

So nice. So warm.

Rose and Theresa sit on the stairs as they play with their new dolls.

Sammy tries his new cologne.

Anna begins to cry so Tony puts his arm around her shoulder.

TONY

Why are you cryin', Mom? You okay?

ANNA

I'm fine, honey. Great job sellin' those cards. You really saved Christmas. See how happy they are.

TONY

Thanks. The girls do like the candy. So why you cryin'?

ANNA

The doctor was here yesterday. Said it'll be a long time, maybe years, before your Dad can work again.

TONY

It's okay, Mom. I know how to make money now. I'll be able to take care of all of us.

FADE OUT:

FADE IN:

EXT. - BASEBALL PARK - DAY

1957. TONY CAVELLI, 16, is tall and lanky. He throws the ball with blistering speed. His oversized uniform looks comical.

The CATCHER jumps out of the way as the ball crashes against the backstop.

BUFFALO BOB, 40, from the Howdy Doody Show is announcing the game in his fringed leather shirt. He waits for the UMPIRE, 22, to make the call.

UMPIRE

You're out.

The BATTER, 15, goes back to the dug-out. Silence comes over the crowd as PAUL BREWER, 17, over six feet tall and built like a bull, steps into the box.

BUFFALO BOB (O.S.)

If Tony Cavelli can strike out the last batter. He will be the new starting pitcher for the Lions.

Paul hits his bat twice on the plate and points at Tony.

PAUL

Take your best shot.

Tony winds up. He lets the ball fly.

Paul swings and misses.

STEVEN CAMPBELL, 16, is an inch taller than Tony. He watches intently as he sees his starting position fading away.

UMPIRE

Strike.

Tony throws a curve ball starting so outside the plate that Paul doesn't even swing. At the last instant, the ball snags the corner.

The new, SMALLER CATCHER, 15, gets to it but collides with the UMPIRE, 29. They tumble to the ground.

The umpire struggles to assume his position.

UMPIRE

Strike.

Paul gets in the umpire's face.

PAUL

Are you blind? What kind of an idiot are you?

Some boos are heard from the crowd and then silence.

Paul steps into the box.

Tony throws a deceptive change-up pitch.

Paul totally whiffs.

UMPIRE

Steeerike.

Paul stands there stunned.

Tony's arm is raised by his only friend, JAMES MILLER, 16, wearing a Yankees cap, a T-shirt, and a pair of old jeans.

BUFFALO BOB (O.S.)

Well. I've never seen anything like it. The starting pitcher for the Bedford Hills Lions is Tony Cavelli.

SAMMY CAVELLI, 18, strategically wears his tank top to show his powerful muscles. He catches up to Tony as he leaves the ballpark with James.

SAMMY

Way to go, Tony. Got some great news. I'm movin' out. Some guys I know are gettin' their own place.

TONY

Seriously?

SAMMY

Since I just got a car, they said If I help 'em out with rides and stuff I can move in for practically nothin'.

TONY

How could you do that? Dad ain't workin'. I can't do it myself.

Sammy stops Tony by grabbing his arm.

SAMMY

Don't have a cow, Tony. I talked to Mr. Nellis and he said they need another janitor.

TONY

You can't, Sammy.

SAMMY

If you take the job you'll make more money and have more time. It's a win-win.

TONY

Just once can you think of someone besides yourself.

Tony and James start walking again.

SAMMY

That's low. I've done all that I can do. I'm not passin' this up. You'll feel the same way someday.

EXT. MAIN STREET - COMIC BOOK STORE - DAY

Tony and James walk down the sidewalk.

JAMES

I heard they just gotta bunch of new comics. I gotta get a couple.

Steven, with two friends, MICHAEL, 16, and KURT, 16, approach them. There is so much grease in their hair it's dripping. They meet.

TONY

Good to see you, Steven. Can't wait
for practice. Next week, right?

Steven glares at Tony.

STEVEN

You won't be there.

JAMES

(to Tony)

C'mon, let's go.

James grabs Tony's arm. Tony pulls away.

TONY

You got some kinda problem?

STEVEN

Listen you loser. I'm supposed to
be lead pitcher. Not you. So you're
gonna quit.

TONY

The only loser I see is you. I'm
playin' and no greaser's gonna stop
me.

STEVEN

If you can play.

James moves next to Tony.

JAMES

I'm sure the coach would be pretty
upset if you hurt his star pitcher.

Steven gets in James's face.

STEVEN

You're right. But if somethin'
happened to his friend. He wouldn't
give two figs about that.

James steps back.

JAMES

Let's go, Tony.

Tony and James turn and walk away.

STEVEN

Quit, Tony. Or else.

JAMES

Forget about the comics. I'll get 'em another time. Let's go home.

BARBER SHOP

Tony and James continue walking home.

Tony sees his sisters, THERESA, 15, and ROSE, 14, waiting in front of the barber shop. They both wear dresses that look very old.

Tony's mother, ANNA, 41, wearing a threadbare dress, storms through the barber shop door.

TONY

What happened, Mom?

ANNA

I asked the barber if I could pay him later and he told me he doesn't do charity cases.

TONY

That's okay. Sammy said they need a janitor. I'll make way more money.

JAMES

I'll see ya later, Tony.

James walks home.

Tony walks away with his mother and sisters.

GAS STATION

Tony's father, GIOVANNI, 43, talks with his two best friends, CHRIS, 41, and DALE, 42.

Giovanni has his cane beside him. His clothes are disheveled. Chris and Dale are wearing their light blue attendant uniforms.

TONY

(to Anna)

I'm gonna hang out with Dad.

Anna waves to Tony. She continues home with his sisters.

CHRIS

They just sold that place down the street. It was up for sale twenty years ago.

GIOVANNI

If I had bought it back then I could take a world cruise.

DALE

Yeah, I know. A trip to London is where I'd go.

CHRIS

With that money, I could move to Monte Carlo but twenty years later we're still here and nothin's changed.

Tony decides not to stay and catches up with his mother.

INT. SCHOOL - JANITOR'S OFFICE - NIGHT

Tony, Sammy, and MR. NELLIS, 62, are in the office. Mr. Nellis's hair is completely gray and he wears his blue janitor shirt.

MR. NELLIS

Think you're as good as your brother?

TONY

Yes, sir.

MR. NELLIS

You work tonight and Sammy will supervise. Sammy will show you what to do.

Mr. Nellis gives Tony a tray with his supplies.

MR. NELLIS

If the place looks good and Sammy says you can do it. You're hired.

EXT. JOHN JAY HIGH SCHOOL - DAY

Tony and James check out the new school from a distance.

JAMES

Well, it ain't St. Theresa's.

TONY

Nope. Some of those guys look pretty tough.

They move closer. Sammy startles them when he comes up from behind and puts a hand on each of their shoulders.

SAMMY

Nervous? At least we don't have to deal with those snotty rich kids.

Tony, Sammy, and James get to the front of the school. They see the boys in jeans and white T-shirts. The girls wear circle skirts and tight blouses.

JAMES

The counselor was nice. I explained the situation. She made sure we got all the same classes.

Many of the kids see Tony and stare.

BEN, 15, approaches Tony.

BEN

Great job on that no-hitter. We're a shoo-in for the finals...

SAMMY

Look at all those babes. It's gonna be a great year. Gotta find my class. Check ya later.

JAMES

(to Tony)

First period's this way.

EXT. BASEBALL PARK - DAY

The stands are filled for the championship game.

BUFFALO BOB (O.S.)

This is where we stand, folks. If Tony can complete the no-hitter, he will do it twice in a single season.

Steven leaves the dug-out and meets up with Michael and Kurt.

BUFFALO BOB (O.S.)

And the Lions will win the championship.

STEVEN

Championship game and all I've done is watch.

MICHAEL

Yeah, Tony's hurlin' that rock great. He's...

Steven whacks the side of Michael's head.

STEVEN

Shut up. I'm startin' next year.
No matter what.

KURT

Let's just break his arm. That'll
do it.

STEVEN

We can't. I almost got kicked off
the team when we threatened James.
We gotta be smart.

MICHAEL

Yeah. Smart. What?

Michael looks confused.

STEVEN

He's such a straight-laced guy. We
need to introduce him to the wild
side.

MICHAEL

How?

STEVEN

The only friend he has is that loser
James. He'll jump at the chance to
hang. Just follow my lead.

Steven goes back into the dug-out.

The THIRD BATTER for the Tigers hopelessly steps up to the
plate.

BUFFALO BOB (O.S.)

This is it. Tony needs one more
strike.

Tony throws a screaming fastball.

UMPIRE

You're out.

The crowd cheers.

STEVEN

Great game, Tony. You did it. We're
champions. Hey, no hard feelings.
You're lookin' to make some money?

TONY

I sure am.

STEVEN

I can help you with that. Meet me next Friday at the bus stop. Before the sun rises.

TONY

I'll be there.

EXT. TRAIN TRACKS - DAY

The next morning, Tony and James approach the trestle with fishing poles.

TONY

The best place to fish is on the other side.

JAMES

Yeah, we have to go around the pond.

TONY

Or we could go over the bridge.

JAMES

Not a good idea.

James leaves the tracks. He starts to go around the pond.

TONY

James, wait. Have you ever seen a train?

JAMES

No.

TONY

It's too far to go around the pond. Let's do it.

Tony begins to cross.

James reluctantly follows.

EXT. BRIDGE - DAY

Tony and James slow down as they cross the tallest part of the trestle. They see the water looming far below them.

The train comes around the blind curve.

Tony turns around. He runs toward James.

TONY

Go back.

JAMES

No time. We'll have to jump.

Tony and James leap from the bridge.

EXT. POND - DAY

Tony plummets into the water. He's hurt but relieved he can stand. He lifts his head as the train passes and the sounds fade away.

Tony wipes his eyes. He sees James struggling to stay above the water.

JAMES

Help. I can't swim.

Tony tries to reach James but he can't swim either so he has to stop when the water reaches his chin.

TONY

Hang on. I'll get somethin'.

Tony rushes to the shore and looks for anything long enough for James to grab. There's nothing.

JAMES

Help. Help.

James disappears. Tony doesn't move as he waits for James to surface again.

Tony finally leaves the pond. He sits on the shore.

A fire truck arrives. A PARAMEDIC, 25, runs to Tony.

PARAMEDIC

You okay? The engineer said two jumped from the bridge.

Tony has no response.

The paramedic shakes him by his shoulders.

PARAMEDIC

Is there another one?

Tony points toward the deep water.

The paramedic jumps in the pond. Within seconds, he returns with James's motionless body.

The paramedic gently puts James down and tries CPR.

TONY
Please, James, please.

Tony realizes his best friend is gone when the paramedic stops trying to revive him.

EXT. SIDE STREET - DAY

Tony walks beside Steven.

STEVEN
Sorry about James, I kinda liked
him. You'll be glad you showed up.
Now, wait here and look that way.

Steven points in the direction.

STEVEN
If anyone comes, put your hand on
your head.

After only a few minutes, a cop car approaches Tony. The COP, 36, sees Tony slap the top of his head.

COP
What are you doing, son?

The officer points at the parking lot. Steven is already being hand-cuffed. The cop violently throws Tony over the hood.

INT. UPHOLSTERY FACTORY - NIGHT

Tony is finishing a blue velvet couch. KRAVITZ, 32, a rotund, jolly man approaches him.

KRAVITZ
They got you on velvet, huh? Not
everyone can do velvet.

TONY
Mr. Kravitz. What are you doin'
here? You were right. This was a
good move. Mr. Adams is real nice.

KRAVITZ
Yeah, he's a lucky guy. Listen Tony,
found out somethin' about your judge.

TONY
Yeah?

Tony stops working. He puts down his large sewing hook.

KRAVITZ

There's a good chance he'll give you the option of joining the military.

TONY

Military?

KRAVITZ

It turns out breaking into parking meters is considered very serious. If I were you, I'd sign up.

TONY

I'll have to think about it.

Tony picks up his hook then goes back to work.

KRAVITZ

Look, there's no guarantee. I would do as much as I could to show you're serious.

TONY

But I...

KRAVITZ

Tony, it's join the military or go to jail.

INT. AIR FORCE RECRUITMENT OFFICE - DAY

Tony nervously hands the completed forms to the PRIVATE, 19, in full dress uniform. He studies the posters of soldiers deployed to exotic places.

PRIVATE

So, why do you want to become part of the Air Force?

TONY

I wanna see the world.

PRIVATE

As good an answer as any. Whoa, you're sixteen. Come back when you're seventeen.

TONY

No. You don't understand. I need to sign-up now.

The private looks him over.

PRIVATE

You're certainly strong enough. You can enlist six months before you turn seventeen.

TONY

I turn seventeen in five months.

PRIVATE

This form needs to be signed off by a parent then you have to pass the medical exam.

TONY

Medical exam?

INT. MEDICAL OFFICE - DAY

The room is foreign, stark. The doctor comes in dressed as white as his office.

DOCTOR

So what's your hurry, young man?

TONY

Well, I got arrested and then a...

DOCTOR

No. That was a rhetorical question. You know, the kind you don't want an answer to.

The nurse, AMANDA, 23, enters the office. Her beauty breathes life into the sterile environment.

DOCTOR

Tony will need the complete comprehensive exam.

TONY

Complete comprehensive, what's that?

DOCTOR

It means buckle up, cowboy. It's gonna be a bumpy ride.

TONY

What?

The doctor laughs.

DOCTOR

I'm kidding. It just means you need
all the tests. Won't take long.
Now, take off your clothes.

Tony laughs.

DOCTOR

No, seriously, strip down now.

The doctor escorts Tony to a scale.

DOCTOR

Step up, please.

The doctor records Tony's height and weight.

DOCTOR

Put your pants back on and sit on
the bench.

The doctor takes one hand and slowly rubs Tony's head. The
massage becomes more like torture as he presses harder,
contorting Tony's face into comical expressions.

TONY

Doctor.

DOCTOR

Quiet, almost done.

The doctor writes mysterious notes as Tony straightens his
neck.

The nurse comes in. She takes out some sharp, undefined
instruments.

AMANDA

Ready, Doctor.

DOCTOR

Hop down. We just need to take a
little blood.

TONY

Blood?

Amanda cleans his arm then violates his skin with the needle.

TONY

That was nothing. I thought...

Tony watches as the blood leaves his body. It fills the
vial as it empties his consciousness.

INT. APARTMENT - DAY

Tony sits at the table with Giovanni and Anna.

Giovanni looks over the paperwork.

Tony studies the familiar room.

GIOVANNI

Good news. Doc said I'll be working
in no time. You sure you want to do
this, son?

ANNA

Your father was at the school
yesterday. They need a bus driver.

TONY

He was? They do?

Giovanni stands then takes a few steps with no cane. Anna
gasps.

Tony gets out of his chair.

GIOVANNI

I'll sign the paper, after that it's
up to you.

TONY

Thanks, Dad. Gotta see Sammy and
Mickey. I'll be back.

Tony leaves. Giovanni and Anna sit alone at the table. A
glimpse of their future.

ANNA

Giovanni, are you okay? How did you
do that?

GIOVANNI

I was not gonna let him think he had
to stay here on my account. Hurt
like hell though.

Anna kisses Giovanni on his cheek.

GIOVANNI

You know, a bus driver isn't a bad
idea. That was some quick thinkin'.

ANNA

We've always made a great team, honey.

GIOVANNI

I sure will miss him though.

ANNA

Me too.

EXT. BAD BOYS HOUSE - NIGHT

Smoke emanates from the tires as Sammy skids to a stop.

Tony and Sammy athletically jump from Sammy's convertible.

Joey's oldest brother, MICKEY CAVELLI, 20, casually gets out of the car. He has a leather jacket on over his white T-shirt.

Sammy and Tony become a fortress when their sisters run into their arms.

SAMMY

Get in the back of the car, girls.

The THREE BOYS, 16, stumble out of the house. They see the Cavelli brothers and freeze in their tracks.

Mickey grabs two of them.

Tony catches the third.

In the front yard, punches are thrown in the one-sided contest. Sirens are heard approaching.

Everyone gets arrested.

INT. POLICE STATION - NIGHT

Tony, Mickey, and Sammy are finger-printed then pose for their mug shots.

The POLICEMAN escorts them to freedom lost. The room becomes a cell with the clang of the metal doors.

MICKEY

Did you see the look on their faces?

SAMMY

Man, that was great. I hope the girls are okay.

MICKEY

They probably went to Maria's. It wasn't far.

The space seems darker around Tony.

SAMMY
What's wrong, Tony?

TONY
Now I'm goin' to jail for sure.

INT. COURTHOUSE - DAY

The Cavelli's occupy the front bench.

Sammy and Mickey walk in as JUDGE BILLINGS, 63, returns to the bench. He sits down then goes over the docket while he clears his throat.

JUDGE BILLINGS
Tony Cavelli.

Tony and the rest of his family stand up.

Tony hands the judge his papers. The judge points to Tony's family.

JUDGE BILLINGS
Are those all yours?

TONY
Yes, sir.

JUDGE BILLINGS
Nice group. You can sit down, family.

The judge studies the forms.

JUDGE BILLINGS
Breaking into parking meters. So, you have plans to join the military?

TONY
Yes, Judge. The Air Force.

JUDGE BILLINGS
And how do I know you're serious?

TONY
This has my parent's signature and this shows I've been cleared by the Air Force doctor.

Tony hands everything to the judge.

JUDGE BILLINGS
Cavelli family.

They all stand up again.

JUDGE BILLINGS

No, you don't have to stand. Please sit down. If I accept Tony's request, he is signing up for six years.

The judge looks at Anna.

JUDGE BILLINGS

I know you'll miss him but he is serving our country. Mrs. Cavelli, how do you feel about this?

ANNA

He's a good son, Your Honor. I hope you can give him a second chance.

JUDGE BILLINGS

Tony Cavelli if you fail to follow through, you will receive the harshest sentence allowed. Do you understand?

TONY

Yes, sir.

The judge slams down his gavel.

JUDGE BILLINGS

Case dismissed. Good luck, son.

Judge Billings gets up then everyone stands except the Cavelli's.

Just before exiting, Judge Billings glances back at the Cavelli family.

JUDGE BILLINGS

You can stand up now.

INT. APARTMENT - KITCHEN - DAY

Tony hugs everyone who is there.

TONY

It's too far, you guys don't need to come.

Tony bends down. He gives Ace a big hug.

TONY

Ace, you're the best. Be good.

As Tony leaves, everyone cries, even Giovanni.

INT. TRAIN - NIGHT

Tony finds a seat on the train. He sees his grandfather, MARCO CAVELLI, 62, standing on the dock. He is impeccably dressed as always.

Tony leans half-way out the window as the train begins to move. Marco waves and smiles.

TONY
Ti amo, Grandpa. Ti amo. Addio.
Addio.

Tony sits back in his seat with eyes wet from the sadness and a smile slight from the anticipation.

TONY
(quietly to himself)
Look out, world. Here I come.

The train leaves the station and travels into Tony's unknown.

FADE OUT:

FADE IN:

INT. HANSCOM FIELD - BARRACKS - DAY

1961

TONY CAVELLI, 20, in his Airman uniform, is on the only pay-phone in the barracks.

TONY
-- I have. -- Mrs. Garney -- Mrs.
Garney, none of those unwed mothers
will answer the phone. -- I'm not.

Tony holds the phone away from his ear.

TONY
I love your daughter. -- I will. --
Like my own, I promise. -- No, no
don't. Don't put the phone down.

As Tony waits, he leans against the wall and looks at a picture of Ellen taken three years ago.

BEGIN FLASHBACK SEQUENCE:

EXT. SAN ANTONIO - ST. JAMES CARNIVAL - DAY

1958.

Tony, 17, in his Airman Basic uniform and ELLEN GARNEY, 15, in her tight white sweater and jeans are at the baseball throw.

Tony hurls his fastball.

The milk bottles explode as the carny, PHIL, 59, ducks for cover. He peeks over the counter.

Tony throws at the next group of bottles. The ball destroys them then crashes through the temporary wall.

Tony moves to the next bottle pyramid. He winds up.

Phil jumps up from behind the counter.

PHIL

Wait.

Phil yanks down his largest stuffed animal. He snatches the ball from Tony's hand then shoves the prize into Tony's chest.

PHIL

Here, it's the biggest one. Now, go away.

As Tony and Ellen leave, Phil examines the destruction.

PHIL

Crazy kid. Good arm though.

Tony gives Ellen the stuffed elephant.

They kiss.

The kiss becomes passionate and continues until they begin to lose their balance.

ELLEN

I need to sit down.

TONY

Me too. You always kiss like that?

ELLEN

I guess so. It was nice.

TONY

Nice? The lady next door is nice. That was electric. Explosive.

Ellen rolls her eyes.

ELLEN
Okay, Tony. I get it. You liked
it.

A pick-up truck with half-a-dozen clowns blaring their air-horns makes its way through the crowd.

TONY
I loved it. I love you.

Tony slams his hand against his forehead.

ELLEN
Whadja say?

TONY
I said I loved the kiss.

ELLEN
No. The other part.

TONY
No other part -- uh -- want a snow
cone? I hear they have the best
snow cones.

Ellen smiles as they hold hands then get in line.

END FLASHBACK.

INT. CHOCOLATE FACTORY - TESTING ROOM - DAY

1962

Tony hesitates at the door. He takes a note out of his pocket then quickly reads it. He knocks.

DEBBIE FLETCHER, 19, opens the door. She is gorgeous and looks like a doctor in her white lab coat.

DEBBIE
Tony. Tony, Tony, Tony. Your name
sounds funny. Does your name sound
funny to you? Come in, come in.

Debbie giggles. She slightly sways on her feet.

TONY
Debbie, you okay?

Debbie throws her arms around Tony.

DEBBIE

I love you so much, Tony.

Debbie starts to lose her balance. She holds Tony tighter.

TONY

Honey, I think you're drunk.

DEBBIE

I am not. I'm testin' Daddy's new chocolates. Want one? They're good.

Debbie grabs another piece.

Tony puts the note back in his pocket. He takes the candy from Debbie then smells it.

TONY

These are filled with booze. How many have you had?

Debbie takes the chocolate back from Tony. She quickly puts it in her mouth.

DEBBIE

I don't know, 10, 15. It's just so hard. I can't tell which one is best.

Tony grabs the note so he can read it to her.

TONY

Debbie, I have somethin' important to tell you.

Ellen throws her arms around him again.

DEBBIE

Let's get out of here.
(almost singing)
I know a place we can go.

Tony smiles. He puts away the note.

Tony and Debbie leave the taste testing office.

TONY

I'll get you some coffee.

INT. HANSCOM FIELD - BARRACKS - DAY

SERGEANT BROOKS, 29, stands in front of Tony.

SERGEANT BROOKS
 Congratulations, son. Airman First
 Class.

Sergeant Brooks hands Tony a Military Police Shield and the insignia, two crossed pistols.

TONY
 Thank you, sir.

BASE COMMANDER FLETCHER, 43, storms through the door.

Tony and Sergeant Brooks stand at attention.

Fletcher gets in Tony's face. He winks.

Fletcher notices Sergeant Brooks is still saluting.

FLETCHER
 At ease, Sergeant.
 (to Tony)
 Airman Cavelli, who said my wife was
 not allowed to bring you lunch?

Sergeant Brooks steps forward.

SERGEANT BROOKS
 Your wife? It was me, Commander.
 Regulations.

Fletcher takes Sergeant Brooks by his arm. He leads him to the far side of the barracks.

Fetcher turns back to Tony.

FLETCHER
 At ease, Airman.
 (to Sergeant Brooks)
 My wife was not happy last night.
 When she's not happy, I'm not happy.

Debbie enters the barracks with the same determination as the Commander. She throws a piece of paper that hits Tony in the face.

DEBBIE
 I got your note. If you think...

COMMANDER
 Debbie?

Debbie runs to her father. She hugs the Commander around his stomach.

DEBBIE

Daddy, Tony's breaking up with me.

The Commander unwraps Debbie's arms. He walks to Tony.

Sergeant Brooks takes the opportunity to sneak away.

COMMANDER

What is this about, son?

Tony glares at Debbie then turns back to Fletcher.

Sergeant Brooks gets out of the barracks without being seen. He celebrates with a dance.

TONY

Commander, Debbie has known the situation from the...

Debbie moves beside Fletcher.

Both of them are in Tony's face.

DEBBIE

I did. I just thought you'd be leaving. Not that she'd come here.

Fletcher gently turns Debbie by her arm.

Debbie and her father walk away from Tony.

FLETCHER

Debbie, I kept this man out of Vietnam for you. Are you sayin' it's a fling?

Debbie turns to face Tony. She walks toward him like she means it as Fletcher looks around for Sergeant Brooks.

DEBBIE

I'm still gonna see you. You'll just have to explain that to her.

TONY

I don't know.

DEBBIE

We will stay friends. I'm not gonna disappear.

TONY

Friends is fine.

Tony moves back to Fletcher.

Debbie sits on the bunk.

TONY

Her name is Ellen. She's my fiancée.
She's movin' here. I found out two
days ago. I have duty, Commander.

FLETCHER

You're free to go.

Tony leaves.

Fletcher sits on the bunk next to Debbie shaking his head.

Debbie rubs his back. She smiles.

DEBBIE

It's okay, Daddy. You'll be all
right.

INT. HOSPITAL - ELLEN'S ROOM - NIGHT

Ellen holds her baby with the love only a new mother can
feel as she lays in bed. Ellen's mother, HARRIET GARNEY,
47, has her feet up on one chair and sits in another.

Tony crashes through the door as if it was a marathon's finish
line. His uniform is muddy and torn. Tony's face is dirty
and his hair is a mess.

HARRIET

There you are. Any problems gettin'
here?

Tony puts his back to Harriet. He gestures to Ellen, silently
indicating his frustration.

ELLEN

Did you look at him, Mom?.
(to Tony)
Honey, what happened?

TONY

Doesn't matter, can I hold him?

The baby is transferred into Tony's arms. He is so unprepared
for the feeling he cries.

HARRIET

All I know is Edgar never missed a
birth. God rest his soul.

ELLEN

Dad's not dead, Mother.

HARRIET

I know. It just sounded right.

Tony turns to Harriet.

TONY

What's goin' on between you two?

Harriet looks at Tony.

HARRIET

I'm on a break.

TONY

(whispering to Ellen)

Edgar's the one gettin' a break.

HARRIET

What was that? So anyway, I can stay as long as you want me or longer.

TONY

I'm bettin' on longer.

INT. HOUSE - BEDROOM - DAY

1963

Ellen still has her hand on the phone. Then, BANG, BANG, BANG, BANG. She repeatedly slams the handset down as the phone's cradle feels her frustration.

Ellen throws her head back three times. She releases a cry so loud and so long that the walls tremble.

SCOTT CAVELLI, 16 months, joins in. BABY MIKE CAVELLI, 4 months, completes the cacophonous chorus.

The door flies open. Harriet hesitates as she is buffeted by the wall of sound. Her hair is a mess and the cleaning apron appears as exhausted as she is.

Harriet knows the routine. She quiets Ellen then Scott then Baby Mike.

HARRIET

There, that's better.

Harriet straightens her hair. She sits, victorious, next to Ellen.

HARRIET

What was it this time, honey? Another fly in the ice cream?

ELLEN

I just talked to Tony.

Ellen grabs the last tissue from the box. It becomes just another Kleenex exoskeleton piled on her table.

ELLEN

I miss home, Mom. Is my room still the same?

HARRIET

Just like you left it.

ELLEN

I wanna go home. I really do.

HARRIET

You are home. This is your home now.

Ellen flops her head back down on the pillow.

ELLEN

I think I made a mistake.

HARRIET

Two children is a little more than a mistake. Honey, things'll get better. What brought this on?

ELLEN

Tony said they're makin' him stay in Turkey four more months.

Harriet's eyes well up. She begins to weep then the weeps become sobs.

Ellen starts crying then Scott then Baby Mike.

The symphony of tears can be heard half-way down the street.

INT. HOUSE - KITCHEN - DAY

Harriet is washing the dishes. The glasses and cups become musical instruments as she strikes them with a spoon. She dances to her improvised tune.

ELLEN (O.S.)

Woo hoo.

HARRIET

Ellen?

Ellen runs into the kitchen with a note in her hand.

ELLEN

Mom, Mom. We're goin' to England.

HARRIET

Slow down, honey. I'm old.

ELLEN

Tony's gettin' transferred to England.
We'll be able to join him in three
months.

HARRIET

That's great but I'm not gonna go.
Your father called me last night.
He was really sweet.

Harriet dries her hands with a towel.

HARRIET

He started talkin' in his "when we
have sex" voice.

ELLEN

That's enough. I know where this is
going. Don't need to hear it.

HARRIET

Loosen up a little. You have two
kids. He started tellin' me what he
was gonna do and what he wanted...

Ellen's fingers become earplugs.

ELLEN

La, la la la la...

HARRIET

Okay. Okay, I'll stop.

Not sure if her mother can be trusted, Ellen holds her fingers
out ready to engage.

HARRIET

Anyway. When you go to England, I'm
goin' back to Isaac. I kinda miss
my Teddy Bear.

ELLEN

That's great, Mom. I'm sure he misses
you too.

HARRIET

He sure was missin' me last night.
He started breathing heavy and then
he...

With fingers becoming one with her ears, Ellen walks away.

ELLEN
La, la la la la...

EXT. FINCHINGFIELD, ENGLAND - APARTMENT POND - NIGHT

The swans show-off as they compete for the pieces of bread Tony tosses to them. He sits on the bench outside his second-floor one bedroom apartment located above a pub.

It's Christmas Eve which explains why the daily noise from the pub has already started to seep out of its walls. Tonight the noise sounds lonely.

Tony smokes one cigarette after another.

JACK, 70, a tiny man with bright red cheeks and wearing a funny hat approaches Tony. He's holding twelve shiny apples, obviously selling them.

JACK
Apple, sir?

TONY
You can't be serious. You supposed to be an elf or somethin'?

JACK
I've been called worse.

Jack starts to shiver unprotected from the harsh English winter.

Tony takes off his coat. He holds it out toward Jack.

Jack takes his coat.

TONY
Tell you what little guy. I'll take all twelve of those apples. You want a smoke?

JACK
No. You know you shouldn't be smoking. The body is a temple.

TONY
Right, it's been awhile since my wife's worshipped at my temple, if you know what I mean.

Tony waits for the laugh that never comes.

TONY
Bein' alone I've kinda gone back to
some old habits. My wife won't put
up with it. Keep the coat.

The clouds clear and the stars reflect off the apples making
them appear magical.

JACK
Your wife. She'll be coming soon.

TONY
Okay, who sent you? You tell Jimmy
this is good but it doesn't top the
aircraft glue on the toilet seat.

Tony looks at his cigarette. He smiles.

TONY
No, check that. He's still a little
sensitive about that.

Tony looks back at Jack.

TONY
I've tried to quit smokin' just don't
seem to be able to do it.

JACK
Instead of smoking, have an apple.

Tony can only laugh at the strange solution. He looks at
the apples then grabs one.

TONY
That may not be...

Jack is gone.

Tony shrugs then takes a bite. He puts the apple down then
walks toward the pond.

TONY
Wish he had better tasting apples.
Oh well.

Tony lights a cigarette. He makes a face then turns it
around. He lights the filter.

Tony throws it down then carefully lights another one.

TONY
What the hell?

Tony tosses the cigarette.

INT. WETHERSFIELD, ENGLAND - HOSPITAL - DAY

1964.

Tony sits beside the hospital bed reading a magazine. Both Ellen and the new baby are asleep.

TONY
(to himself)
A wheeler-dealer. I can do that.

The English DOCTOR KEATS, 42, walks in.

DOCTOR KEATS
The baby's healthy. It's your wife I'm concerned about. She's been in and out of this hospital a lot.

TONY
I know, Doctor, no one can tell me why.

ENGLISH DOCTOR
She's physically and mentally exhausted. She can't handle you bein' in the military.

The doctor measures Ellen's pulse.

ENGLISH DOCTOR
My advice to you is move back to the States. Try to eliminate stress in Ellen's life. She needs to rest.

TONY
If you say so, Doc.

The doctor leaves.

Tony kneels beside the bed. He takes Ellen's hand without waking her.

TONY
I love you so much, Ellen. We're goin' home.

INT. SAN ANTONIO - HOME - LIVING ROOM - DAY

1965

The house is a mess. Clothes are strewn everywhere.

Ellen holds TAMMY CAVELLI, 1, in her arms as she cries. Scott, 3, runs through the room holding a stuffed animal. He's being chased by a loudly crying Mike, 2.

SCOTT

Mine, mine, mine...

Tony slowly enters the house too tired to even notice the commotion. He walks toward the bedroom.

TONY

I've gotta get some sleep.

Ellen gets Tammy to stop crying then puts her in the crib. She catches Scott as he runs by. She takes the toy away from him then gives it to Mike.

Mike stops crying.

ELLEN

Scott, please. I need you to behave for five minutes. I have to talk to Daddy. Can you play nice?

Scott nods his head.

Ellen makes a beeline to Tony.

BEDROOM

The door flies open. Tony already appears to be asleep.

ELLEN

I can't do this anymore.

Tony opens his eyes. He sits up.

TONY

Okay, Ellen. What's this about?

ELLEN

For the past year if you get four hours of sleep you're lucky. Same for me.

TONY

I know, honey. I just bought another duplex. That's gonna bring in more money. It'll help.

ELLEN

It's not about the money. You've always provided well for us. We just can't keep livin' like this.

Tony puts his head back down on the pillow.

TONY

The kid's are gettin' older. Right now I'm still barely keepin' the bills paid. I'm doin' all I can.

Ellen sits next to Tony. She grabs his hand.

ELLEN

I know you are. I think, maybe, the best thing to do is for me to take the kids and move in with my mother.

TONY

No way, Ellen. That's not gonna happen. I promised you and your mother. I just need more time.

ELLEN

I love you Tony but Mom can help me with the kids. You can focus on building the business.

TONY

All we need is a vacation. Tell you what. Give me a little time. We'll go for two weeks. Anywhere you want.

Ellen stands up.

ELLEN

Really, Tony? I'd love to go to Yellowstone. You mean it?

TONY

Yellowstone, Rocky Mountain, Glacier, let's go to all of 'em.

Ellen hugs Tony like she hasn't in a long time.

TONY

The duplex will bring in enough for us to do it. It's ready to be rented. I have two weeks of vacation time.

ELLEN

I love you so much. You're right, that's all we need.

TONY

And we'll do it every year. Maybe two or three times. Can I get some sleep now? I'm so tired.

Tammy starts to cry.

ELLEN

Of course, honey. I'll keep 'em quiet. I love you. Get some sleep.

TONY

Love you too, Ellen.

LIVING ROOM

Ellen quietly closes the door to the bedroom. She looks at the mess in the room then smiles. She goes to Tammy's crib to check on her. Tammy is awake but quiet.

Tammy sees her mother then looks right in her eyes. The rush of emotion overpowers Ellen.

TAMMY

Mamma.

Ellen picks Tammy up then goes to the couch.

Scott comes out of the bedroom with his favorite book about clowns. Mike follows close behind. They sit down with Ellen and Tammy.

Scott hands the book to Ellen.

SCOTT

Mommy, can you read to us?

ELLEN

Of course, honey. Want me to read the book, Mike?

Mike nods his head.

Ellen shows the first page.

ELLEN

(clown voice)

So many clowns, so little room.

Tammy laughs.

SCOTT

Tammy likes it.

ELLEN

I think she does.

Ellen shows the next page.

ELLEN

The baby thinks it's funny. What about you?

Ellen tickles Mike.

Mike starts laughing

Tammy laughs louder.

ELLEN

And what does big brother think?

Ellen tickles Scott.

Scott starts laughing along with Tammy and Mike. The sounds of happiness make Ellen laugh too. They feed off each other as the laughs become louder.

ELLEN

Quiet. Quiet. Daddy's sleeping.

Ellen and her kids manage to settle down.

Scott moves closer to Ellen.

Ellen turns to the next page then hesitates before reading. She takes a deep breath and smiles.

ELLEN

(clown voice)

The clown car drives down the street.

The laughing starts again.

FADE OUT:

FADE IN:

EXT. MOTORCYCLE - DAY - MOVING

1968.

TONY CAVELLI, 27, is on his motorcycle trying to get to the Base. In front of him is the puzzle. Each obstacle moves at a different speed.

Tony calculates. Accelerates. Approaching 80. He veers far to the right. He almost kisses the bumper of the car in front of him then quick left. Farther left. Blocked again.

Tony makes a sharp right. He sees open road. His right wrist flexes. Like a shot, he travels down the highway.

The rear tire blows out. Reacting like a cat, Tony manages to get on top of his bike which is now on its side. It slides to a stop.

Tony can't get to the side of the road fast enough. He looks back at the pile of steel and rubber.

TONY

Holy shit.

A car screeches to a stop in front of him.

Four RUSSIAN MEN jump out of the car. They descend upon Tony like locusts. Before he can think, his military training kicks in.

Tony throws a haymaker to the first jaw. Only three left now. He's held from behind then throws his head back. CRACK. The sound of a broken nose. Now there's two.

Tony swings and misses. The two remaining men take advantage of their chance. They grab him. Tony can't get away. The men drag Tony towards the water.

Tony breaks free then pulls his gun from it's holster as he pirouettes. BANG, BANG. The scene becomes quiet.

Tony observes the carnage. He steps to the side of the road then calmly sticks out his thumb.

INT. TONY'S HOME - DAY

ELLEN CAVELLI, 24, sits on the couch with, SCOTT, 6, MIKE, 5, and TAMMY, 4. They are all enjoying one of those rare moments of peace.

The door crashes open. Two MEN rush through the door.

Like a lioness, Ellen stands in front of her children. The back of a hand strikes her face. She hits the floor.

Ellen is conscious but unable to move.

One of the Russian men grab Scott.

SCOTT

Mommy.

The Russian men leave with Scott. Ellen can't understand what they're saying but she knows it's Russian.

ELLEN

Scott.

Ellen passes out.

INT. KELLY AIR FORCE BASE - DAY

COLONEL LEWIS, 54, seems very concerned as he sits behind his desk. Tony walks in looking confused.

TONY

You wanted to see me, sir?

LEWIS

Sit down, son.

Tony hesitates then sits on the couch.

TONY

What's this about? I'm a civilian policeman now. Why would you want to see me?

LEWIS

That incident on the way to work. It wasn't random.

TONY

What? How do you know? What's going on?

Lewis moves from behind his desk and sits next to Tony on the couch.

LEWIS

They have your son.

Tony's face turns white as his strength drains away.

TONY

My son? Who? What's happening? My family. What about the rest of my family? Did they hurt Ellen?

LEWIS

Tammy and Mike are fine. Ellen was a little beat up but she'll be okay.

TONY

Oh my God. I need to talk to Ellen right now. Where is she?

LEWIS

They're all safe. I have three heavily armed guards stationed at your house.

Tony gets off the couch.

TONY
Why is this happening?

LEWIS
The U-2 you guarded in Adana. You
know more about that plane than most.

TONY
That was five years ago. Why me?

Colonel Lewis stands up.

LEWIS
They see you as vulnerable. Three
kids. No longer in the Military.
They think they can get to you.

TONY
What about my son? We have to do
something.

LEWIS
We'll get your son back. Thought
you may wanna be involved.

TONY
You're damn right, Colonel. I'm
gonna kill those bastards.

INT. TONY'S HOME - LIVING ROOM - DAY

Tony walks through the door.

Ellen immediately runs into his arms. Half of her face and
one eye is covered by a large bandage.

ELLEN
They took Scott, Tony. Why would
they take Scott?

TONY
They want me.

ELLEN
Why? What do they want from you?

TONY
Information. Just information.
Don't worry. I'm gettin' Scott back.
I had to see you first.

Ellen steps back to let Tony get a good look.

ELLEN

I'm okay. See.

TONY

Are you sure? Where's Tammy and Mike?

ELLEN

They're in the bedroom. Probably asleep. Tony, they're fine. Now go get our son.

INT. DEBRIEFING ROOM - DAY

Eight soldiers are sitting around the long table in full combat uniform, including TEAM LEADER MAX STEVENS, 28. He sits at the front of the table across from Tony.

Lewis is standing in front of the empty chalk board.

LEWIS

What can you tell us about the guys that attacked you?

TONY

Tell you. I thought you guys knew what's goin' on.

STEVENS

You're wife told us they were Russians and the only sensitive information you know concerns the U-2.

Tony gets out of his chair. He leans over to get in Stevens's face.

TONY

You're tellin' me that my wife who thinks they were speaking Russian is the source of your intelligence.

Now Stevens stands.

Tony and Stevens are nose-to-nose.

STEVENS

We're trying to save your son.

TONY

Try harder.

LEWIS

We're on the same side, gentlemen.
Sit down. Both of you. Listen Tony,
they're gonna contact you.

Tony and Stevens sit down.

LEWIS

When they do, set up a meeting with
them. Tell 'em nothin' will happen
'til you see your son.

TONY

Is that your plan, Colonel? It sounds
like a bad detective movie. Am I
gonna wear a wire too?

LEWIS

Yes. We'll have the place covered.
Captain Neville will install a
tracking device.

CAPTAIN KENNY NEVILLE, 28, a handsome African-American, stands
in front of the squad.

KENNY

That's right. You go in. Make 'em
think you're gonna tell 'em what
they want.

Kenny holds up the tracking device.

KENNY

While that's goin' on I'll put a
tracker on their vehicle. Just in
case.

TONY

How you gonna do that?

KENNY

It's what I do.

STEVENS

It won't be necessary though.

Tony looks at Stevens.

TONY

What do you mean?

STEVEN

See these guys. They're our best
snipers. The only ones left standing
will be you and your son.

TONY
And if you're discovered?

LEWIS
They know their job. Won't happen.
But Tony, understand, you can't.

Tony looks back at Colonel Lewis.

TONY
Can't what?

LEWIS
Tell 'em what you know.

INT. BLACK VAN - DAY - MOVING

Tony sits in the back of the van with Kenny.

KENNY
So. They're meeting you at that
huge construction site. USAA
building. How'd you manage that?

TONY
My cement company is doin' some work
for them. I know no one will be
there.

KENNY
You know, Tony, one of us may not
make it out of there. We gotta long
drive. We should tell our stories.

TONY
Stories?

Kenny looks into Tony's eyes.

KENNY
Look. Truth is I know a little bit
about you. You're doin' what I'm
gonna do and you're damn good at it.

Tony's expression changes from surprise to disbelief.

TONY
So what're you askin', Kenny? You
wanna know my life story? Now?

KENNY
Yeah Tony, I do. I'll listen. I'll
remember. There may be some stuff
you wanna say... you know... if...

TONY

Okay, Kenny. Why not. You'll remember right... just in case.

Tony settles back. He gets comfortable. His posture shows he's looking forward to telling his story.

TONY

I grew up poor. The kind of poor where if the smallest thing goes wrong we don't eat.

KENNY

I've been there.

TONY

I was nine when I figured out how to make money myself. I gave it all to my parents but that's what kids do.

Kenny nods his head.

TONY

When I was older, I got in some trouble and ended up in the military but you wanna know how to make money.

Kenny leans forward with interest.

TONY

I worked three jobs. In a magazine I was reading, there was an article about bein' a wheeler-dealer.

KENNY

Wheeler Dealer?

TONY

You like the sound of that? I did too. To me, that article was hope. I was confident I could do it.

Tony looks out the window and sees the USAA construction site in the distance.

TONY

I got my real estate and brokerage license then started lookin' for property. That was three years ago.

KENNY

Then what did you do?

TONY

The first place I found was a duplex that needed fixin' up but it could bring in enough rent to make a profit.

Kenny takes out his tracking device.

TONY

I needed a thousand. I talked to the owner. She agreed to loan me the down-payment for a bank loan.

KENNY

Wheelin' and dealin'.

TONY

I fixed it up myself. Soon the rent was comin' in. I was able to cover the down-payment on my next duplex.

Kenny makes sure the tracker is working properly then he puts it back in its case.

TONY

I used the extra money comin' in from those to get some land in Arkansas for 10 bucks an acre.

KENNY

Wow.

TONY

I saw a four-plex but it had a big down payment. I got a VA loan. If I lived in it, I had no down-payment.

Kenny checks out the microphone he will use to wire Tony.

TONY

With all that goin' on I was able to get a 9 unit apartment. Then a 10 unit apartment.

KENNY

You did all of that in three years.

TONY

That happened the first year. I'll tell you the rest later. I've got some thinkin' to do.

KENNY

I better get you wired. Take off your shirt.

EXT. USAA CONSTRUCTION SITE - DAY

The building looks like a giant concrete skeleton. Not a soul can be seen anywhere. The six snipers have been there since last night. They are practically invisible.

Stevens is only seen when he moves then talks into his radio.

STEVENS

It's going down soon. No one fires
a shot 'til I give the signal. Got
it?

Affirmations come through his radio. Steven's suit matches the concrete perfectly as does the paint on his face. He takes his position.

INT. BLACK VAN - DAY

The van comes to a stop.

KENNY

You walk from here. Be careful,
Tony.

TONY

Always. You too.

EXT. USAA CONSTRUCTION SITE - DAY

Tony is standing alone on the middle level of the unfinished parking garage. He looks around to try and get a glimpse of one of the snipers. He sees nothing.

Two men with guns appear on the far side of the parking lot. They have Scott.

Stevens speaks into his radio.

STEVENS

It's happening. No mistakes, men.

Tony walks toward the Russians. The Russians approach Tony.

When they are close enough to hear each other, Tony stops and holds both hands high.

TONY

Leave my son here and I'll go with
you and tell you everything.

STEVENS

What the hell is he doing? That's not the plan.

TONY

Look, you guys are surrounded but no one needs to fire a shot. You'll get everything you want.

Tony talks into his microphone.

TONY

Stevens, tell your men to come out and lower their weapons.

Nothing happens. Tony slowly lowers his arms then rips open his shirt exposing his wire.

TONY

Do it or I tell 'em everything right now.

STEVENS

Come on out, men. Drop your weapons.

One by one, all six snipers appear. They throw their rifles on the ground.

The Russian men with Scott look at all of them.

Tony rips off his wire.

TONY

See, they got me wired but I'm not playin' that game. I just want my son safe. Stevens get down here.

Stevens, unarmed, appears at the edge of the parking lot with his arms up.

TONY

I'll go with you. Wherever you want. I'll tell you everything. Just leave my son here. No one needs to die.

Stevens reaches Tony.

STEVENS

What the hell are you doing?

TONY

The only thing I can do. Just get my son to my wife.

Tony walks to the Russians.

The men immediately throw him hard to the ground.

SCOTT

Daddy.

TONY

Go to Stevens, Scott. He'll keep
you safe. I love you.

Scott runs to Stevens.

A Russian hits Tony in the head with his rifle butt.

Tony is out cold.

The Russians drag Tony away.

The snipers go for their rifles but it's too late.

EXT. GET AWAY CAR - DAY

Kenny hasn't reached the Russian's car yet. He sees the men
dragging Tony from the building.

KENNY

Shit. This isn't right. Somethin's
wrong.

Kenny reaches into his pack. He quickly assembles the air
rifle designed to silently deliver the tracking device.

KENNY

(to himself)
I got one shot.

Kenny remains unseen then throws a rock that causes the men
to turn their heads.

In that instant, he fires the rifle, the device hits home
exactly where it needs to be, just above the rear license
plate. He moves back out of sight.

The Russian men force Tony into the back seat. They jump in
and take off. As they drive away, the snipers appear but
the car is gone.

Scott is with one of the snipers hanging back. Stevens takes
out a cigarette then lights it.

STEVENS

The colonel ain't gonna like this.

INT. TONY'S HOME - DAY

Ellen opens the door. Kenny is standing there with Scott.

Scott immediately runs into Ellen's arms. They hold each other tightly.

Ellen looks up at Kenny.

ELLEN

Where's Tony?

KENNY

They have him. He gave himself up to save your son. I wanted to be the one to tell you.

ELLEN

What do you mean they have him? That wasn't supposed to happen.

KENNY

He didn't follow the plan. I got a tracking device on their vehicle. We'll find him.

INT. RUSSIAN HIDE-OUT - DAY

Tony is tied to a chair. His face is mangled from their attempts to retrieve the information. One LARGE RUSSIAN stands in front of him.

Another Russian, DIMITRI, 40, impeccably dressed in his uniform, enters the room.

DIMITRI

You have no honor. Your son is safe, yet, you've told us nothing.

Tony spits out the blood that has accumulated in his mouth.

TONY

Ain't that a bitch.

DIMITRI

You'll talk. It's interesting to see what a man will take before he relents. It's hard to predict.

TONY

I feel for you, Hans.

DIMITRI

Most men try to resist but it's so illogical, because every man gets to that place where the pain must stop.

Dimitri laughs then claps his hand.

DIMITRI

So, shall we find your breaking point or are you smart enough to just tell us now?

TONY

Not gonna happen, Hans.

Two Russian men wheel in a large electrical device. The two needle like probes capture Tony's attention.

DIMITRI

Of course, it is always the response. Not Hans, Dimitri, that is the name you will use when you beg for mercy.

Dimitri checks the dials on the machine

DIMITRI (CONT'D)

I like to start with electricity. Some can take it, others cannot.

Dimitri takes the probes. He brings them close together and they produce a bright arc. He wheels the machine over to Tony then turns the knob.

Dimitri places the probes on each side of a finger.

DIMITRI

The arc will flow from here to there. It will be painful but it causes very little tissue damage.

INT. COMMUNICATIONS ROOM - DAY

Four desks are occupied by communications officers. Kenny is one of them as he feverishly works on the receiver.

The colonel calmly enters then observes Kenny as he tries to get a signal. Lewis becomes more angry with each step he takes toward him.

LEWIS

No signal. If you screwed this up, Captain, this mission is over.

KENNY

I didn't. Somethin' must be blockin'
the signal. It's there, I know it.
I just need more time.

LEWIS

Every minute increases the likelihood
that Tony talks. We need to get to
him now.

KENNY

Yes, sir.

Kenny attaches an extension to the antenna. He goes back to the receiver then adjusts some knobs. Still nothing. He sits at his desk then puts his head down.

After a moment, Kenny stands up.

KENNY

Carl, Doug, help me with this stuff.
I gotta get it to the roof.

INT. RUSSIAN HIDE-OUT - DAY

Dimitri is writing in his notebook. Tony looks exhausted from his suffering.

DIMITRI

Congratulations, you are strong.
Just one location left. Very painful.
You'll want to die but you won't.

Finally, Dimitri makes the mistake Tony has been waiting for. As he places the headpiece, his head gets too close to Tony's.

With every ounce of strength he has left, Tony head-butts Dimitri with such force he knocks him out cold.

Tony nearly dislocates one arm as he leans over far enough for the chair to fall.

The arm of the chair breaks when it hits the ground.

With one hand free, Tony removes his bindings then grabs Dimitri's gun.

Tony runs through the door. BLAM BLAM. Two guards down. He keeps moving.

Tony busts through another door. BLAM BLAM BLAM. Three guards are dead before they even see him. He breaks down another door. One Russian is there.

Tony immediately has his gun against the Russian's forehead.

TONY
Nothin' personal.

Tony pulls the trigger. CLICK. His gun is out of bullets.

The Russian laughs.

Tony cold cocks him with the butt of his gun.

Tony burst through another door.

EXT. RUSSIAN HIDE-OUT - DAY

Tony's outside but five Russian guards have their rifles pointed at him. He points his harmless gun from one to the other.

CHENEKO, 52, their leader, laughs.

CHENEKO
Very good. Very entertaining. Shall we now continue.

TONY
No, don't think so.

CHENEKO
You are a very stupid man. You will learn...

Tony points behind Cheneko.

Cheneko turns around. He sees ten snipers with their guns ready to fire.

KENNY
Looks like this is over. Give your weapons to Tony.

Tony takes the weapons.

TONY
Thank you, thanks, much obliged, so kind...

The soldiers hand-cuff the Russians and take them away.

Kenny approaches Tony apologetically.

KENNY
We're a little late. Ran into some problems.

TONY

The tracking device. You did it.

KENNY

Hey, I had to hear the rest of the story.

Tony and Kenny turn and walk toward the military van.

TONY

Let's see. I was gettin' ready to buy a new house and then...

INT. TONY'S HOME - NIGHT

Ellen sits on the couch with Tammy in her arms. Both of them are crying.

KNOCK KNOCK KNOCK.

Ellen quickly goes to the door hoping for some news about Tony.

Tony is standing there. He has cleaned up but his face is still swollen and cut. He's holding flowers.

TONY

Sorry I'm late.

Tony steps in.

Ellen and Tony embrace as the door closes behind them.

ELLEN

Tony, what did they do to you, you look terrible.

TONY

You look beautiful.

Scott and Mike come running out of their bedroom.

SCOTT

Daddy.

Tony picks up Scott.

TONY

My brave little man.

The Cavelli family share a hug.

FADE OUT:

FADE IN:

INT. DENTISTS OFFICE - DAY

1979.

TONY CAVELLI, 38, enters the dentist's office.

The hygienist is KAREN DAVIS, 30. She is a beautiful woman. She wears her long lab coat but on her it looks like an accessory to a glamorous wardrobe.

Tony puts his jacket on the rack.

TONY

Didn't think I was gonna make it.
Cars actin' up.

KAREN

Have a seat, Mr. Cavelli. Doctor
Matthews will be in soon.

TONY

I've never seen you before. How
long you been here?

KAREN

I started two weeks ago. My name's
Karen. I was in the right place at
the right time. Got lucky.

Karen opens the cabinet.

TONY

Nice to meet you, Karen. I think
Dr. Matthews is the lucky one.

Karen takes out the large bib.

KAREN

Thanks, Tony. Okay if I call you
Tony? I'll get you prepped. So you
have a family?

Karen adjusts the chair until it's fully reclined.

TONY

Yeah, married twenty years to the
love of my life. Got three kids.

Slowly and sensuously she ties the bib around Tony's neck. Her mouth is so close to Tony's he's convinced she's going to kiss him. She looks him in the eyes.

KAREN

How's that workin' out for you? I bet it's been perfect.

TONY

Not perfect. My wife went through a bout of depression but since the medication we couldn't be happier.

KAREN

I'm jealous. I divorced my husband not too long ago. It's been a tough time for me. What do you do?

Karen assembles some instruments on a tray. She places them on the small table beside Tony.

TONY

Real Estate. I've done all right. My wife has helped me a lot. Really love her for that.

KAREN

So whatcha got goin' on now?

TONY

I gotta motel I'm lookin' at. The Krosh-al. Lots of profit potential. I'd like to see that one happen.

KAREN

Okay. I'm done here. The doctor will be in soon. Nice to meet you, Tony.

Karen walks toward the door.

TONY

You too.

LATER

DR. MATTHEWS, 31, is making some notes on his chart.

DR. MATTHEWS

All done here. My assistant will get you ready to go.

Karen walks in. She holds her lab coat in her hand. The sexy clothes it was hiding are close to what Tony had imagined.

Tony notices the black smudges on the coat as she hangs it on the rack.

TONY
How'd your lab coat get so dirty?

KAREN
I'm a hard workin' girl.

Karen grabs the clipboard then looks over the paperwork.

KAREN
Everything's perfect here. Make an appointment with the receptionist to come back in six months.

TONY
See ya then, Karen. Thanks.

LATER

Tony comes back in the office. Karen is talking to the receptionist.

TONY
My car won't start. Can I use your phone?

KAREN
You said it was actin' up. Of course, use the phone in there.

Karen closes the door behind Tony. She quickly goes to STACEY, 25, the other assistant.

KAREN
Can you cover me the rest of the day?

SHEILA
Why not? Got nothin' else goin' on.

Tony comes out of the room.

TONY
A tow truck is comin'. I'll have to get a cab.

KAREN
I can take you home. I was on my way out anyway.

TONY
No, you don't have do that. I'll just get a cab.

KAREN

I insist. Not gonna hear another word. My car's this way.

INT. KAREN'S CAR - DAY

Tony picks up the wire cutters on the passenger seat.

TONY

These yours?

KAREN

Oh, sorry. Just throw 'em in the glove compartment. You know what, I'm starving. Wanna get a burger?

TONY

I really should get home.

KAREN

I'm buyin'. Come on. It'll be quick.

INT. BURGER JOINT - DAY

The restaurant is nearly empty. Karen and Tony have just finished eating.

KAREN

(to waiter)

Can we get two long islands?

TONY

No, I really shouldn't. Gotta get home.

Karen sticks out her bottom lip.

KAREN

Now Tony, you wouldn't let a girl drink alone, that's just not right.

The two of them talk and laugh. They have a great time. The waiter sets two more drinks on the table.

TONY

... he was blind. Had four kids. I could've sold the house but I let his family stay there rent free.

KAREN

Really, Tony? That's so sweet.

Karen reaches out then holds Tony's hand with both of hers. The expert ambiguousness in the way she holds his hand is chilling.

TONY

You gotta give back, you know.

Tony slightly pulls his hand back then changes his mind convincing himself of its innocence.

Then Karen pulls her hands away.

KAREN

I'm so sorry. Habits are hard to break. Like I said, I was recently divorced.

On cue her eyes well up with tears. Tony sees a tear fall and takes Karen's hands in his.

KAREN

You have this perfect life. I look at mine. It's in ruins.

TONY

Listen Karen, you are a fun, bright, beautiful, energetic woman. Sometimes things just happen. It'll get better.

KAREN

You think I'm beautiful?

TONY

Of course. You are one of the most...

Tony and Karen look into each other's eyes.

TONY

You know what, I really need to leave. I'll take care of the bill.

EXT. GUARD HOUSE - DAY

Karen pulls up to the security gate. CHARLIE, 26, is the guard.

CHARLIE

License and registration please.

KAREN

Really? You need...

Tony leans over so the guard can see him.

TONY

Charlie, it's me. Car broke down.
She's just takin' me home.

CHARLIE

Mr. Cavelli. Didn't see you there.
No problem.

TONY

This is Karen Davis. My dentist's
assistant.

Karen reaches out her perfectly manicured finger and touches
the guard's nose.

KAREN

You can call me Karen, you won't
forget me now will you?

CHARLIE

No, Karen. I won't. Go ahead.

Karen waves at the guard with a certain sexuality that she
seems to summon at will.

EXT. TONY'S HOME - NIGHT

Karen drives up the long drive-way made of sculptured stone.
She pulls in front of the mansion. She gasps as the whole
thing comes into view.

KAREN

Wow.

TONY

Not bad, huh? Kinda big but a great
tax shelter.

KAREN

Here's my number. If you need a
ride tomorrow. You're right on my
way.

Tony takes Karen's number.

TONY

Thanks. The day turned out a lot
better than I thought it would.

KAREN

Me too.

Karen drives away.

EXT. KROSH-AL MOTEL - DAY

Tony pulls his Jaguar into the Krosh-al motel complex. The owner, DENNIS, 54, is in the parking lot.

DENNIS

Good to see you, Tony. Honestly, I was ready to turn down your offer but that Karen is somethin' else.

TONY

Karen?

DENNIS

She sealed the deal. That's a keeper that one.

Tony has a confused look on his face.

TONY

Yes, she is.

DENNIS

So, you ready to sign the papers.

TONY

Let's do it.

INT. TONY'S HOME - NIGHT

The kid's are asleep. ELLEN CAVELLI, 36, watches her favorite TV show. Tony is in the bedroom looking for something. His search is made more difficult by the rooms untidiness.

Tony becomes more frantic until he holds a piece of paper with Karen's number on it. He places it in his pocket then leaves the room to watch TV with Ellen.

INT. EXPENSIVE RESTAURANT - NIGHT

Tony and Karen sit at a table filled with lobster and caviar. There is an empty bottle of wine and another one chilling. They hold their glasses of wine in the air.

TONY

Here's to a sweet deal. You know I'll clear a million on that one. Dennis said you made the difference.

KAREN

I told him he should make his money now. No one knows what may happen in the future.

TONY
Perfect. I can't believe you did that.

KAREN
You paid for lunch. Just returning the favor.

Karen looks around the room.

KAREN
Look at this place. It has got to be so expensive.

TONY
After what you did. You deserve it.

KAREN
You should make me your partner.

Tony laughs out loud.

TONY
I'm startin' to think I should.

INT. TONY'S HOME - DAY

Ellen opens the door. Karen stands there with a friendly smile. She is dressed very conservatively.

KAREN
Ellen? I talked to you on the phone.

ELLEN
Yes. You're Karen from the church.

KAREN
That's right. We were going to go over some genealogy records.

ELLEN
Right. I've been wanting to do this for awhile. Then out of the blue, you call.

Karen reaches into her briefcase then pulls out four blank charts. She hands them to Ellen.

KAREN
The Lord works in mysterious ways. Fill out these family history charts. Do you mind if I use your bathroom?

ELLEN

The guest bathroom is on the right.

KAREN

Would it be possible to use yours?
I've got some women's issues.

Ellen fills out the charts. Karen comes back sooner than expected.

ELLEN

That was fast.

KAREN

I'm sorry. I got a page. There's something I need to take care of.
I'll have to reschedule. I'll call.

Karen leaves.

INT. MEDICAL BUILDING - HALLWAY - DAY

Ellen bursts through the door. She is crying heavily and looks terrible. Her clothes appear as if she has been wearing them for days.

Karen walks by Ellen wearing sunglasses and a hat. She smiles as she watches Ellen leave.

PSYCHIATRISTS OFFICE

Karen takes off her hat and sunglasses. Doctor HAWTHORNE, 45, is leaning against his desk with his back to her.

KAREN

Good afternoon, Harvey.

Dr. Hawthorne doesn't turn around.

HAWTHORNE

Checking up on me. I did exactly what you said.

Hawthorne turns to look at Karen with hateful eyes.

KAREN

I could see that. Now you need to tell him.

HAWTHORNE

Tony? No, I've done enough. I won't do anymore.

KAREN

That bitch will never leave him.
You have to tell Tony.

HAWTHORNE

I don't care. Go ahead and tell my
wife. She won't believe you.

Karen becomes aggressive and gets in his face.

KAREN

If you think I'm gonna let a sniveling
piece of shit like you screw this
up, you're crazy.

Karen sits down.

KAREN

I've worked too hard for this. I
had to get rid of Dr. Matthew's
assistant.

HAWTHORNE

What do you mean "get rid of".

KAREN

I tried to convince her to quit.
She wouldn't listen. Poor girl. I
did what I had to.

HAWTHORNE

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

Dr. Hawthorne grabs the phone.

KAREN

(laughs)
You won't. You know I could ruin
your life.

Dr. Hawthorne puts the phone down.

KAREN

Then I had to crawl under his car
and cut his fuel line just to get
him to take me out. I got filthy.

Karen gets a look in her eyes as if she has completely lost
touch with reality.

KAREN

And what I had to do for that business
deal. Disgusting. The hoops I had
to jump through for those fake pills.

Doctor Hawthorne is stunned.

HAWTHORNE

I'm finished. I won't help you.
Like I said, my wife will never
believe you.

KAREN

I can describe it, Harvey. In detail.
You have some, shall we say,
distinguishing characteristics.

HAWTHORNE

(quietly)
I'll do it, Karen. I'll do it.

Karen places her hand on his cheek.

KAREN

That's my Harvey. Call him. Today.

Karen walks out as Dr. Hawthorne, in a rage, swipes everything
off his desk.

EXT. TONY'S MANSION - DAY

Ellen, 36, Tony, and the kids have just finished packing the
van. Ellen and Tammy, 15, are crying. Scott, 17, and Mike,
16, silently sit in the front seat.

Tammy holds Tony with all her might. She sobs.

TONY

My little angel. This won't be
forever. You'll see.

Ellen walks over to Tony. She embraces him.

ELLEN

Never in human history have two people
been so in love as we have from the
first day we met.

TONY

I know, Ellen. It breaks my heart.
But the doctor said you could die if
you stay.

ELLEN

I'll be okay.

TONY

We'll figure out why your medication stopped working then you'll be back. You're the only thing that matters.

Ellen lets go of Tony then wipes her eyes.

ELLEN

Get the kids to unload the van. I'm not goin'.

TONY

I got a beautiful place for you and the kids in Utah. It's in the mountains, like you always wanted.

Tony helps Ellen into the back seat. He kisses Ellen then closes the door.

Tony watches the van drive away.

INT. TONY'S MANSION - FOYER - NIGHT

A Beethoven Piano Sonata is playing in surround sound then abruptly starts over.

The sonata starts over again. Tony, with an aggravated stride reaches the foyer. He has a stack of mail in his hand.

The song restarts again.

TONY

(to himself)

Stop pressing the damn button.

Tony throws open the door.

TONY

Will you please...

It's Karen. Her long brown hair is draped around her ankle length fur coat. She's stunning.

TONY

Karen. How did you? The guard usually...

KAREN

Oh, Charlie. He just let me through. I had to check on you. I've been worried. What has it been, two weeks?

Karen walks in with a sultry swagger.

TONY
Longer than that. I gotta lot of
work to do so call me later.

Tony turns away from Karen.

KAREN
You poor man. It can't be easy. I
wanted to know if there was any way
I could help...

Tony stops when he hears the quiet sound of the fur coat
hitting the floor.

KAREN
... you feel better.

Tony turns and sees Karen standing there completely naked.
He drops the mail then without hesitation he moves toward
Karen.

Karen falls into his arms then they kiss passionately.

INT. TONY'S MANSION - FOYER - DAY

Karen has two plants as she walks through the door.

TONY
What's this, Karen?

KAREN
You need some plants. Don't worry
about me. I'll take care of it.
You won't even know I'm here.

Tony goes back to work.

Karen puts the plants down then goes back to her car.

HOME OFFICE

Karen saunters in with two large glasses of wine. Tony puts
his letter down then leans back in his chair.

KAREN
Take a break, Tony. I want you to
see what I did. Here, have some
wine.

Tony smiles as he takes the wine.

TONY
A guy could get used to this.

KAREN

Would that be so bad?

Tony leans forward in his chair.

TONY

Karen, you know I love Ellen.

KAREN

I know she's not here. Are you going to spend your life giving your love to a woman you can't even be with?

TONY

It is what it is.

KAREN

It is right now. I'm here right now. I love you, Tony. I want to spend the rest of my life with you.

Tony takes one sip from the glass then hands it back to Karen.

TONY

Thanks for the wine. I still have work to do here.

Karen stays silent as she takes the wine glass then slowly walks away. She stops before she gets to the hall.

TONY

I'm sorry, Karen, if I...

KAREN

Tony, I'm pregnant.

Karen walks away without looking at Tony or saying another word.

INT. HOTEL ROOM - DAY

The room is exquisite. Soft. Bottles of wine on the floor. The bed is oversized with more pillows and blankets than needed. Tony is asleep, alone in the bed.

Tony moans a little. The moans get louder until his eyes pop open. A muffled voice comes through the bathroom door.

VOICE (O.S.)

You, okay?

TONY

Just a bad dream. A nightmare really. It seemed so real.

The bathroom door flies open. Ellen comes flitting out of the bathroom in a sexy negligee then jumps in bed. She lays on top of Tony.

ELLEN

Happy Second Honeymoon, Sweetheart.

TONY

Happy Second Honeymoon. I love you.
So what's on the agenda.

ELLEN

We're goin' to the beach to have a
fabulous lunch then back to the beach.
It's going to be wonderful.

TONY

Guess you like the beach?

Ellen throws a pair of pants at Tony.

ELLEN

Love it. Now get dressed sleepy
head. We gotta get moving.

FADE OUT:

FADE IN:

INT. TONY'S MANSION - FOYER - DAY

1982.

Tony Cavelli, 41, is at his front door. The delivery man, OSCAR, 25, is walking from his truck as he carries a square crate. It appears heavy.

Oscar stumbles.

TONY

Careful, careful. That's very old
and very expensive. I got it in
India. It's called the Endless Knot.

DELIVERY MAN

I saw that it took forever to get
here. This package has been delayed
every step of its trip.

Tony signs for it as Oscar places it inside the door. Tony takes a long look at the crate.

TONY
(to himself)
So what should I do with you?

DIEGO, 29, enters the foyer.

TONY
Diego, take this to the garage.
Find a safe place to store it.

INT. TONY'S MANSION - BEDROOM - NIGHT

Tony's in bed with Ellen, 39. He keeps tossing and turning.
Tony throws off his blanket then gets out of bed.

ELLEN
You okay, honey?

TONY
I can't get comfortable. It's this
house. Somethin' just feels wrong.

INT. TONY'S MANSION - OFFICE - DAY

Tony's on the phone. Papers are piled on his desk.

TONY
... I'm back now. We've got some
work to do. First I want... Harry...
Harry... Did I lose you? Hello?

Tony slams down the phone. Ellen walks in.

TONY
That's the third time today. Ellen,
can you get someone to check out the
phones. I keep droppin' calls.

ELLEN
Sure, honey. You seem stressed.

TONY
Just busy. You in love with this
place?

ELLEN
Of course. What's wrong?

Tony looks around his office.

TONY

I've been thinkin' about movin'.
I'm not sure I ever liked it here.
Let's start lookin' for a new home.

ELLEN

If you say so. I'll look around.

TONY

Thanks, honey. I gotta try to get
some work done.

Tony dials the number and only hears static.

TONY

It's like this house is against me.

INT. GOLDSBORO HOUSE - BEDROOM - DAY

1983.

Tony's unpacking. Ellen walks in with three more boxes.

ELLEN

This is the last of 'em. Tony, this
is the third house in less than a
year. I don't know if I wanna unpack.

TONY

I know, I know. I just haven't been
happy in those other places. It
seems fine here.

ELLEN

I thought they were all beautiful.

Tony leaves his boxes then gives Ellen a kiss.

TONY

I'm sorry, honey. We should be here
awhile. I'm goin' to the office. I
had the Endless Knot taken there.

ELLEN

It was so nice with your office at
the house. I miss it.

TONY

I made thirty thousand cash when I
bought the office building. Couldn't
pass it up.

ELLEN

I know. It was a great deal.

Tony finishes unpacking.

TONY

With the apartments on the property,
it pays for itself. Besides, I
couldn't get anything done at home.

ELLEN

You said you liked it here.

TONY

Now. I didn't before. Besides, I'm
starting the Cambridge project soon.
I'm gonna need the room.

Tony gives Ellen another kiss. He gathers his stuff to leave.

INT. TONY'S NEW OFFICE - DAY

The office is still cluttered with boxes from moving. The
crate with the Endless Knot is leaning against the wall.
Tony is on the phone.

TONY

... If they can't pay the rent you
have to start the eviction process.
Everyone has an excuse, we can't...

Tony slams the phone down as Tony's secretary, LEE, 29,
walks in.

TONY

Have you had problems with your phone?

LEE

No, workin' just fine.

TONY

Have someone check the lines. I
keep gettin' static.

Tony picks up a pile of papers.

TONY

Let's do a status check. The two
motels I just sold. Money comin' in
for that?

LEE

On time, no problems there.

TONY

You know, I nearly cleared two million from those two. Too many rents are late at the trailer park.

LEE

We need to get rid of the problems and replace them with good tenants. It shouldn't be such a headache.

Tony looks through his paperwork.

TONY

Take care of it.

LEE

Yes, sir. The pet cemetery is doing well.

TONY

People love their pets. I want to unload the answering service. I think that's just about played out.

LEE

I'll look for possible buyers.

Lee writes some notes in her folder.

TONY

How are things goin' with the properties from the William Schultz company?

LEE

Great. Everything's coming in as expected.

TONY

Schultz didn't want to sell. I knew it was a gold mine. Had to turn some screws to make that one happen.

LEE

The Valencia shopping center has been very profitable.

Tony shifts in his seat.

TONY

Will you find me a new chair? I can't get comfortable. Get one of those with the massager built in.

LEE

Got it.

TONY

We're about ready to start the Cambridge project. Get a hold of Mickey. Make sure he's ready.

Tony leans back in his chair.

TONY

We're doin' pretty good wouldn't you say?

LEE

Nothin' short of genius. The growth has been amazing.

TONY

Okay, that's enough for now. Listen, before you leave, will you help me find a place for this wall-hanging?

LEE

Let's do it now. I'm dying to see it.

Tony grabs a crowbar then pries open the crate.

TONY

Do you know this has been in the box for over a year? It's definitely time to get it out.

The wall-hanging is a large mirror with a gold sculpture of an endless knot obscuring most of the glass and creating a tapestry of small mirrors.

Each section slightly distorts the image so that none look the same. The slightest movement completely changes the images in the mirrors.

Tony tries to lift it.

TONY

Wow. That's heavy. Where should it go?

LEE

It's so beautiful. I'd put it right behind your desk.

TONY

Sounds great. I'll get someone to install a strong bracket.

LEE

I'll take care of it.

Tony leans the Endless Knot against the wall with its back facing out.

Lee goes to her office.

Tony tries to get comfortable in his seat.

INT. TONY'S NEW OFFICE - NEXT DAY

Diego and ANOTHER WORKER finish installing the wall bracket. They hang the Endless Knot.

Diego looks into the mirror. Each section morphs into moments from his past. Most of them show him beating his wife. He steps back.

DIEGO

El Diablo. El Diablo

Diego runs out of the room.

EXT. SALEM STREET - NIGHT

Diego is walking home when he notices three men following him. He goes down an alley to try and evade them.

Diego stops then turns around when the men get closer.

DIEGO

What do you want?

The LEADER steps forward.

LEADER

Not much, just everything you have.

Diego has a surprised look on his face as two words involuntarily come out of his mouth.

DIEGO

Fuck you.

The three men beat Diego to death.

INT. TONY'S NEW OFFICE - DAY

Tony sits at the desk going over daily work with Lee. The Endless Knot hangs on the wall behind him. He shifts in his chair a few times.

TONY

When's that new chair gettin' here?
Call Howard about the Franklin Stove
Company. I've decided to buy it.

LEE

Wasn't Howard a baseball player?

TONY

He played for the Braves.

Tony's bookkeeper, Lois, 45, enters the office.

LOIS

I've done all I can today. I'm takin'
off.

TONY

Have you figured out the discrepancy?

LOIS

Still workin' on that.

Lois looks at the Endless Knot.

LOIS

That is so beautiful. Can I get a
closer look?

TONY

Knock yourself out.

Lois walks behind Tony's desk and stands directly in front
of the mirror. The different sections morph into scenes of
her stealing all sorts of things.

Lois becomes so transfixed that she drops her purse. Papers,
a wad of cash, and a small notebook fall out.

LEE

You dropped your purse. I'll get
it.

Lois is slow to respond. Lee picks up her purse.

Lois comes out of the mild trance in time to see Lee looking
through the small notebook.

LOIS

Give me that. What are you doing?

LEE

Tony, you need to see this.

Tony looks through the notebook. The more he sees the madder and sadder he gets.

TONY
You have an explanation, Lois? Lee,
lock the door.

Lois can only stand there.

TONY
I'm callin' the police.

INT. JAIL CELL - NIGHT

Lois is in a holding cell with CRAZY SALLY, 32. Lois unpacks a small bag and a pack of smokes falls out. Sally sees them.

SALLY
How'd you get those in here?

LOIS
Guess they didn't look very hard.

SALLY
Can I have one?

LOIS
No, they're mine. Just stay away
from my stuff.

Sally looks at Lois with the crazy eyes from which she got her name.

LATER

Lois is fast asleep. Sally creeps over with a pillow in her hand. Silently, she smothers Lois.

Sally finds the smokes and a lighter in Lois's purse. Her wild eyes smile as she takes a drag.

INT. TONY'S MANSION - BEDROOM - NIGHT

Tony and Ellen are in bed. Tony seems content and comfortable.

TONY
You know, Ellen, I feel good here.
I think we'll stay awhile.

ELLEN

Thank God. I don't ever want to move again. You've been acting very strange.

TONY

Those other houses just felt weird. There was no way I could live there.

ELLEN

Whatever makes you happy, Tony.

INT. TONY'S NEW OFFICE - DAY

CARLOS walks into Tony's office. Tony sits in a new chair but the way he keeps shifting positions shows he is still uncomfortable.

CARLOS

That Stauffer deal will be settled next week. Soon you'll have the tallest hotel on the Riverwalk.

TONY

Great Carlos, you should be happy too. You charged me a small fortune. How'd you do it?

CARLOS

The less you know the better. Let's just say I knew which palms needed the grease.

TONY

Whatever it takes. Keep me posted.

Carlos looks at the Endless Knot.

CARLOS

That's a cool piece of art you got there, Tony. Where did you get it?

Tony doesn't turn around.

TONY

Got it in India. Seems to be a big hit.

Carlos gets up then stands in front of the wall hanging. Each mirror shows a different hit that Carlos has done for the Mafia. He usually uses a machine gun.

Carlos smiles.

CARLOS

Interesting thing you got there.

Carlos leaves the office. Lee comes in crying.

LEE

Tony, did you hear about Lois?

Tony grabs a tissue then hands it to Lee as he moves from behind his desk.

TONY

Lois? She got what she deserved.
What are you cryin' for?

LEE

She died in her cell last night.
Said it was a heart attack.

TONY

Oh my God. I guess there's a lesson
in there somewhere. You need to
take the rest of the day?

LEE

Can I? Thank you, Tony.

Tony points at his chair.

TONY

Before you go, call that office place.
Tell 'em to pick this one up and
bring me something that's comfortable.

INT. TONY'S MANSION - FOYER - DAY

Tony walks through the door. He sees Ellen crying.

TONY

What is with the cryin' today? Ellen,
you okay?

ELLEN

Diego was murdered.

TONY

What? How?

ELLEN

His wife said it was a robbery. She
took it better than I did.

Tony sits down.

TONY

That's crazy. Lois died in her cell last night.

ELLEN

Your bookkeeper? Her cell? What are you talkin' about?

TONY

It's a long story. I'll tell you later. Right now I need to lay down. I haven't felt comfortable all day.

INT. CARLOS'S PLACE - NIGHT

Italian music is playing in the background. Carlos pours himself a glass of wine as he celebrates the money he'll have for making Tony's deal happen.

As soon as Carlos gets comfortable in his recliner, three men crash through the door.

Three wise guys, DOMINIC, 22, MARCO, 25, and FRANCISCO, 38, calmly walk into Carlos's apartment.

CARLOS

What the hell? Why'd you break my door?

DOMINIC

You know Johnny, he's impatient.

CARLOS

This has to be a mistake, guys. I'm loyal.

DOMINIC

Vinnie's a rat.

The blood drains from Carlos's face.

CARLOS

That's impossible. I've known the kid all my life.

DOMINIC

That's the problem, Carlos. You were the voucher.

CARLOS

Wait, wait. I need to talk to the boss.

Francisco pulls out his Tommy Gun. It looks just like the gun Carlos was using in the images he saw in the Endless Knot.

RAT-A-TAT-TAT. Carlos is dead in his chair.

INT. TONY'S NEW OFFICE - DAY

Tony paces back and forth behind his desk. He's on the phone.

TONY

Don't tell me that. Lila Cockrell told me herself. She said it was a done deal.

Tony listens a moment then slams the phone down. He presses the intercom button.

TONY

Lee, I need you in my office.

Lee walks in carrying a newspaper.

LEE

Still don't like your chair? I told them you need a different one. I'll keep workin' on it.

Lee puts the newspaper on his desk. There is a picture of Carlos, dead in his chair, on the front cover.

LEE

Did you see the paper?

Tony looks at the picture.

TONY

That explains it. I wanted that hotel deal. It's dead in the water now. What the hell happened?

LEE

He was gunned down in his own apartment.

TONY

Can't think about that now. I have a meeting with Mr. Ludwig. Bring him in as soon as he gets here.

LEE

Do you realize that you met with Diego, Lois, and Carlos in this office the day that they died.

Tony sits down. He changes his position several times.

TONY

You're right. That's odd. Lee,
he's one of the wealthiest men on
the planet. Don't keep him waiting.

Lee writes a few notes in her pad then goes back to her office.

Tony gets back on the phone.

LATER

Tony stands at his desk. His chair is upside-down in the corner of the room.

Lee walks in with MR. LUDWIG, 65, wearing jeans that are a little dirty and a T-shirt.

LEE

Mr. Ludwig is here for his
appointment.

TONY

Mr. Ludwig, so happy to see you. We
need to talk about that property in
the northeast. Now the offer you...

Mr. Ludwig doesn't sit down. His eyes are on the Endless Knot.

MR. LUDWIG

That is one impressive piece of work.
Can I get a closer look?

Mr. Ludwig walks behind Tony's desk.

TONY

As I was sayin'. I can't let that
property go for less than eight
hundred.

Mr. Ludwig isn't listening as he stares into the mirrors. The images show different scenes of Mr. Ludwig making donations or giving money away. He turns back to Tony.

MR. LUDWIG

What is this thing? Does it always
do that?

TONY

Do what? I got it in India.

MR. LUDWIG
Never mind. Probably my mind playing
tricks on me. Gettin' old, you know.
Okay, Tony, eight is fine.

Tony and Mr. Ludwig shake hands.

On the way out, Mr. Ludwig bends over and picks up a quarter.

MR. LUDWIG
A quarter. That means it's gonna be
a lucky day.

As Mr. Ludwig leaves, Lee walks in.

LEE
Detective Carlson would like to see
you.

TONY
Detective? Sure send him in.

DETECTIVE CARLSON, 48, comes in then sits down.

CARLSON
Mr. Cavelli, there's been three deaths
in three days and the only thing
they have in common is you.

TONY
Am I a suspect?

CARLSON
I'm not sayin' that but I do need to
ask you some questions.

TONY
Sure, Detective. Fire away.

Detective Carlson hesitates as he looks at the Endless Knot.

CARLSON
Sorry. They all worked for you. Do
you know of any other connections
the three might have had?

TONY
They loved the wall-hanging.

Carlson gets out of his chair. He walks in front of the
mirror to get a closer look.

Carlson sees images of his acts of brutality when dealing
with criminals. He stares for a moment then turns to Tony.

CARLSON

This may seem strange but I'm takin'
this into evidence. It's all I got.

TONY

That's fine. I'll call someone in
to help you with it.

Tony presses the button on the intercom.

TONY

Lee, tell Gary and Frank to come to
my office. Thank you.

Carlson sits back down. He has an uneasy look on his face.

GARY and FRANK come into the office.

TONY

Hey guys. Can you take this out to
the detectives car?

Gary and Frank remove the Endless Knot.

Carlson gets up then shakes Tony's hand.

CARLSON

I'll have some more questions later.

TONY

Anytime detective, whatever I can
do.

The detective, with Gary and Frank carrying the Endless Knot,
leave.

Tony looks tired. He takes his chair from the corner then
sits down.

Tony leans back in his recliner. He closes his eyes then
smiles.

Lee comes into the office.

TONY

You know what, Lee. This chair is
fine. Guess I finally broke it in.

INT. DETECTIVE'S CAR - DAY - MOVING

In his rear view mirror, Carlson sees an image that he saw
in the wall-hanging. He looks forward and sees another victim
of his police brutality.

The images keep occurring until they completely obscure the detective's view. He doesn't see the tractor-trailer barreling directly toward him.

They collide. The car is totaled and the detective is dead.

A black van stops to see if they can help.

KYLE, 18, and JAKE, 19, jump out and run to the detective's car.

Jake sees that the detective is dead. He notices the Endless Knot in the back seat.

JAKE

Go get a blanket. Hurry. We gotta have this.

Kyle gets a blanket from the truck then brings it to Jake.

Jake covers the mirror.

JAKE

Help me with this. Let's get it in the van.

INT. MUSEUM - DAY

The curator, 72, is looking at the piece. He fortunately avoids looking directly into the mirror.

CURATOR

This is beautiful. Where did you get it?

JAKE

I guess you could say we just got lucky.

CURATOR

We are a non-profit. I can only give you so much.

JAKE

What do you have in mind?

The curator punches some numbers into a calculator.

CURATOR

A hundred thousand.

JAKE

You got yourself a mirror or sculpture. Whatever the hell it is.

CURATOR

It's the Endless Knot. The Karmic symbol for cause and effect. There are many legends, none true of course.

The curator gives Kyle a check.

Jake and Kyle leave.

The curator calls to his two CUSTODIANS.

CURATOR

Boys, help me with this.

The custodians hang the Endless Knot in a prominent location. The doors to the museum open and people begin to file in.

FADE OUT:

FADE IN:

EXT. CHURCH - DAY

1984.

A throng of people encircle the baptismal font. Tony, 43, is standing in the water. ELDER PETERSON, 20, has one arm behind Tony's back and one arm in the air.

ELDER PETERSON

...commissioned of Jesus Christ, I baptize you in the name of the Father, and of the Son, and of the Holy Ghost.

Elder Peterson gently lowers Tony until he's completely under the water. He's now a member of the Church of Jesus Christ of Latter Day Saints.

INT. TONY'S MANSION - BEDROOM - NIGHT

Tony, wearing expensive silk pajamas, opens his eyes when his bed begins to vibrate.

The room slowly fills with light. Tony looks at his wife, ELLEN, 40, who's still fast asleep.

Tony turns his head and sees ENOCH in a white robe standing at the foot of his bed. He has a long white beard and looks very old.

Tony sits up.

TONY
Who the hell are you?

ENOCH
I am Enoch, the last prophet to be
blessed by Adam. I bring you words
of warning.

Tony reaches for the bat under his bed.

TONY
Enoch, huh? I'm callin' the cops.
Those are my words of warning.

ENOCH
The wheels have begun turning.
Nothing can stop or change their
direction now. I am the first.

TONY
You got the wrong guy.

ENOCH
From this day forward fate will take
control. No time is left for
repentance. The gathering has begun.

Enoch's image slowly begins to dissipate.

TONY
I don't know what you're talkin'
about. Maybe you should try next
door.

ENOCH
You will see why it is you who has
been chosen. Remember.

Tony immediately falls back asleep. Enoch looks at the
ceiling.

ENOCH
It's Lord here and Elohim up there.
Right? Or is it the other way around?
Whatever. Must it be so complicated?

Enoch slowly fades away.

ENOCH
I can't believe we're moving. It's
only been six thousand years. Why
here? The Celestial Kingdom is...

Enoch completely disappears.

INT. TONY'S OFFICE - DAY

Tony's office is huge. It reeks of luxury. Tony is sitting behind his desk.

Lee excitedly enters.

LEE

Tony, sellin' that land with the office building and settling the lawsuit put you over ten million.

TONY

That lawsuit worked out great. Cost me two hundred thousand but I ended up making ten times that.

LEE

And that's after paying for all those houses in Carmel. That was very generous of you.

TONY

Did you see how happy my family was? Everyone of them finally have the security they deserve.

Lee starts to leave with a skip in her step.

TONY

Lee, who's Enoch?

LEE

Wow, that baptism musta made a difference. He's a prophet. Why?

TONY

Oh nothin', just curious. You've got to check out my pool. First self-cleaning pool in the country.

The three Nephites, JEREMIAH, 1932, ZEDEKIAH, 1937, and KUMENONHI, 1942, wearing worn-out red robes and sandals walk through the door. Their hoodies cover their heads.

LEE

Excuse me. You can't just walk in like that.

ZEDEKIAH

I thought we were expected.

TONY

It's fine, Lee. They were. See if somethin' is available on I-10 and 1604. That area is ready to explode.

Lee goes back to her office.

TONY

Okay, fellas. What do you need? You're lucky. I'm feelin' generous.

ZEDEKIAH

We don't need anything. We came for you. We help.

TONY

You help, huh? How long you been doin' that?

ZEDEKIAH

Forever. I'm Zedekiah. This is Jeremiah and Kumenonhi.

Zedekiah, Jeremiah, and Kumenonhi bow heir heads.

TONY

Zedekiah, Jeremiah, and Ku... Ku...

KUMENONHI

Every time. I swear I'm changin' my name.

JEREMIAH

Get off it, Kum. Face it. It's a messed up name. You can't change it.

KUMENONHI

Why? Why can't I change it?

Tony stands up.

TONY

Boys, boys. So, you're here to help. You have any skills?

ZEDEKIAH

We're pretty fast.

Tony looks at each of them.

TONY

Right.

Tony takes a laminated picture out of the top drawer of his desk. He studies the Nephites faces then hands the picture to Jeremiah.

TONY

Okay, I'll bite. Maybe it wasn't a dream. Here try this. This is a picture of my dog.

Tony hands the picture to Jeremiah.

TONY

She's been lost for a month. Her name is Penny. You wanna try and find her?

JEREMIAH

I got this.

Jeremiah quickly leaves.

TONY

You're with that old guy, Enoch, aren't you?

Kumenonhi and Zedekiah appear to get excited.

KUMENONHI

I told you. It's starting. You owe me twenty.

ZEDEKIAH

Don't remember shakin' on that, Kumy.

KUMENONHI

That's just great.

TONY

Boys, boys. What's starting?

Lee walks into the office with, JOHN THE BAPTIST, 1990, wearing camel's hair and a leather girdle.

ZEDEKIAH

John, camel's hair, still? It's the twentieth century.

He turns to face John.

JOHN

Nothin' is clean in these terrible times. I will not poison myself.

TONY

John, John who?

Jeremiah comes back. He has Penny in his arms.

TONY
Penny? How did you?

JEREMIAH
Told you we were fast.

Penny jumps from Jeremiah's arms then runs to Tony.

ZEDEKIAH
John, good to see you. How's those
locusts?
(whispering to Tony)
He's crazy. Always has been.

KUMENONHI
Tony, you know him as the Baptist.

JOHN
I hate that name.

KUMENONHI
See John gets it. You get a name
for some reason and you got it
forever.

John the Baptist looks at Kumenonhi.

JOHN
And there's not a damn thing you can
do about it.

KUMENONHI
You got it, brother.

JOHN
It sucks.

TONY
Excuse me guys, now listen, I'm
probably having some weird dream.
(to John)
Your John the Baptist?

John moves in front of Tony.

JOHN
Yes I am. It's time. I'm here to
give you the Aaronic priesthood. ,
You wanna help me, Nephites.

TONY
This is definitely a dream.

John gestures to Tony to sit in his chair.

Tony sits down.

John and the three Nephites lay their hands on top of Tony's head.

JOHN

By the power of the Aaronic Priesthood
and in the name of Jesus Christ I
ordain you to the office of priest.

All four remove their hands from Tony's head.

TONY

That was painless. What was that
for?

JEREMIAH

You will need the powers you just
received.

TONY

For what?

JOHN

Tony, you just got baptized. Your
soul is pure. What must be done by
a mortal will be done by you.

Tony gets out of his chair.

TONY

Must be done? What are you talkin'
about?

ZEDEKIAH

The messenger will fill you in.

TONY

Another one? When?

KUMENONHI

There will be many. You are not
sufficiently prepared yet. You need
more power.

John walks toward the door.

JOHN

They'll get here. They're on apostle
time. I'm outta here.

John leaves.

TONY

Did something upset him?

JEREMIAH

The apostles have their books in the Bible. He's a little bitter coz he doesn't have one.

Three images begin to slowly materialize. PETER, 1984, JAMES, 1982, and JOHN THE BELOVED, 1981, appear in the middle of the room.

ZEDEKIAH

You're late.

JAMES

I know. I told 'em but no one listens to me.

JOHN THE BELOVED

I don't even know why we're here. It's a waste of time. Everything's goin' to hell no matter what we do.

PETER

You're so negative. John the Beloved, right, more like John the Gloomy. Let's do it.

Peter, James, and John lay their hands on top of Tony's head.

PETER

By the power of the Melchezidek Priesthood and in Christ's name I ordain you to the office of Elder.

The three apostles remove their hands from Tony's head.

PETER

Done. We gotta go. We're running late. See ya at the meeting.

JEREMIAH

Enjoy the realms. Tell Mom and Dad we said hi. We'll just wait here since we don't have a choice.

The three apostles slowly fade away.

TONY

You can't do that?

ZEDEKIAH

We can do that. Actually, we're better at it. We just can't leave the physical world.

KUMENONHI

It sounded great. Never get sick, can't feel pain, can't die.

JEREMIAH

All we had to do was promise to help his people achieve salvation until He returns.

Jeremiah and Kumenonhi sit on Tony's couch. They sadly shake their heads.

ZEDEKIAH

Sounded like he was goin' on vacation or somethin'. We just needed to fill in for a couple of weeks.

JEREMIAH

That was almost two thousand years ago. Do you know how long that is? We do.

TONY

You were thinkin' a couple weeks and ended up being stuck here for two thousand years?

Tony's on the verge of laughter.

TONY

Wow. I've heard of screw-ups but that one's a doozy.

KUMENONHI

We need to see one more committee member. The Messenger, he'll let us know what needs to be done.

ZEDEKIAH

You'll know it when he gets here. The guy loves to make a dramatic entrance.

A glowing orb appears in the middle of the office. It slowly grows larger and brighter.

JEREMIAH

Here he is. Tony, you may want to cover your eyes.

The orb continues to brighten until the whole office is bathed in white. As the orb takes the shape of a human figure the heat from the glow is felt by all.

TONY

It's gettin' hot in here. Is everything all right?

ZEDEKIAH

Just keep your eyes closed.

CAPTAIN MORONI, 1685, is floating off the floor. His clothes are pure white. The light has become blinding.

JEREMIAH

Okay, okay. Great show. You think you can take it down a notch.

The light slowly fades away until Captain Moroni becomes visible. He's dressed in a pure robe and appears to be Native-American. He has the physique of a world class body builder.

KUMENONHI

You can open your eyes now, Tony.
(to Captain Moroni)
Dude, you almost burned the place down.

CAPTAIN MORONI

You liked that? I've been workin' on my entrance.

ZEDEKIAH

Yeah, yeah, it was great as usual.

CAPTAIN MORONI

I have a message for Tony Cavelli.

Tony walks over to Captain Moroni.

TONY

That's me.

CAPTAIN MORONI

Tony Cavelli, the return of our Savior is nigh. Are you willing to take on this important mission?

TONY

I guess.

CAPTAIN MORONI

The wars have begun and rain will never fall from the sky again. The first souls will be released by fire.

Captain Moroni slowly spreads apart his arms above his head.

A misty vision of a parched Earth appears. That vision fades into one portraying enormous forest fires then into cities burning and people dying.

CAPTAIN MORONI

Not bad, huh? Been workin' on my visuals. Tony must buy the land where Adam dwelt after Eden.

JEREMIAH

No help there, Captain Moroni. A little less cryptic, please.

CAPTAIN MORONI

Along the East Bluffs of the Missouri river.

KUMENONHI

Do you mean Adam-ondi-Ahman? The bluffs along the Missouri. Do you have to always be so damned dramatic.

Zedekiah looks at Tony.

ZEDEKIAH

Are you ready?

TONY

Ready for what?

JEREMIAH

We're goin' to Missouri.

Jeremiah takes Tony's hand. The three Nephites and Tony vanish.

EXT. ADAM-ONDI-AHMAN - DAY

The three Nephites and Tony materialize on a bluff overlooking the Missouri river.

ZEDEKIAH

The grand council must convene here and prepare the way for the return of Christ.

JEREMIAH

Those who own this land have sworn to never sell it. That is where you come in.

ZEDEKIAH

Everyone you've met so far will be there as well as Adam and Seth and many others.

TONY

So you need me to make the deal.

A glow begins descending from the sky. It reaches the surface and Enoch appears.

KUMENONHI

This can't be good.

ENOCH

I bring you a word of warning.

JEREMIAH

Enoch, do you always have to be so serious. You really should try and lighten up. What is it?

Enoch glares at Jeremiah.

ENOCH

Cain and his progeny along with the Gadianton Robbers will attempt to destroy your plans for the Council.

JEREMIAH

Say it, Enoch. You say those four words better than anyone in the universe. You're a true talent.

ENOCH

Shut-up.

Enoch raises his arms.

ENOCH

You have been warned.

Lightning flashes and thunder rumbles. The ground shakes.

JEREMIAH

What'd I tell you. He's the best.

Enoch ascends back into the clouds.

TONY

Cain? Adam's son?

KUMENONHI

Many on Earth have seen him. He has been cursed to stay here like we have. Your people call him Big Foot.

TONY

You have got to be kidding me. Who are the Gadianon Robbers?

KUMENONHI

They're a tough group. One faction you have come to know is the Mafia but they are only one small part.

Tony has a very skeptical look on his face.

TONY

The Mafia and an army of Big Foot creatures will try to keep Jesus from coming again.

JEREMIAH

And they will be led by the Pope.

KUMENONHI

Yes, he will lead the warriors from the Middle East after Iran takes complete control.

TONY

The Pope will lead an army of Muslims. That makes sense. Guys, it's been fun. I'm gonna go wake up now.

Tony walks away.

KUMENONHI

Tony. His unholy alliance will try to stop Him. They will definitely try to spoil the party.

TONY

Whatever you say. Who do I need to talk to about the property?

ZEDEKIAH

We're going there right now.

Tony and the three Nephites disappear.

EXT. RLDS CHURCH HEADQUARTERS - DAY

The three Nephites are sitting on a bench. Tony walks out the front doors.

TONY

It's done. They want far more than
it's worth but after what I've seen
I didn't think it would be a problem.

JEREMIAH

We got it covered. Nice work. Okay
guys, time to plan the party.

INT. TONY'S OFFICE - DAY

The three Nephites are sitting on the couch. Tony stands in
front of them.

TONY

I've helped you as much as I can.
I've got a business to run.

JEREMIAH

There is still so much to do.

TONY

What's in it for me?

KUMENONHI

We will increase your riches beyond
your imagination?

Tony sits behind his desk.

TONY

I'm a business man. Talk is cheap.
I need to see some proof. I haven't
seen a penny yet.

ZEDEKIAH

Oh ye of little faith.

TONY

Faith has nothing to do with it.
It's just business.

KUMENONHI

Fine. If it's profit you want, profit
you will get.

The three Nephites and Tony stand close together.

JEREMIAH

We'll start with some property.

Tony and the three Nephites disappear.

EXT. OUTSIDE OF DALLAS - DAY

Tony and the three Nephites are standing in a field in the middle of nowhere.

ZEDEKIAH

You must purchase all the land that you can see.

TONY

I don't think you guys understand real estate. Location is everything. Why would I want to buy this property?

KUMENONHI

No one knows this but I think you call it a mega-mall. One will be built right here.

TONY

I like the sound of that.

Jeremiah faces Tony.

JEREMIAH

This property's value will increase one hundred fold.

TONY

What else?

JEREMIAH

There are many properties such as this to purchase all over the world. Each will bring you great profits.

FADE TO:

SERIES OF SHOTS - AERIAL VIEWS OF EARTH - 1985

A) The plains of Africa are completely dry. The vegetation is brown. Dust rises into the air. An enormous fire is seen in the distance.

B) The entire landscape of central China consists of dry lake beds and sand.

C) The Amazon Basin is filled with leafless trees. An enormous fire is burning through them as if they were paper.

D) In Russia, the whole forest of pine trees are dead. Most have been consumed by fire. On the horizon, flames are reaching hundreds of feet into the air.

INT. TONY'S OFFICE - DAY

Tony and the three Nephites are in his office. Lee walks in extremely excited.

LEE

Tony, have you seen your updated net worth?

TONY

I have. Pretty awesome. That's only the beginning.

Lee leaves with a spring in her step.

TONY

Well, I gotta hand it to you guys. The property and oil wells are worth millions.

KUMENONHI

You said it's only the beginning, unfortunately it's not. Actually, we're running out of time.

TONY

It's taken a year to find and acquire everything you need. Some of that stuff wasn't easy to get.

Jeremiah places his hands on Tony's shoulders.

JEREMIAH

You have served the Lord well, Tony.

ZEDEKIAH

The council will begin soon. We have to get the meeting place ready.

TONY

Let's do it.

EXT. ADAM-ONDI-AHMAN - SPACIOUS FIELD - DAY

A string of semi-trucks are lined up on the property. The three Nephites and Tony are unloading the first truck.

ZEDEKIAH

(to Jeremiah)

This will be the biggest party of all time. We've got to get it right.

Kumenonhi puts together several enormous tables in the middle of an expansive field.

TONY

You were right. The Mafia tried to stop nearly every deal I made. What did you call 'em?

JEREMIAH

Gadianton Robbers but they haven't begun to fight.

TONY

I haven't seen a Big Foot yet.

KUMENONHI

They are gathering as we speak. Cain and his offspring are very powerful. It will be a challenge.

Tony looks in Kumenonhi's eyes.

TONY

It's not a thing though, right? I mean the prophets said that Jesus will be victorious.

ZEDEKIAH

That is only one possible outcome. Unless everything goes just right it may not turn out like they say.

TONY

That isn't very comforting.

Jeremiah, Zedekiah, and Tony unload another semi. They take out huge pillars and giant reams of cloth. The field slowly transforms into an elaborate meeting room.

INT. WORLD MAFIA HEADQUARTERS - DAY

The soccer stadium is packed with people from all over the world. The GREAT DON, 62, moves to the center of the stage.

GREAT DON

Welcome to our first world council. We have waited a very long time to hold this meeting and we are prepared.

The crowd begins to chant.

CROWD

Cosa nostra, cosa nostra...

GREAT DON

I have been your esteemed leader for many years but now is the time for me to step aside.

The Great Don gestures to the side of the stage.

GREAT DON

Allow me to introduce you to our true leader. He will assume my duties. You will obey his commands.

The stadium becomes quiet then a group gasp rises from the crowd as the POPE, 79, wearing his complete papal garments, enters the stage.

The noise slowly builds into a deafening roar then subsides as the Pope begins to speak.

POPE

The time for world domination is nearly upon us. Soon every knee on the planet will bow and serve you.

Everyone stands and cheers.

POPE

You are the one hundred forty thousand that will reign as Kings and Queens over the land. The world is yours.

The whole stadium rocks from the noise.

POPE

At your disposal will be the greatest fighting force that has existed on the planet, the Persians.

The PERSIAN RULER, 35, wearing his iconic blue turban, joins the Pope.

POPE

As we speak, Iran is in the process of uniting the great Persian empire once again.

PERSIAN RULER

The battle for dominance is nearly over. For the first time in centuries I will rule over all of Persia.

The Great Don stands next to the Persian Ruler.

PERSIAN RULER

The artificial boundaries forced
upon us will no longer exist.

The crowd begins to murmur when CAIN, 5865, appears and walks toward the center of the stage. His long hair is decorated with brightly colored feathers signifying his rank.

Those in the front rows move away from the stage. The crowd is on the verge of complete panic when the Pope gets their attention.

POPE

The army of Cain have numbers that
are uncountable.

The ten-foot-tall Cain dwarfs the Pope as he stands beside him. He raises one arm in the air and makes a fist.

The crowd roars.

EXT. ADAM-ONDI-AHMAN - SPACIOUS FIELD - DAY

Tony and the three Nephites continue to unload the trucks.

Tony finds an old black and white TV with huge antennas.

TONY

Hey, guys, this thing runs on
batteries. I'm gonna try to pick up
a signal.

Tony slowly turns the dial. He can't get a picture but some audio comes through.

TONY

Get over here. I've got somethin'.

The three Nephites gather around the TV.

NEWSCASTER (V.O.)

War has broken out in the Middle
East. It seems that each country is
vying for control of the region.

JEREMIAH

It has begun. The end times are
here. We must fortify our enclave.

TONY

You got some weapons?

JEREMIAH

No. They will be rendered useless.
We must surround this area with stone
and steel walls.

Tony and the three Nephites head back to the trucks.

Tony witnesses the three Nephites full power as they begin to construct the walls. They move so rapidly that Tony can only watch in awe as the walls rise.

Zedekiah slows down to Tony's speed. He startles Tony when he appears next to him.

Tony and Zedekiah listen to the TV.

NEWSCASTER (V.O.)

The famine in the united States has
reached critical proportions.
Protesters take to the streets.

ZEDEKIAH

Just as expected.

TONY

Quiet. I'm trying to hear this.

NEWSCASTER (V.O.)

The poor are dying off in
extraordinary numbers while the rich
seem unscathed.

Jeremiah joins Tony and Zedekiah.

JEREMIAH

The walls are complete.

ZEDEKIAH

Listen.

NEWSCASTER (V.O.)

Iran has taken control of all Arab
nations. Israel remains safe behind
their impenetrable shield.

ZEDEKIAH

The war in Europe will begin soon.
Italy will join the Persians. Israel
and America will not get involved.

Kumenonhi skids to a stop in front of Jeremiah and Zedekiah.

ZEDEKIAH

In America, the people are facing a civil war. When only the rich have food, the poor rise up against them.

JEREMIAH

The Pope will reveal, that he's the Anti-Christ. He'll lead the Gadianton Robbers and Cain's progeny.

ZEDEKIAH

The poor will have no chance because the wealthy will take full control of the Military.

JEREMIAH

In an attempt to defeat Israel, the Anti-Christ's army will release EMPs all over the planet.

Kumenonhi takes Tony to the tables where the Grand Council will convene.

KUMENONHI

They will be arriving soon. Zedekiah and Jeremiah will finish this. I'll help you get your family here.

Kumenonhi and Tony disappear.

EXT. ADAM-ONDI-AHMAN - COUNCIL ROOM - DAY

Three Days Later.

Zedekiah and Jeremiah listen to the TV.

NEWSCASTER (V.O.)

The Middle East along with Italy has defeated Europe in less than a day.

ZEDEKIAH

Everything ready?

NEWSCASTER (V.O.)

Estimates are that one fourth of the world's population has been destroyed in this great war.

JEREMIAH

Ready. Adam will be here any second.

ADAM, 5985, arrives right on time.

ZEDEKIAH

First One, is the time truly nigh?

ADAM

Yes. I will greet the prophets as they arrive. Each of them will give me a Dispensation Key.

JEREMIAH

Will you take on the name of Michael?

ADAM

Not until the battle begins. It pains me to see what has happened to this planet.

Jeremiah shows Adam the council room.

ADAM

You did a great job. It looks like we're ready for His return.

JEREMIAH

Thank you. You look a little down, Adam.

ADAM

I was there when the world was formed and played a huge part in designing this realm.

KUMENONHI

It does hurt to see it destroyed. Israel is safe. Cain and his army will soon take America.

Adam studies the walls.

ADAM

The walls are strong but they number in the millions. We must keep them from breaching the barrier.

The next to arrive is Captain Moroni. The entire meeting hall is filled with light then Captain Moroni appears. The light quickly fades away.

Captain Moroni gives the Key of Heaven to Adam.

Adam places his hands on Captain Moroni's head then he transforms into a creature designed for war.

Captain Moroni triples in size then enormous wings sprout from his body. He is covered in impenetrable armor.

CAPTAIN MORONI

Thank you, Adam. I will fight with
the strength of a billion years.

Next to arrive is ELIAS, 2858.

ELIAS

(to Adam)

I represent the dispensation of Moses
and possess the Key of Air.

Elias hands the key to Adam.

Adam bestows upon him the highest priesthood power.

Elias doubles in size and obtains unlimited strength.

EXT. MIDDLE EAST GATHERING - DAY

The people number in the millions. The Pope steps forward
on the platform. He scans the multitude.

POPE

Each of you will receive a unique
number so that we can protect you
and fulfill your needs.

The Pope hears a dissenting voice in the crowd.

DISSENTER

We will not take the number. It is
forbidden.

POPE

You may accept the number or not.
If not, you will die.

EXT. ADAM-ONDI-AHMAN - COUNCIL ROOM - DAY

Elias addresses those who have arrived.

ELIAS

The people are accepting the mark of
the beast. We are almost out of
time.

JEREMIAH

And what else has been revealed to
you?

ELIAS

Half of the world's population has been eliminated. America's technology has been rendered useless.

JEREMIAH

The Army of Cain will easily defeat the wealthy in America then they will be directed to come here.

John the Baptist is the next member of the Grand Council to arrive. He hands the Key of Fresh Water to Adam.

Adam administers to John the Baptist and he increases in size like Elias. He hovers over the ground without wings then flies across the sky with amazing speed.

ISAIAH, 2735, appears. He gives the Key of the Underworld to Adam then transforms into an enormous tornado and now has complete control of the weather.

Tony and Kumenonhi return with Ellen and his three children, Scott, Mike, and Tammy. They all stand in awe as they witness the spectacle unfolding before them.

ABRAHAM, 3981, materializes. He gives his key to Adam then receives his blessing.

Zedekiah walks over to Tony with Abraham.

ZEDEKIAH

You guys made it. Tony, this is Abraham.

ABRAHAM

In order to reach the Celestial Kingdom your family must be sealed together for all eternity.

ZEDEKIAH

(to Tony)

You and your family need to come with me.

EXT. ADAM-ONDI-AHMAN - ALTAR - DAY

Tony and Ellen face each other as they rest on the cushioned kneelers. Scott, Mike, and Tammy gather around.

Abraham steps up to the altar.

Kumenonhi and Zedekiah stand at Abraham's side as witnesses. Abraham places one hand on Tony's head then he rests his other hand on Ellen's head.

ABRAHAM

By virtue of the holy priesthood and
the authority vested in me.

Tony and Ellen take each other's right hand.

ABRAHAM

I pronounce Tony Cavelli and Ellen
Garney husband and wife for time and
all eternity.

The children place their right hands on Tony's and Ellen's
joined hands.

ABRAHAM

And seal to them their heirs for
time and all eternity.

Abraham backs away.

Tony and his family step away from the altar.

Zedekiah comes up to Tony from behind.

ZEDEKIAH

Tony, do you know what this means?
You will soon take your place beside
the Gods.

EXT. ADAM-ONDI-AHMAN - COUNCIL ROOM - DAY

In quick succession, ISAAC, 3881, NOAH, 5135, JACOB, 3858,
Enoch, James, Peter, John the Beloved and others appear in
the council room.

Adam receives the keys from each prophet and gives them their
blessings.

ADAM

We are gathered here today for the
final dispensation to usher in the
King of Kings.

Tony looks at the surreal Grand Council. The seats are filled
with giants and other supernatural beings.

ADAM

Together we will destroy the demon
and prepare for a Celestial existence
here on Earth.

Captain Moroni stands then addresses the Grand Council.

CAPTAIN MORONI

I will act as general and when the battle begins it is only my commandments that you will follow.

Captain Moroni is an imposing figure standing nearly twenty feet tall.

CAPTAIN MORONI

We must preserve this holiest of places long enough for Christ to return.

JEREMIAH

The planet has no machines left except for the most primitive type.

Jeremiah looks across the room.

JEREMIAH

Who are we waiting for? We are running out of time.

Tony listens to the Grand Council as they prepare for war. It becomes obvious to him that his work is done and now he can only wait. He and his family leave the council room.

Later

Zedekiah rushes over to the Cavelli family.

ZEDEKIAH

The Army of Cain is approaching. It will take time before enough assemble to scale the walls but it will happen.

TONY

Can you win?

ZEDEKIAH

We can stop Cain's army but soon the Gadianon Warriors and Persians will join them.

Tony and his family follow Zedekiah back to the Grand Council.

The ground shakes.

ENOCH

Earthquakes are plaguing the earth. Mountains are falling. Water is flowing over the land.

The walls are now totally encircled by the Army of Cain.

CAPTAIN MORONI

We are still missing the key to the
final dispensation.

Captain Moroni looks over the wall and sees the hairy beasts
climbing on top of one another and rising higher and higher.

CAPTAIN MORONI

It is only then that Jesus can arrive
in all his glory. Where is he?

A pillar of light appears in the center of the room. It
slowly dissipates and the outline of four figures can be
seen.

The light disappears and JOSEPH SMITH, 180, appears. He has
Two WOMEN draped on each arm.

JOSEPH SMITH

What's up fellas? Why the long faces?

ENOCH

You're late, possibly too late. We
need the final key.

JOSEPH SMITH

You know how it is, it ain't easy
pleasin' everyone. I usually do a
pretty good job though. Right ladies?

The two women giggle.

Joseph Smith hands the key to Adam.

JOSEPH SMITH

Here you go big guy. Let's get the
party started.

ADAM

The time is now. Let the
transformation begin.

Adam slowly becomes the Arch-angel. He grows into a size
that even dwarfs Captain Moroni.

ADAM

Those with speed will delay the Army
of the Anti-Christ. Those with
strength will keep Cain's army out.

All of the prophets sit down then join hands.

ENOCH

We will now consecrate this land so
He can come.

Tony and his family watch as the prophets recite a prayer in a language they don't understand.

The table begins to glow then everything in the meeting place becomes pure white.

ADAM

It's only a matter of time now.
Fulfill your destinies.

Half of the prophets fly away and those who are left guard the walls.

Cain's army reaches the top of the wall by crushing to death the creatures on the bottom.

The prophets do all they can to keep Cain's army from breaching the walls. They soon become overwhelmed because of the great number of creatures.

The flying prophets return with broken wings and bloodied armor.

CAPTAIN MORONI

We have done all that we can. The
Anti-Christ is approaching.

A brilliant light descends from the heavens. Christ slowly appears in the midst of the light in all his power and glory.

Christ waves one hand then all of the creatures are thrown off the wall and into a fiery pit.

Tony cringes as he hears the sounds of Cain's army being devoured by horrible monsters.

Christ waves his other hand. The Anti-Christ's army slowly rises into the air. A chasm opens up below them and the army falls into the pit.

Christ brings both arms together and the pit closes.

Adam, now Michael the archangel, flies down with the key to the abyss and a great chain.

CHRIST

Satan, I bind thee in this pit for
one thousand years.

Michael locks and seals the abyss. The landscape grows silent as the battle is over.

CHRIST

Tony, the faithful one, come near
me. Bring your family.

Tony stands there not sure what to do until Ellen gives him a gentle nudge. The Cavelli family kneels down in front of Jesus.

CHRIST

You have served all of us well. For your obedience, you and your family will always have a seat at my table.

Tony and his family bow their heads.

CHRIST

Rise and embrace your King of Kings.

Christ receives each of them with open arms.

FADE OUT:

THE END