

SINS OF THE FATHER

By

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FADE IN.

EXT. MOTORWAY - NIGHT

Cars and lorries zip along the motorway. A pedestrian bridge crosses over it.

GIANFRANCO "FRANCO" AGANI (55) drops from the bridge toward the road.

A lorry screeches to a stop.

INT. SOLICITORS OFFICE - DAY

ROBERT AGANI (25) sits before a SOLICITOR (54) at a desk. The solicitor wears half-moon glasses, reading from a Will & Testament.

SOLICITOR

The entirety of my estate, I leave
to my only son, Robert along with
my possessions.

The solicitor looks over his glasses at Robert.

SOLICITOR

This next part explains what he
would like done with his remains.

He returns his focus to the document.

SOLICITOR

I wish for my remains to be
scattered somewhere quiet and
peaceful in Palermo, Sicily, where
I was born and raised.

Robert sighs.

INT. ATTIC - DAY

Robert sits by the attic hatch. He rummages through a large box. He sifts through papers and books, coming across an old photo album.

He frowns confused by it's cover, it reads 'ALBUM
FOTOGRAFICO'

He flips through the album and looks at the various photos inside.

He stops at one particular photo that shows his father with three other men. They wear swimming trunks stood on a beach with their arms around each other.

He slides the photo from it's sleeve for a closer look. He flips it over and reads a note on the back 'BERNARDO, GIANFRANCO, GIANNI & LUCA, FRATELLI CALDERONE, MONDELLO BEACH, PALERMO 1985'

Robert puts the photo back and flips through the album again. More photos of his father.

He takes out another and reads the note on the back 'GIANFRANCO CALDERONE'.

He thinks for a moment.

EXT. PALERMO AIRPORT - DAY

Robert steps out of the main building with a suitcase and holdall. He puts on a pair of sunglasses and grins at the burning sun on his face.

He walks toward the road where an Alfa Romeo is parked. Stood by it is a well-built man with shaved head, GRECO (30). He holds a sign that reads 'Roberto Agani'.

Robert approaches him and smiles. He points to himself.

ROBERT

Roberto.

Greco, without any change in facial expression, takes the holdall and suitcase. He carries them to the boot.

He opens it and dumps them inside.

He comes back to the rear door and opens it. He waits. Robert looks at him, then smiles. He gets into the back of the car.

Greco closes the door and gets into the driver's seat.

EXT. PALERMO STREETS - DAY

The Alfa Romeo drives through the main streets of Palermo.

INT. CAR - DAY (MOVING)

Robert stares out the window and admires the city as it passes by.

MONTAGE: A series of shots of Palermo as they drive by:-

A: People on the beach tan themselves.

B: Pedestrians shop.

C: People leave a church after a procession.

D: Builders work on a construction.

E: Children play in a fountain.

F: Workers at the port.

EXT. CALDERONE HOUSE - DAY

The Alfa Romeo passes through automatic gates and crunches along gravel to the front of the house.

STEFANO CALDERONE (27) a classic good looking Italian man stands at the top of the front steps. He wears a polo shirt and dark chino's.

Greco climbs out and opens the rear door allowing Robert to exit.

Stefano holds out his arms and smiles.

STEFANO

My cousin.

Robert looks up at him. He smiles back.

Stefano makes his way down the steps and embraces Robert in a hug. He kisses him on both cheeks.

STEFANO

It's so good to see you at last.

ROBERT

You too.

Robert looks up at the house in awe.

ROBERT

This place is massive.

Stefano turns to admire it with him.

STEFANO

The home of the Calderone family.
Come on, everyone is desperate to meet you.

He leads Robert up the steps as Greco collects his bags from the boot.

STEFANO
How was the flight?

ROBERT
Very nice. You really didn't have to pay for first class though.

STEFANO
Nonsense, only the best for family.

Stefano opens the front door and gestures for Robert to enter.

INT. CALDERONE HOUSE, LOBBY - DAY

Stefano and Robert enter a lavish lobby with curved staircase. Robert looks up and around gobsmacked.

ROBERT
This is incredible.

STEFANO
Isn't it? The entire house was designed by my mother. She has a very keen eye for style. Let's go see Papa, he'll be so excited you're here.

Stefano leads Robert down a corridor to a closed door. Within the room they can hear an argument between two men.

Stefano holds a finger to his lips.

The door swings open and ALDO LUCIA (50) a small man with round glasses exits the room in a huff. He glances at Robert, then heads down the corridor.

Stefano knocks on the door.

BERNIE (O.S.)
Entrare.

INT. CALDERONE HOUSE, STUDY - DAY

Stefano and Robert enter. BERNARDO 'BERNIE' CALDERONE (57) stands by the window looking out to the horizon. He wears a sharp suit with combed grey hair and a grey goatee.

STEFANO
Papa, look who's here.

Bernie turns around and looks at Robert. He hesitates a moment before smiling. He holds out his arms and approaches Robert.

BERNIE
My goodness. You must be Roberto.

Bernie places his hands on Robert's shoulders and kisses him on both cheeks.

BERNIE
Look at you. My nephew. You look so much like your father. More handsome, though.

Bernie winks.

BERNIE
My condolences on his passing. When I heard the news I was shocked. Suicide? So unlike him. Still, I hope you will find a new home here, we are family now and we will always be here for you.

Robert gives an appreciative smile.

ROBERT
Thank you, Mr Calderone.

BERNIE
Oh please, no formalities, call me Bernie.

Stefano places a hand on Robert's shoulder.

STEFANO
Come on, there's more family to meet.

BERNIE
Uh, Stefano, a quick word first.

STEFANO
Wait for me outside, Roberto.

Robert nods and steps outside the room. He closes the door behind him.

BERNIE

It has been decided. It must be done, tonight.

STEFANO

I'll take care of it.

Stefano exits the room.

INT. CALDERONE HOUSE, KITCHEN - DAY

GIULIETTA CALDERONE (53) and ALBERTA CALDERONE (76) are making pasta.

Stefano enters the room with Robert in tow.

STEFANO

Mama, Nonna, I want you to meet someone.

They both look up. Robert smiles and waves.

STEFANO

This is Roberto.

ROBERT

Ciao.

Giulietta grins and rushes over to him. She kisses Robert on both cheeks. Alberta continues to make pasta.

STEFANO

My Mama, Giulietta.

GIULIETTA

It's so lovely to finally meet you. My goodness, you're so handsome. If I were thirty years younger and you weren't family-

STEFANO

Mama, please. Don't embarrass him. You'll scare him away.

GIULIETTA

I'm sorry, it's just so wonderful. Stefano has told us so much about you.

ROBERT

All good I hope.

Giulietta laughs.

GIULIETTA

Nonna Alberta, come say hello to Roberto.

Alberta looks up and approaches Robert. She places her hands on his cheeks and looks into his eyes. She squints, then shakes her head.

ALBERT

No, il diavolo.

She releases his face and waves him away. She returns to her pasta making.

Robert turns to Stefano, confused.

ROBERT

What was that all about?

GIULIETTA

Nonna, non essere così scortese.

Alberta gestures again for Robert to leave.

GIULIETTA

I'm so sorry, Roberto.

Giulietta storms over to Alberta to scold her.

ROBERT

What did she say?

STEFANO

Don't worry, she's old. She doesn't even know what she's saying half the time. Come on, I'll show you your room.

Stefano guides Robert away, but he glances back at Alberta, still confused.

INT. CALDERONE HOUSE, ROBERT'S BEDROOM - DAY

The door opens to a modest bedroom. Stefano enters with Robert.

STEFANO

This is your room. Apparently it used to be your fathers.

Robert approaches the bed, his bags already there. He unzips his holdall.

STEFANO

I'll give you some time to unpack. Make yourself at home, everything here is open to you. You've already met our driver Greco, if you wish to go anywhere, just let him know. Any questions?

ROBERT

Yeah, your English is very good. I take it, I won't be needing this?

Robert holds up an Italian phrase book.

Stefano laughs.

STEFANO

My father insisted we learn from a young age. We do a lot of business with Americans, so no, you probably won't, unless you want to have a conversation with Nonna.

Robert smiles.

Stefano grins.

STEFANO

I'll leave you to it.

Stefano leaves the room. He closes the door behind him.

Robert unpacks his bags. He takes out a photograph of his mum and dad. He studies it a moment then places it gently on the bedside table.

INT. CALDERONE HOUSE, DINING ROOM - DAY

A large dining table is filled with family members. At the head of the table is Bernie, with Giulietta and Stefano either side of him.

Sitting next to Giulietta is Alberta, and next to Stefano is Robert.

ANTONIA CALDERONE (24) is sat next to GINO CANTONELLA(27).
SOFIA FEDERICI (29) is sat next to MARCO FEDERICI (31).

Dishes are spread around the table, pasta, pizza etc. Everyone picks and chooses, adding to their plate.

Bernie stands and takes his glass.

BERNIE

I would like to make a toast.

The family fall silent and turn to him.

BERNIE

I shall speak in English, so our guest can understand. I'm sure we'll have him speaking Italian by the end of the week.

They all laugh.

BERNIE

As we all know, family is very important to us, but especially to me. My wife, my children, my mother are the only people that matter in my life. Family is everything, but principally it's love, respect, loyalty. Though we have lost many, we will always be open to embracing new members to our house. Today we celebrate, for not only will I be gaining another son-in-law when Gino marries my beautiful daughter Antonia. But I have been blessed with a nephew, Roberto, the son of my dear departed brother Gianfranco. Every time this family grows, we become stronger, solidified by the bond that binds us. I pray, no, I am sure this family will live on for decades to come. We will always exist, strengthening the community around us. So, I would like you to all raise a glass and say, to family.

They all raise their glasses.

EVERYONE

To Family.

They all take a sip as Bernie sits back down.

SOFIA

So, Roberto, do you have a girlfriend?

Robert is about to speak, but Stefano cuts in.

STEFANO

Please, excuse my sister. Sofia has a habit of being nosey.

SOFIA

I'm just getting to know my cousin. That's not a crime.

STEFANO

You don't have to answer her questions if you don't want to.

SOFIA

Shut up, Stefano. You make me sound like a bitch.

ROBERT

It's okay, really.

SOFIA

See.

ROBERT

No, I don't have a girlfriend.

SOFIA

Maybe, Stefano's girlfriend can set you up with one of her friends. Oh wait, that's right, Stefano doesn't have a girlfriend either.

STEFANO

Fuck you.

GIULIETTA

Stefano, not at the table. Apologize to Nonna.

STEFANO

She doesn't understand English.

GIULIETTA

Apologize.

STEFANO

Scusa, Nonna.

Alberta shrugs off the apology.

ROBERT

So, when are you getting married, Antonia?

ANTONIA

In four days time. You're welcome to come.

ROBERT

I'd love to, if there's room.

ANTONIA

Of course, I'm sure we can squeeze you onto the family table.

ROBERT

Thank you.

GINO

I guess that means he'll be joining me on my bachelor party too.

STEFANO

Absolutely, we need to show this one how Italian men really party.

ANTONIA

Just don't do anything crazy, Stefano. I won't forgive you if my fiancée is late or can't show up for my wedding.

STEFANO

I promise.

As Antonia looks away, Stefano winks at Gino, who grins back at him.

ROBERT

Will Luca and Gianni be at the wedding, I'd love to meet them?

The room goes deftly silent. Everybody looks at each other. Robert can feel the mood in the room change.

ROBERT

What did I say?

BERNIE

My dear brothers, Luca and Gianni, they were killed in a car crash, a long time ago.

ROBERT

I'm sorry. I didn't-

BERNIE

No harm done, you weren't to know.

The room returns to normal.

ANTONIA

Speaking of wedding attendees, has Monica decided whether she'll be back for it yet?

GIULIETTA

I'm still waiting to hear, but you know what your little sister is like.

ROBERT

Where is she?

STEFANO

She's off travelling around Europe.

ANTONIA

Well, tell her the sooner the better. I can't be waiting on her to make a decision.

GIULIETTA

Never the less, hold a place for her anyway. She's your sister, I'm sure she'll be there.

Stefano leans in to Robert's ear and whispers.

STEFANO

Hey, how do you fancy celebrating your arrival properly tonight? I'll take you to my club, introduce you to a few friends.

ROBERT

Sure.

STEFANO

Excellent.

EXT. CALDERONE HOUSE - DAY

The sun is setting.

Stefano leads Robert to the side of the house where a Ferrari is parked. Robert's eyes light up at the sight of it.

STEFANO

Nice, huh?

ROBERT
It's fucking gorgeous.

STEFANO
I just bought it.

Robert circles the car, he admires every corner.

STEFANO
You want to drive?

Stefano holds up the key.

Robert looks at him surprised.

ROBERT
You're shitting me, right?

STEFANO
Well, it is your car.

Stefano throws the keys toward Robert. He catches them, still confused.

ROBERT
Excuse me?

STEFANO
Just a little present to welcome
you to the family.

Stefano smiles.

ROBERT
I can't accept this.

STEFANO
Of course you can. Besides, I
already have three myself, I don't
need a fourth.

ROBERT
I don't know what to say.

STEFANO
Maybe, thank you?

Robert smiles.

ROBERT
Thank you. I mean, grazie.

Stefano laughs.

STEFANO

Come on.

Stefano opens the passenger door. Robert whips the driver's side door open and jumps in.

STEFANO

Wait.

Robert stops short of starting the engine and looks up at Stefano.

STEFANO

You can drive, can't you?

Robert grins.

EXT. PALERMO STREETS - NIGHT

The Ferrari speeds along the roads.

INT. STEFANO'S CAR - NIGHT (MOVING)

Robert still grins, his hands locked on the wheel. Stefano glances over at him.

STEFANO

How does it feel?

ROBERT

So good.

Stefano laughs.

ROBERT

How can you afford all this stuff?

STEFANO

My father owns an export business. A lot of produce is exported off the island, most of it goes through my father's company. We're actually one of the most powerful families in Sicily.

ROBERT

Maybe I should get into the family business.

Stefano grins.

STEFANO

I'll think about that. We could certainly use someone like you. Do me a favour and take the next left, pull up at the side of the road. There's something I need to take care of first.

EXT. PALERMO STREET - NIGHT

The Ferrari turns down a residential street and pulls up at the side of the road outside an apartment block.

INT. STEFANO'S CAR - NIGHT

Robert switches off the engine.

STEFANO

Wait here, I'll only be a few minutes.

Stefano opens the door and climbs out.

EXT. APARTMENT BLOCK - NIGHT

Stefano approaches the main doors of the building and pushes a buzzer.

VOICE THROUGH INTERCOM

Si?

STEFANO

E Stefano.

The door buzzes open. Stefano enters.

Robert sits in the car still enjoying the interior. Two very attractive WOMEN walk past. They smile at him. Robert smiles back trying to play it cool.

INT. ALFREDO'S APARTMENT - NIGHT

The short rotund, ALFREDO ZANETTI (47) opens the door reluctant to allow Stefano to enter. Stefano scans the main living room as Alfredo shuts the door behind him.

STEFANO

Nice place.

ALFREDO

What do you want Stefano? I'm busy.

Alfredo walks through to an adjoining kitchen where several pots and pans are on the stove cooking. Stefano follows him and takes a sniff as Alfredo stirs a sauce.

STEFANO

Smells good.

Alfredo gives him a stern stare.

ALFREDO

I know you didn't come here to admire my home or compliment my cooking. So cut the fucking small talk and tell me what you want.

Stefano holds his hands up in submission.

STEFANO

My apologies. I just like to show a man respect when I enter his home.

ALFREDO

You can show me respect by cutting the bullshit. Get to it.

Stefano approaches the kitchen unit and places his hand on a stray knife playing with the blade.

STEFANO

You think you know something, about my family. You think we are deceitful.

Alfredo moves the blade from Stefano's reach.

ALFREDO

I know you are deceitful.

STEFANO

I understand the two families have never seen eye to eye, but we have a truce now. It's time to put to bed all this silly paranoia and speculation. We need to unite, build an empire on common ground. It's much more sturdy than doubt and suspicion.

ALFREDO

I have known your family for 25 years.

(MORE)

ALFREDO (CONT'D)

I have seen everything they have done, on some occasions, even witnessed it first hand. Some good, but mainly bad. Yes, I admit this truce was a historical moment so we can forge new roads, but always in the back of my mind there was an itch, that this was a clever ruse by you and your father to pull the rug from underneath the Tardelli's. And now I believe I was right all along.

STEFANO

Whatever you believe, I can assure you is wrong. My father and I have no ulterior motive. What can we honestly gain from risking this peace?

ALFREDO

You have always been in the shadow of the Tardelli family. You were never able to rise above them as enemies, but I guess as friends-

STEFANO

You are mistaken, Alfredo. On the life of my Mama, I am telling the truth. I implore you to see sense. This constant mistrust will eat away at you. It's not good.

Alfredo approaches Stefano and looks up at him, their height difference great.

ALFREDO

You don't fool me Stefano Calderone, you are just like your father, a skilled charlatan to some, but a bad liar to others. I know you are betraying Carluccio's trust and the moment I find evidence that proves it, I will go straight to him and advise him on a serious course of action. Now, I suggest you leave, you've overstayed your short welcome.

Alfredo turns his back on Stefano and tends to a pan on the stove.

Stefano reaches into his pocket and takes out a pair of rubber gloves. He slips them onto each hand.

STEFANO

I really wish you could see sense,
Alfredo.

Alfredo refuses to turn around.

ALFREDO

Are you still here?

From his other pocket Stefano pulls a piano wire. He wraps it around each hand, then pulls it taut.

STEFANO

Even so, you won't be telling
Carluccio anything.

Stefano sneaks up behind Alfredo and wraps the wire around his neck. He pulls it tight with both hands. The thin wire cuts through skin. Alfredo chokes, gasping for breath.

His arms flail around. They knock the pan from the stove, boiling hot sauce spills across the floor.

Stefano tightens the chord until he feels Alfredo go limp. He slumps to his knees. Stefano releases his neck so he falls forward onto the floor, face first into the sauce.

Stefano exhausted, straightens himself and pockets the piano wire. He turns and heads for the door.

INT. APARTMENT BUILDING CORRIDOR - NIGHT

Stefano steps out the apartment. He closes the door behind him. He removes the rubber gloves and pockets them. He descends the stairs.

EXT. APARTMENT BUILDING - NIGHT

Stefano exits the building and gets back into the Ferrari.

STEFANO

Let's go.

Robert starts the car and pulls away.

EXT. NIGHTCLUB - NIGHT

A large queue of young men and women extends from the main doors of the building. Stefano and Robert walk past them all and are let in ahead of everyone else by the bouncer.

INT. NIGHTCLUB - NIGHT

Robert follows Stefano down the corridor as he greets people he passes.

They enter the main room, the dance floor crowded with people. Stefano leads him over to a VIP area where two men, SALVATORE FINI (27) and LEON BLANC (27) sit pouring glasses of champagne.

STEFANO

Roberto, I'd like you to meet my
two best friends and business
partners.

Leon and Salvatore stand to shake Robert's hand.

STEFANO

Salvatore Fini and Leon Blanc, this
is my cousin Roberto.

SALVATORE

Ciao.

LEON

Bonjour.

ROBERT

Nice to meet you.

SALVATORE

Stefano told us about you. Can't
believe you didn't know each other
existed until now.

LEON

You're a very lucky man, to be a
part of this man's family. Nobody's
going to mess with you now.

ROBERT

What do you mean?

Leon and Salvatore laugh.

LEON

Very funny.

ROBERT

Excuse me?

STEFANO

Come on, there's someone here I
think you'll really like.

Robert follows Stefano.

ROBERT
What did he mean, when he-

STEFANO
Leon is French, who knows what he means.

Stefano approaches an incredibly attractive woman, MARIA SANTINI (25). She stands by the bar drinking through a straw.

STEFANO
Maria.

She turns to see him and smiles. She opens out her arms for a hug. They embrace.

MARIA
I've missed you.

Stefano turns to Robert.

STEFANO
This is my cousin, Roberto. This is Maria, the most beautiful woman in the world.

Maria slaps him on the arm.

MARIA
Stop it.

Maria leans in toward Robert and kisses him on the cheek.

MARIA
It's always lovely to meet Stefano's family.

Robert smiles, slightly smitten.

STEFANO
I need to speak business with Leon and Salvatore. I'll leave you two to talk.

Stefano smiles at Robert and winks, before he walks away.

Robert stares at Maria unsure what to say. Maria is quick to break the awkward silence.

MARIA
I didn't know Stefano had a cousin.

ROBERT

Neither did he, until a few weeks ago.

MARIA

Really? You had no idea each other existed all these years?

ROBERT

No, not at all.

MARIA

That must be so strange.

ROBERT

Just a bit.

MARIA

So, are you over here, just visiting?

ROBERT

At the moment, but maybe it'll turn into something more permanent.

Maria smiles coyly.

MARIA

That would be nice.

Maria finishes her drink, the straw gargling at the bottom of the glass. Robert sees this as his chance.

ROBERT

Do you want another drink?

MARIA

Sure.

Robert turns to the bar and waits to be served. Maria smiles as she stares at him.

INT. NIGHTCLUB, BACK ROOM - NIGHT

Stefano, Salvatore and Leon enter, Stefano closes the door behind him.

STEFANO

I've spoken to our supplier, he can ship the required load for a reasonable price.

SALVATORE

That's good to hear. And you think you can smuggle it through your father's company?

STEFANO

It shouldn't be a problem. What he doesn't know, can't hurt him. I'm going to speak to our friend in New York, see if he's interested.

Salvatore smiles.

SALVATORE

Good.

LEON

I think we should get some drinks in to celebrate.

INT. NIGHTCLUB - NIGHT

Robert, Stefano, Maria, Salvatore and Leon sit around a table taking shots. They clink glasses and down them.

They all cheer.

INT. NIGHTCLUB - LATER

Robert is on the dance floor with Maria. As he sways with the music, he attempts to drink from a bottle.

INT. NIGHTCLUB - LATER

Robert is downing a pint. Stefano, Salvatore and Leon cheer him on.

INT. NIGHTCLUB - LATER

Robert is on the dance floor stumbling. Stefano, Salvatore, Leon and Maria are watching him.

SALVATORE

English people can't hold their drinks.

STEFANO

I think it's time I took him home.

Stefano approaches Robert and puts his arm around him. Robert wraps his arm around Stefano.

ROBERT
Everybody, this is my cousin. He is
a legend. I love him.

STEFANO
Okay, time to go.

Stefano guides Robert away from the dance floor.

INT. STEFANO'S CAR - NIGHT

As Stefano drives them home, Robert sits in the passenger seat. He drifts off to sleep with a huge grin on his face.

INT. CALDERONE HOUSE, ROBERT'S BEDROOM - NIGHT

Stefano helps Robert into bed. He flops down onto the mattress.

ROBERT
I want to thank you, for inviting
me out here. I love it.

STEFANO
You're welcome.

Stefano smiles and leaves Robert to sleep.

EXT. CALDERONE HOUSE, VERANDA - DAY

The warm glow of the morning sun fills the garden.

Stefano, Bernie and Giulietta are sat around the breakfast table. Bernie reads the paper, Stefano texts on his phone and Giulietta stirs a cup of coffee.

Robert shuffles outside with tired eyes. He rubs them before using his palm to shield the bright sunlight.

Stefano puts his phone down and grins.

STEFANO
Good morning.

ROBERT
Morning.

STEFANO
How did you sleep?

ROBERT
I slept like a baby.

Bernie puts his paper down and smiles alongside Giulietta.

STEFANO
I'm not surprised. You drank
enough.

Stefano grins, but Robert is in no mood to laugh. He sits down at the table.

GIULIETTA
Would you like some breakfast?

ROBERT
No, thank you. The thought of food
right now is making my stomach
turn. I think I'll just settle for
coffee. My head is pounding like a
drum.

GIULIETTA
I'll get you some painkillers.

Giulietta stands and heads inside the house. Bernie pours Robert a cup of coffee. He passes it over to him.

BERNIE
I assume you had an eventful night.

STEFANO
Eventful is certainly the word. I
don't think I've ever seen anyone
drink so much.

Stefano laughs.

ROBERT
I don't even remember most of the
night.

Robert takes a sip of coffee.

STEFANO
Probably for the best.

Robert looks over at him, concerned.

ROBERT
I didn't do anything stupid, did I?

STEFANO

Well-

ROBERT

Oh, please no.

Stefano laughs.

STEFANO

I'm just kidding. Don't worry, your dignity remains intact, for now.

BERNIE

Believe me, Roberto, Stefano is in no position to mock. Once when he was eighteen he came home completely drunk, and threw up on the bathroom floor. He then slipped on his mess and cracked his head on the toilet bowl. We had to take him to hospital. Seven stitches.

Bernie laughs, but Stefano frowns confused.

STEFANO

I don't remember that.

They all burst out laughing.

ROBERT

I'm never drinking again. I don't even want to think about alcohol.

STEFANO

Well, I hope you feel better later. I was going to take you out and show you some of the city.

ROBERT

A few more cups of coffee and some painkillers, I'll be right as rain.

He takes another sip. Giulietta returns with a pack of painkillers. She hands them to him.

GIULIETTA

Here you are.

ROBERT

Thank you.

Stefano smiles at Robert. He returns his focus back to his phone.

INT. STEFANO'S CAR - DAY (MOVING)

Stefano drives along the coast. Robert sits in the passenger seat. He stares out the window. Both wear sunglasses.

STEFANO
So what did you think of Maria?

ROBERT
She's nice.

STEFANO
Nice? Is that it? You did see her, didn't you?

ROBERT
She's very attractive.

STEFANO
She's fucking sexy, you can say it. She's not here, she won't be offended, not that she would be anyway.

Robert laughs.

STEFANO
You know, she took a bit of a liking to you.

ROBERT
Did she?

STEFANO
Sure, I've never seen her look at a man the way she looked at you.

ROBERT
You're joking, right?

STEFANO
Of course I'm not. She likes you. Why is that so hard to believe, you're a good looking guy.

Robert laughs, embarrassed.

STEFANO
You want me to set you up on a date with her?

ROBERT
Are you serious?

STEFANO

Yes, I'm serious. I'll get you into a top restaurant, buy you an Armani suit. She'll be very impressed.

ROBERT

I don't think so.

STEFANO

What? You're not gay, are you?

ROBERT

No, it's just been a long time since I've been on a date. I wouldn't know what to do.

STEFANO

Then, it's about time. You need to check your little man still works, don't you?

Robert laughs.

STEFANO

Come on, it's just one date. You go out, have some dinner a few drinks, see where it goes. If you decide not to continue, so be it. You've got nothing to lose and everything to gain.

Stefano grins.

Robert thinks for a moment.

ROBERT

Okay. I'll do it.

STEFANO

Yes, Roberto, my man. You'll have fun, trust me.

EXT. MONTE PELLEGRINO - DAY

Stefano and Robert walk to the mountain edge and look out over the city. The warm sun shines down on the rooftops. The mountains in the distance can be seen clearly.

STEFANO

Look at that. Beautiful, huh?

ROBERT

Yeah, it is.

STEFANO

You don't see stunning views like this every day.

ROBERT

I don't think I've ever seen a view like this.

STEFANO

Some historians say Palermo is the most conquered city in the world. Carthaginians, Greeks, Romans, Arabs, Normans. They all wanted it.

ROBERT

I can see why.

Stefano starts pointing to various landmarks.

STEFANO

From here you can see the dome of the Massimo theatre, behind that the Cathedral. To the left not far from the port, the Church of San Domenico, where my sister will be wed. You know during the Second World War, Palermo was untouched, until the allies bombed it in 1943. Decades later and they still haven't fully rebuilt the city centre. My father is in the process of raising money for it's renovation.

Robert glances at Stefano, ashamed.

STEFANO

Still, if it wasn't for the allies, we'd be stuck with fascist bastards. They fled to Messina and back over to Italy, like the cowards they were.

ROBERT

You seem to know a lot about this place.

Stefano turns to Robert.

STEFANO

It's the history of where I come from. Every one should know their history. It's what makes us who we are.

Stefano continues to stare at him. Robert maintains eye contact briefly, but the awkwardness forces him to shift his gaze elsewhere.

STEFANO

Just behind the Massimo theatre,
there is the Ballaro Street market.
When I was twelve years old I stole
some CDs. A carabinieri chased me
through half the city, he wouldn't
give up, alas he caught me,
eventually. I was pretty tired by
that point. I'll never forget it. I
bet you've broken a law or two back
home, yes?

ROBERT

Me? No, the way my dad brought me
up, I was more afraid of him than
the police. I wouldn't dare break
the law.

STEFANO

Then he brought you up well.

Stefano winks at him.

STEFANO

Come on, I fancy some gelato.

INT. CALDERONE HOUSE, STUDY - DAY

Bernie sits in a leather armchair, eyes closed as he listens to music on an old record player ("Libiamo ne' lieti calici" from La Traviata by Luciano Pavarotti).

Robert appears by the open door and knocks gently. Bernie opens his eyes to see who it is. He smiles.

BERNIE

Roberto, come in.

Robert enters the room.

ROBERT

I wanted-

Bernie holds up his hand to pause him and gestures toward a second armchair.

BERNIE

Sit with me and listen a moment.

Robert sits. Bernie closes his eyes and waves his hands like a conductor.

BERNIE

Luciano Pavarotti, one of the finest opera singers. This is one of my favourites, Libiamo ne' lieti calici- "Drink from the joyful cup" a wonderful Brindisi.

As the song comes to an end Bernie opens his eyes and smiles at Robert.

BERNIE

Never fails to lift my mood. So, what can I do for you?

ROBERT

I brought you this. I found it amongst my father's things. I thought maybe you'd like it.

Bernie smiles at the sight of the album. He takes it from Robert.

BERNIE

My goodness, I thought I would never see this again.

He flicks through the pages, grinning at the photos. He stops at one of them and Franco.

BERNIE

So long ago.

ROBERT

I wanted to ask about my father.

BERNIE

Oh.

ROBERT

I just, wondered why he left.

Bernie stands and pours himself a glass of brandy.

BERNIE

I cannot lie, I've been expecting this question.

ROBERT

If it's not something you want to talk about, it's okay.

BERNIE

No, it's understandable you would want to know. Would you care for a drink?

ROBERT

No, thank you.

Bernie picks up his glass and sits back down.

BERNIE

Your father and I loved each other very much, we were inseparable. However one day we had an argument, a terrible argument, in this very room. Horrendous things were said and your father didn't wish to see me again. So, he left.

ROBERT

What did you argue about?

BERNIE

Oh, it was so long ago now, I can't even remember. Most likely something petty.

ROBERT

He changed his name though, it seems a bit drastic. And he never told me about you.

BERNIE

I guess, he didn't wish to be found or you to find us. Your father was always stubborn. Once he'd decided something, he made sure he kept his way. Maybe he only wished to return on his own terms. It upsets me, we were never able to reconcile before he passed.

Robert hangs his head, shameful.

ROBERT

I left things on a bad note too. He was never there for my mum when she was dying. He left me to deal with it. I hated him for that. The last thing I said to him was, 'I don't have a father'. Sometimes I think it was me that drove him to do what he did.

BERNIE

Nonsense, your father loved you. No one can ever understand what makes a man do the things he does. Do not blame yourself, Roberto, your father would not like that.

ROBERT

I'm glad I've got you now. I'm glad I still have a family.

BERNIE

You will always be family, and you will always have a home here.

Bernie smiles. Robert smiles back.

INT. RESTAURANT - NIGHT

Robert and Maria enter the glamorous restaurant. He wears a sharp suit, minus tie. She wears a beautiful dress. They approach the Maitre'd.

MAITRE'D

Buongiorno.

ROBERT

Buongiorno, I have a table reserved.

MAITRE'D

Name?

ROBERT

It's booked under the name Calderone.

The Maitre'd doesn't even look at the list of names in front of him.

MAITRE'D

Ah, of course. Please, follow me. We have the finest table reserved.

Robert looks at Maria, surprised.

They follow the Maitre'd to a private booth. They sit opposite each other.

MAITRE'D

Would you and Madam care for a bottle of our finest red wine, on the house, of course.

Robert smiles.

ROBERT
Yes, please.

The Maitre'd bows and walks away. Robert and Maria smile at each other.

ROBERT
Pretty good service here.

Maria smiles.

INT. RESTAURANT - LATER

Robert and Maria enjoy their meal.

MARIA
So when you found out you had family over here, what was your first thought?

ROBERT
Why was I never told. It seems my dad didn't want anything to do with them.

MARIA
So how did you find out?

ROBERT
Sorting through his things after he died.

MARIA
Oh, I'm sorry to hear that.

ROBERT
Don't be, I wasn't.

MARIA
You didn't get on with your father?

ROBERT
I hardly saw him during the last year. He spent his final days drowning himself in alcohol.

MARIA
What about your mother?

ROBERT
She passed a couple of months ago.

MARIA
It's not easy is it? Losing both
your parents.

ROBERT
You?

MARIA
Both died when I was 12. It really
changes who you are after they're
gone.

Robert nods in agreement.

ROBERT
You know I think we should change
the subject. Deceased parents is
not really a good date
conversation, is it?

Maria laughs.

MARIA
You're right. We're bringing the
tone down. We should be asking each
other about hobbies and interests.

Robert laughs.

ROBERT
I don't really have any to talk
about.

MARIA
That makes two of us. So have you
thought about whether you are going
to move here?

ROBERT
Judging by everything I've seen and
experienced so far, it would be
hard to leave.

MARIA
I'm happy to hear that.

They smile at each other.

EXT. MARIA'S APARTMENT - NIGHT

The Ferrari pulls up outside the apartment building.

INT. FERRARI - NIGHT

Maria looks up at her apartment.

MARIA
This is my place.

Robert looks up at the building and smiles nervously. Maria turns to him.

MARIA
Would you like to come up for a drink?

ROBERT
I don't know.

MARIA
Sorry, that was very forward of me to ask.

ROBERT
It's okay. It's just been a long time since I've done this. I don't want to rush and ruin it.

Maria smiles.

MARIA
You're such a gentleman.

She kisses him on the cheek.

MARIA
I hope I see you again soon.

ROBERT
You will.

Maria climbs out of the car. Robert watches as she enters the building. She glances over her shoulder to take one last look at him before she disappears inside.

INT. CALDERONE HOUSE, KITCHEN - DAY

Stefano stands at the breakfast bar. He pours himself a cup of coffee. Robert enters the kitchen in his dressing gown and sits down on a stool.

STEFANO
Good morning, Casanova. How was the date?

Robert grins.

STEFANO

That good, huh? You know a little bird tells me she invited you up to her apartment and you turned her down.

ROBERT

How do you know that?

STEFANO

Maria told me. It's okay if you're gay, you know. I won't judge.

Stefano smiles.

ROBERT

I just didn't want to rush things. It was a first date. I've only been here a few days, I can't take too much at once.

STEFANO

Fair enough. You're a gentleman the way you treated her. I respect that. Still, you've got a fucking strong will to turn that down.

They both laugh.

ROBERT

So, what have we got planned for today?

STEFANO

Unfortunately, I need to deal with some business, so you'll have to go it alone today. But later is Gino's bachelor party. It should be good.

ROBERT

No worries, I've got something I need to take care of anyway.

STEFANO

What's that?

ROBERT

My father's ashes.

STEFANO

I see.

ROBERT
Any idea where I could take them?

STEFANO
I'm sure wherever you take them,
he'll like. I'll see you later for
an evening of debauchery.

Stefano winks, then leaves the room.

EXT. MEADOW - DAY

Robert stands alone holding a small urn. In the distance behind him, Greco stands waiting by the car.

ROBERT
I hope this place is good enough. I
don't really know what to say.
Let's just get this over with.

Robert opens the urn and scatters the ashes onto the ground. He places the lid back on the urn and turns to walk back to Greco.

EXT. PALERMO CITY CENTRE - DAY

The Alfa Romeo pulls up by the side of the road.

INT. CAR - DAY

Robert sits in the back. He leans over the front seat to Greco.

ROBERT
Can you meet me back here in a few
hours. Say 3 o'clock?

Greco nods.

Robert climbs out the car.

EXT. PALERMO CITY CENTRE - DAY

MONTAGE: A series of shots of Robert visiting local landmarks.

A: Robert walks down a street looking up at the buildings around him.

B: He takes a photo of the Church of San Domenico.

C: He sits on a bus watching the view pass by.

D: He takes a picture of the Politeama theatre.

E: He sits on Mondello beach catching the sun, he loves it.

INT. NIGHTCLUB, BACK OFFICE - DAY

Leon is sat at a table. He counts out stacks of money.

Stefano is sat at a desk. Salvatore picks up a duffel bag and puts it down in front of him.

SALVATORE

This is the latest batch. It just came in.

Stefano opens the bag and takes out a bag of cocaine.

STEFANO

Uncut?

Salvatore nods.

He flicks open a knife and pierces the bag, collecting some powder on the edge. He tastes it and nods in approval.

STEFANO

That's good. Get it cut and out as soon as possible.

SALVATORE

Sure.

Stefano puts the bag of cocaine back. Salvatore removes the duffel bag from the desk.

SALVATORE

Have you spoken to Mr Ravanelli yet, about expansion?

STEFANO

No, I'm going to do it person.

SALVATORE

When?

STEFANO

He's coming over in a few days. I'll speak to him then.

SALVATORE

Don't leave it too late, we can't miss this opportunity.

STEFANO

We won't.

Salvatore frowns frustrated. He carries the duffel bag out of the office.

LEON

So, your cousin Robert. Is he going to be brought into the fold at some point?

STEFANO

That's the plan. I just need to ease him in though. There's no rush. Once he realises the life he can have, he'll have no trouble deciding.

Stefano grins.

EXT. PIAZZA - DAY

Robert stands at a calzone stand. He reaches into his wallet and pulls out a couple of Euro notes. He hands them to the cook and takes the calzone.

He takes a bite into it. The delicious taste clear on his face.

As he walks away, his eye catches something...

A newspaper sits on the shelf of a newspaper stand. Two images beneath the headline attract his attention.

He steps closer and reads the headline in Italian, "CALDERONE/TREGUA TARDELLI TIENE". The two photos beneath are of Bernardo and CARLUCCIO TARDELLI.

Robert looks up to the newspaper vendor.

ROBERT

Mi scusi , Parli inglese?

VENDOR

Si.

Robert points to the newspaper.

ROBERT
This headline, what does it say?

The vendor glances to where he is pointing and nods.

VENDOR
The truce between the two families,
it continues to hold.

ROBERT
What truce?

VENDOR
The Calderone's and Tardelli's, two
families of La Cosa Nostra. They
had been warring for over thirty
years.

Robert whispers to himself.

ROBERT
La Cosa Nostra?

VENDOR
Last year, they formed a truce.
Bloodshed has been washed from the
streets since.

Robert has stopped listening. The words 'La Cosa Nostra'
stuck in his head.

INT. ROBERT'S BEDROOM - NIGHT

Robert sits on his bed with his laptop. He reads about the
Calderone family on an amateur website about crime and the
mafia.

Stefano appears at the door.

STEFANO
Hey, are you ready?

Robert lowers the lid of the laptop.

ROBERT
For what?

STEFANO
The bachelor party, come on.

ROBERT
You know what, I'm not feeling too
well. I think I'm going to skip it.

STEFANO

Don't bullshit me, Roberto. I won't take no for an answer. This is a night you won't want to miss.

Stefano closes the laptop fully and claps.

STEFANO

Come on, get dressed, we leave in fifteen minutes.

Stefano exits the room.

Robert slowly puts the laptop to one side and climbs off the bed.

INT. BAR - NIGHT

A group of guys challenge each other to down their drinks.

Robert stands with Gino and Marco ignoring their conversation. Instead he stares across the room at Stefano talking to another MAN in his 20s.

Stefano looks around and ushers the man away from prying eyes. Robert is fixed on them.

Gino turns to him.

GINO

Do you agree with me, Roberto?

Robert breaks from his daydream.

ROBERT

Sorry, what?

They both start laughing.

MARCO

Stop thinking about Maria. This is not the time or place, this is a bachelor party. The only woman you can think about is the one that's going to take her clothes off later and sit on your face.

They both laugh again. Robert pretends to laugh with them, still trying to see where Stefano is.

A hand slaps down on his shoulder. He turns to see Stefano behind him.

STEFANO
Okay, drink up. We're moving on.

Stefano looks down at Robert.

STEFANO
Are you okay?

ROBERT
Yeah.

Stefano winks and smiles.

ROBERT
I just need to go to the toilet.

Robert walks away from the group.

INT. BAR, TOILETS - NIGHT

Robert stands at a urinal. He notices a spot of red on the white wall. He touches it with his finger. It's wet and sticks to the tip of his finger. He studies it and looks around the room, but can't understand where it came from.

He finishes up and washes his hands before he exits the toilet.

In a cubicle, the man Stefano was speaking to is sat on the toilet, dead, covered in blood.

INT. CALDERONE HOUSE, KITCHEN - DAY

Robert sits at the breakfast bar staring at a bowl of cereal. Stefano walks in and places two football match tickets down in front of him.

ROBERT
What are they?

STEFANO
Two tickets, to see the greatest football team, Palermo play their rivals Catania in the Coppa Italia. Good fucking seats, too.

Robert looks at them unsure. Stefano notices this.

STEFANO
You do like football, don't you?

ROBERT

Yeah, but-

STEFANO

Then it's a date.

ROBERT

I was planning on seeing Maria later.

STEFANO

We'll be back by then, we leave at one. I'll find you a shirt.

Stefano exits the room. Robert looks at the tickets, nervously.

EXT. STADIO RENZO BARBERA - DAY

A football match is in full swing on the pitch. The crowd reacts to every moment. Stefano and Robert stand amongst them.

Robert wears a Palermo team shirt, while Stefano wears a polo shirt with the team crest. The crowd sits down, Robert follows suit, leaving Stefano standing.

Stefano gets agitated. He screams obscenities in Italian.

He sits down with everyone else.

STEFANO

We actually have a VIP box, but nothing can compare to being down here with the atmosphere of the crowd. The noise, the emotion, it's why people come to football matches. Don't you agree?

ROBERT

Yeah.

Stefano's phone beeps. He removes it from his pocket and glances at the screen. He quickly puts it back.

STEFANO

Do you fancy a drink or something to eat?

ROBERT

No, I'm fine thanks.

STEFANO

Are you sure? It's on me.

ROBERT

I'm sure.

STEFANO

Okay, your loss. I'm going to get myself a beer.

Stefano stands and slides out from the row. He climbs the steps up into the stand.

Robert waits patiently. He watches the match for a moment and then glances over to someone near him chewing on a burger. He looks at it mesmerized.

He stands and walks up into the stand.

INT. STADIO RENZO BARBERA - DAY

Robert makes his way down the tunnel into the main corridor of the stadium.

He turns a corner and stops dead in his tracks when he spots Stefano up ahead talking to a strange man in a threatening way.

Robert takes a step back and uses the corner for cover. He watches the commotion.

Stefano grabs the man and pushes him up against the wall. He shouts at the man in Italian before releasing him and then sends him away.

The man skulks off round the corner. Stefano calms himself and then strolls over to the food vendor.

Robert ducks back worried. He hastily walks back to his seat.

EXT. STADIO RENZO BARBERA - DAY

Robert stares at the pitch lost in thought. Stefano appears with a drink and sits down next to him.

STEFANO

Did I miss anything?

Robert breaks from his daydream and turns to Stefano.

ROBERT

Sorry?

STEFANO
Did I miss anything?

ROBERT
Um.

Palermo score and the crowd goes wild. Stefano jumps up cheering with them. Robert remains seated still affected by what he saw.

STEFANO
Bellissimo Rosanero!

Stefano pats Robert on the pack excitedly.

INT. MARIA'S APARTMENT - NIGHT

Robert sits on the sofa quietly. Maria brings over two glasses of wine. She hands him one, then snuggles up next to him.

ROBERT
Thank you.

MARIA
This is my favourite wine, I always have four bottles in the house. Just in case.

Robert nods, not exactly paying attention.

Maria looks at him intently.

MARIA
Is everything okay?

ROBERT
Yeah, it's fine.

MARIA
I don't believe you.

ROBERT
I told you, I'm fine.

MARIA
Whatever it is, Roberto, you can tell me.

Robert turns to Maria and looks into her eyes.

MARIA
It's okay.

ROBERT
I found something out, about my
family. Something that concerns me.

MARIA
What?

ROBERT
They're not who they seem to be. On
the outside they seem like normal
law abiding people, but really
they're-

MARIA
La Cosa Nostra.

Robert frowns, surprised.

ROBERT
You know?

MARIA
Everybody knows. They are famous in
Palermo. One of two families in the
city.

ROBERT
Why has nobody said anything to me?

MARIA
Maybe, they were worried how you
would react? It's nothing unusual.

ROBERT
Isn't it? I just don't know what to
do. How do I act around them? Is
this what my Dad was before he
left? Was he a criminal?

MARIA
I think you're over-reacting.

ROBERT
Am I? My family are a criminal
organization. How do I deal with
that? Is my life at risk around
them?

MARIA
Roberto, you need to calm down.
Relax. Panicking like this isn't
going to help.

Maria strokes his cheek.

ROBERT
What should I do?

MARIA
You need to talk to Stefano.

ROBERT
I can't.

MARIA
You need to.

ROBERT
And say what?

MARIA
Tell him you know, he'll answer any questions you have. I promise, he will understand. You're part of their family now, you shouldn't be afraid of them.

Robert takes a deep breath unsure whether to heed her advice.

MARIA
Come on, try to relax.

Maria kisses him. He calms.

INT. CALDERONE HOUSE, BILLIARD ROOM - DAY

Stefano plays snooker by himself. Robert knocks and enters the room sheepishly. Stefano looks up delighted to see him.

STEFANO
Roberto, perfect. Come in. It's about time I had someone new to beat. I shall rack them up, and you can break.

Robert moves slowly across the room and collects a cue from the stand. Stefano gathers the balls together and places the rack on the table. He begins to organise them.

STEFANO
I find snooker much more challenging than pool. The tactics, the placement of the cue ball after each shot. Much more interesting.

ROBERT
I need to talk to you.

STEFANO

Okay.

ROBERT

Actually, I want to ask you something.

STEFANO

Then ask away, we're family, don't be shy.

Stefano gives him a reassuring smile.

ROBERT

Are you, is the family part of the Cosa Nostra?

Stefano hesitates for a second before smiling again.

STEFANO

Where did you hear this?

ROBERT

I read it. In a newspaper.

Stefano nods.

STEFANO

You know what, Roberto, I'm not going to lie to you. It is true, what you read. This family has been a proud member of La Cosa Nostra for decades.

Robert is visibly nervous. Stefano can see this and slowly approaches him.

STEFANO

But don't be alarmed. I understand the image we may have to the world. I assure you it's not what it seems.

Stefano places a re-assuring hand on Robert's shoulder.

STEFANO

We are not bad people, just businessmen, who have a particular way about how they do business.

ROBERT

Do you hurt people?

STEFANO

Why would you ask me that?

ROBERT

Yesterday, at the football match. I saw you, threatening a man.

Stefano laughs.

STEFANO

That man bumped into me and didn't apologize. I just lost my temper, that's all.

Robert stares at Stefano, he doesn't look convinced.

STEFANO

You're smart, not easily fooled, so I'll level with you. Yes, we have been known to hurt people, but while it does happen, it's rare and only to people who deserve to be hurt. We protect this city, we police the streets and maintain order. If anyone incites chaos, then we will crack down and punish them. This is the way of the world here, Roberto.

ROBERT

And my Dad was a part of this, before he left?

STEFANO

He was, but don't let that tarnish your image of him. He was a good man.

ROBERT

Did he hurt people?

STEFANO

I don't know, maybe.

Robert takes a deep breath. He puts the pool cue down on the table and sits.

STEFANO

We're not the people, we're thought to be. If we were, wouldn't we be behind bars? There really is nothing to worry about. You're not in any danger.

He rests a re-assuring hand on Robert's shoulder.

STEFANO

Come on, try and forget about it
and break.

Stefano turns and continues to rack up the balls. Robert thinks.

INT. CALDERONE HOUSE, LIVING ROOM - DAY

Bernie sits in an armchair, to the left on the sofa sit two men. The first, CARLUCCIO TARDELLI (55), the head of the Tardelli family, a large man with thick beard. He holds a cane in front of him.

The second man is ANDREAS TOSTO (45) Carluccio's underboss. Tall and slim, he has piercing eyes, and an intense stare.

Aldo sits in an armchair opposite Bernie. Stefano leans against a wall flicking a zippo lighter.

BERNIE

I can assure you, Carl.

CARLUCCIO

Carluccio.

BERNIE

My apologies, Carluccio. We are not responsible for the terrible incident involving your consigliere, Alfredo. What reason do we have to kill him? He has been instrumental, along with Aldo, in securing this historic truce between our families. He was well-respected by the Calderones.

CARLUCCIO

He never liked you. He made it perfectly clear, numerous times.

BERNIE

If I were to kill every man who disliked me, I would be committing genocide.

Bernie smiles.

BERNIE

Please Carluccio, be reasonable. You know it yourself, we had no part in it. It would be more detrimental to us, than yourselves.

CARLUCCIO

That I agree with.

BERNIE

We will supply men, to find out who did this and ensure they face consequences. After all, it's most likely a simple robbery gone wrong.

ANDREAS

There was no sign of forced entry. He let them in, which means it was someone he knew.

STEFANO

Maybe a gay lover?

Carluccio and Andreas look over at Stefano, insulted.

CARLUCCIO

You would do better to respect the dead, Stefano.

Stefano cracks a smirk.

CARLUCCIO

His murder will not go unpunished. Alfredo was not just a trusted advisor, but my dear friend. I will not rest until his killer is in my hands.

BERNIE

Absolutely, if anything, it is an insult to our traditions and way of life. There is an increasing lack of respect for our organization, these days. People should know that to harm one of our own, will have severe repercussions.

CARLUCCIO

That's rather elitist. You seem adamant this was the work of an outsider.

BERNIE

Who else would spit in the face of
La Cosa Nostra?

ANDREAS

On occasion, those closest to us.

The room goes deftly silent. Bernie and Stefano stare daggers
at Andreas.

CARLUCCIO

I think what Andreas is suggesting
is we can't discount those within,
just yet.

The door opens and Robert steps in. He stops when he sees the
four men sat around.

ROBERT

Oh, sorry.

They all turn to face him. Stefano rushes over to him.

STEFANO

What's up?

ROBERT

I'm looking for my laptop. I
thought I left it in here.

STEFANO

No, it's not here.

ROBERT

Okay.

Stefano gestures with his head for Robert to leave. He does
so. Stefano closes the door.

STEFANO

Sorry.

CARLUCCIO

You know, Bernardo, I don't believe
we've ever spoken so calmly to each
other.

BERNIE

Indeed. It may come as a shock, but
we are a unity now. We must start
treating each other as allies.

CARLUCCIO

I agree. After all, this benefits everyone, but at this very moment until Alfredo's killer is brought to justice, I'm finding it hard to trust anyone.

BERNIE

As you shouldn't, but I give you my word our hands are clean of this. As a gesture, I'd like to invite you to my daughter's wedding. It's about time our families met during a happy time.

CARLUCCIO

It is, and I accept your invitation. We would be delighted to attend. Now, if you'll excuse me, I have other business to attend.

BERNIE

Of course.

Carluccio and Andreas stand. Bernie and Aldo stand and they all shake hands.

BERNIE

Anything you need to find Alfredo's killer, do not hesitate to ask. Aldo, please show our guests out.

CARLUCCIO

No need, I think we can find our way.

Carluccio and Andreas exit the living room. Carluccio uses his cane to support his limp. Aldo closes a set of doors behind them. He turns to Bernie and Stefano.

ALDO

You know, it's only a matter of time before they find out. They are already suspicious.

STEFANO

I can't see how they can be, we have no motive to kill him. They don't suspect anything. Just stay calm.

ALDO

He already said he trusts no one.

BERNIE

That's not the same as suspecting our involvement, Aldo. Stefano is right, we remain calm. We give them what they want, keep them happy.

Aldo has a look of uncertainty.

EXT. CALDERONE HOUSE, POOLSIDE - DAY

Robert sits on a sun lounger by the pool. He has his laptop in front of him.

He scrolls through the mafia fan-site, looking at various horrifying photos.

One of a young man gunned down catches his attention. The caption reads "MARIO TARDELLI, SUPPOSEDLY GUNNED DOWN BY GIANNI CALDERONE".

Robert is visibly disturbed by the images.

Stefano appears from out the patio doors.

STEFANO

Hey.

Robert closes the laptop. He smiles nervously.

STEFANO

I see you found your laptop. What are you doing?

Stefano sits next to Robert.

ROBERT

Just e-mailing a friend.

Stefano frowns.

STEFANO

I hope you're not telling them our secret.

ROBERT

What? No, I wouldn't.

Stefano laughs.

STEFANO

I'm just kidding. You're too easy to wind up.

ROBERT

I didn't interrupt earlier, did I?

STEFANO

No, it's fine. Listen, I've been speaking to Papa about getting you a job in the family business. It's nothing special, but good prospects. If you're still interested.

ROBERT

Look Stefano, I've been thinking. I really appreciate you inviting me out here and these last few days have been great, the car, the weather, the people, but I think it best I go home.

STEFANO

Oh, I see. This isn't because of who we are is it, because when I said family business, I meant the export company.

ROBERT

No, it's nothing to do with that. It's just after my father died I rushed out here and there are things back home I need to sort out.

STEFANO

I understand. I'd be lying if I said I wasn't disappointed, but such is life. Maybe you can come back when you've sorted your affairs? This house is always open to you.

ROBERT

Yeah, maybe. I'll see.

STEFANO

Oh, but you can't go before my sister's wedding, you have to stay for that at least, she wants you there. It'll upset her if you don't attend. We'll never hear the end of it, otherwise.

ROBERT

Sure, I'll stay for that.

STEFANO

Good.

ROBERT

I'm sorry, if you're upset.

STEFANO

No, don't be silly. It's okay. Come on, no hard feelings.

Stefano opens his arms for a hug, he embraces Robert, then releases him.

STEFANO

I'll leave you to get back to your e-mailing. Oh and I suppose you better enjoy the sun while you're still here, the weather is shit in England.

Robert smiles.

ROBERT

As always.

Stefano walks back inside the house. Robert's smile disappears.

EXT. CHIESA DI S. DOMENICO E CHIOSTRO (CHURCH) - DAY

Smartly dressed family members make their way inside the church as the bells ring.

INT. CHIESA DI S. DOMENICO E CHIOSTRO (CHURCH) - DAY

The ceremony is in progress. Antonia and Gino stand before the priest, who reads the vows in Italian. Stefano stands to the side of Gino as best man, wearing a sharp suit. Sofia is Antonia's Maid of Honour.

Robert sits on the front pew with Bernardo, Giulietta, Alberta and their youngest daughter, MONICA (21).

Stefano makes eye contact with Robert and winks at him. Robert offers a hint of a smile back.

EXT. CALDERONE HOUSE, GARDEN - DAY

Guests have filled the garden. There is a large marquee with tables, chairs and a dance floor inside.

Stefano is by the patio doors.

STEFANO

Ladies and Gentlemen. It is my
honour to introduce Mr and Mrs
Cantonella.

Gino and Antonia step outside the house as the guests
applaud. Robert approaches them.

ROBERT

Congratulations.

Robert kisses Antonia on both cheeks.

ANTONIA

Thank you for being here.

Robert smiles and shakes Gino's hand.

GINO

Thank you.

Gino and Antonia make their way through the guests, greeting
them. Robert smiles as he watches them.

Bernie appears behind him with Carluccio and Andreas.

BERNIE

Roberto.

Robert turns around.

BERNIE

I would like you to meet good
friends of the family. Carluccio
Tardelli and Andreas Tosto.

Robert shakes hands with Carluccio.

CARLUCCIO

You look so much like your father.

ROBERT

You knew him?

CARLUCCIO

I did. He was a good man. I wonder
if your similarities go beyond
looks.

ROBERT

What do you mean?

BERNIE

Ah, Carluccio. You must
congratulate the newlyweds.

Bernie gestures for Carluccio to move away from Robert.
Andreas stares at Robert for a moment.

Just as Robert is about to say something, Andreas turns and
walks away. This leaves Robert rather confused.

INT. MARQUEE - DAY

Guests are seated at tables. Robert is sat with the family at
the head table. Bernie is stood as he finishes his speech.

BERNIE

Congratulazioni agli sposi.

Everyone raises their glasses. Bernie sits back down. The
guests tap their glasses with spoons to encourage the
newlyweds to kiss.

They give in to the pressure, which delights everyone.

As the guests begin to talk amongst themselves, Aldo stands.
He sways drunk, a glass of champagne gripped tightly in his
hand.

ALDO

I would like to make a speech. To
the happy couple, make the most of
it while you can, because Bernardo
and Stefano have murdered this
family.

Stefano jumps up from his seat and rushes toward Aldo.

ALDO

It is only a matter of time before
we are all dead, the result of
their arrogance.

Stefano reaches Aldo and manages to hush him out of the
marquee.

Everybody looks around at each other confused. Bernie is
seething. Carluccio and Andreas are curious. Robert has no
idea what just happened, or what was said.

Bernie stands.

BERNIE

Please, everyone. I think Aldo has had too much to drink, and not for the first time.

The guests laugh.

BERNIE

Let us continue to enjoy this momentous day.

The guests continue their conversations.

EXT. CALDERONE HOUSE, GARDEN - DAY

Stefano pushes Aldo up against the wall.

STEFANO

What the hell are you doing?

ALDO

Telling the truth. You've killed this family.

STEFANO

You need to relax, otherwise you will kill this family. I'm going to let this go as your drunk and it's my sisters wedding, but if you shoot your mouth off like that again, I will kill you. Now, get inside and sleep it off, the party's over for you.

Aldo stumbles inside. Stefano shuts the door and heads back to the marquee.

INT. MARQUEE - DAY

Guests applaud as the couple cut the cake. They each take a piece and feed it to each other.

INT. MARQUEE - LATER

Gino and Antonia are on the dance floor for their first dance. All the guests watch with joy and then join them.

Robert watches smiling. He hears a recognizable voice behind him.

MARIA (O.S.)
Want to dance?

Robert turns around delighted to see Maria. He stands and kisses her.

ROBERT
I didn't think you were coming.

MARIA
I couldn't miss my friends wedding.
I had some things to sort out
first, but I said I would make it
for the reception. So, do you want
to dance or not?

ROBERT
Definitely.

Robert and Maria make their way over to the dance floor holding hands.

Maria wraps her arms around Robert's neck, he places his on her waist. They sway slowly with the soft music.

ROBERT
You look beautiful.

MARIA
Thank you.

Maria smiles.

MARIA
So did you speak to Stefano?

ROBERT
Yeah.

MARIA
And?

Robert hesitates a moment, looking into Maria's eyes.

ROBERT
It's all good.

MARIA
I'm glad.

Maria pulls him closer. She rests her head on his shoulder.

EXT. CALDERONE HOUSE, GARDEN - NIGHT

Robert sits alone with a bottle of beer. He watches Antonia and Maria talk.

Stefano approaches and sits down beside him. Stefano has removed his tie, top shirt button undone.

STEFANO
How are you doing?

ROBERT
I'm okay.

STEFANO
She's going to miss you, if you go.

ROBERT
I know.

STEFANO
You haven't told her, have you?

ROBERT
No. I was going to, but I didn't want to spoil the moment.

STEFANO
Just make sure you say goodbye. She deserves that at least.

Robert nods.

STEFANO
Come on. I've got something to take your mind off it.

Stefano stands.

INT. CALDERONE HOUSE, STUDY - NIGHT

Stefano enters the room followed by Robert. They approach a cabinet. Stefano unlocks it and opens the doors to reveal a collection of guns displayed inside.

Robert looks a little nervous.

STEFANO
This is my father's collection of guns. This one.

Stefano reaches in and picks up a Glisenti Model 1910. He holds it up for Robert to see.

STEFANO

A Glisenti Model 1910. This was my Great Grandfather's used during the First World War.

He puts it back and takes another. A Beretta Model 1934.

STEFANO

And this was my grandfather's in the Second World War, a Beretta Model 1934. My father says it killed seventeen Nazis.

Stefano smiles, before putting it back.

STEFANO

However, my favourite is this one.

He reaches inside again and takes out a Beretta M9.

STEFANO

This is actually used by the United States Army. A Beretta M9. Short recoil, semi-automatic, 15 rounds. Perfection. Here, hold it.

ROBERT

I don't know.

STEFANO

Come on, feel it in your hand.

Robert takes the gun in his grip.

STEFANO

Feels good, right?

Robert hints at a smile.

STEFANO

You want to shoot it?

ROBERT

What?

STEFANO

Come on, I'll get some beers, we'll head out to the ruins. Fire a couple of rounds.

ROBERT

Really?

STEFANO

Sure, you'll love it, it's a great pressure reliever. One last pleasure before you go?

Robert looks at the gun in his hand and smiles.

ROBERT

Okay.

STEFANO

Great, I'll get the beer.

EXT. RUINS OF SOLUNTO - NIGHT

The sun sets on the horizon. The Ferrari headlights provide a source of light. Stefano, with a cigarette in his mouth points the gun at three empty beer bottles lined up on an old wall.

He fires three shots smashing all the bottles.

He turns to Robert and smiles.

STEFANO

Like Clint Eastwood, huh?

Robert sits on the hood of the car. He takes a swig from a bottle of beer. He smiles.

Stefano grabs three more empty bottles and walks over to the wall lining them up. He returns and offers the gun to Robert.

STEFANO

Your turn.

Robert puts his beer down and takes the gun. He stands up and points it at the bottles. He pulls back the trigger, the gun fires, missing completely.

STEFANO

Hold it with two hands, aim with the sight and squeeze the trigger.

Stefano opens another bottle of beer and takes a swig from it.

Robert takes the gun in both hands and lines up the sight, he squeezes the trigger. The gun fires again, missing all the bottles.

STEFANO

Control your breathing, fire when
you exhale.

Robert holds out the gun again, he concentrates on his breathing. He exhales and squeezes the trigger. The bottle smashes.

Robert turns to Stefano excited.

STEFANO

Keep going.

Robert shoots two more times missing and then smashing another bottle. He aims again.

STEFANO

Nice one. You know I'm going to miss you, Roberto. I never had a brother, but in you I felt like I had one. These last few days have been fun. I wish you could stay. I have so much more to show you.

Robert lowers the gun and turns to Stefano.

ROBERT

I'm sorry, but I have to go back.

STEFANO

I know. I'm just being selfish. Come on, you've still got one more bottle left.

Robert aims the gun again. He fires smashing the last bottle. Stefano claps and cheers.

INT. CALDERONE HOUSE, ROBERT'S BEDROOM - DAY

Robert packs clothes into his suitcase. Stefano appears at the door, leans on the frame.

STEFANO

How are you getting on?

ROBERT

Nearly finished.

STEFANO

Are you sure I can't persuade you to stay? Whatever you want, we'll do.

ROBERT
I have to go back.

Stefano nods.

STEFANO
Just make sure you remember to say
goodbye to Maria, she'll want that.

ROBERT
I'm going to go see her this
evening.

STEFANO
Maybe, she can persuade you.

Stefano smiles then walks away. Robert continues to pack.

INT. MARIA'S APARTMENT - NIGHT

Maria opens the door excited to see Robert. She wraps her
arms around his neck and kisses him.

MARIA
I've missed you.

ROBERT
I've missed you, too.

MARIA
Come in. Would you like a drink?

ROBERT
No, I can't stay for long.

They move into the living room.

MARIA
Oh, how come?

ROBERT
Can we sit down?

MARIA
Sure.

They sit down on the sofa. Robert takes a deep breath.

ROBERT
There's no easy way to say this, so
I'm just going to come out with it.

MARIA
What is it?

ROBERT
I'm going home.

MARIA
What?

ROBERT
I've really enjoyed spending time with you, I think your great and I hope one day I see you again, but I need to go home.

MARIA
Why, you seemed so happy to stay?

ROBERT
I have things that need sorting out. My Dad's things, the Will. I need to deal with it all and stop putting it off.

MARIA
Is that really the reason?

ROBERT
Yes.

Maria looks into his eyes.

MARIA
You're lying. Why are you really leaving?

Robert exhales combing his hair with his fingers. He jumps up from his seat and paces around.

ROBERT
Alright, I'm going to be honest with you. The other day I found out my family was part of the mafia, and I'm not going to lie, that scares the shit out of me. It's so far removed from my life back home, I can't deal with it. I've been looking at photos of murders and I don't want to be a part of that.

Maria stands up and places her hands on his cheeks.

MARIA

You don't have to be a part of it.
They're not going to force you.

ROBERT

But if I'm here, what's to say I
won't get caught up in it somewhere
along the line. Don't get me wrong,
the life is incredible, but for me
it's not worth the risk. They will
always be my family, but I can't
stay around here.

MARIA

I understand, but is there nothing
I can say to persuade you?

ROBERT

I've made up my mind.

MARIA

I hope one day you change your mind
and come back. I really like you.

ROBERT

I like you too, but-

Robert has a thought.

ROBERT

Why don't you come to England?

MARIA

I can't afford that.

ROBERT

I'll pay for it.

MARIA

I can't ask you to do that.

ROBERT

You won't be. I want to.

MARIA

Are you serious?

ROBERT

Yes, come to England. It'll be
great. Just me and you.

Maria smiles.

MARIA

Yes, okay.

Robert smiles back.

ROBERT

As soon as I'm back, I'll arrange it.

MARIA

Okay.

Robert kisses her.

ROBERT

I have to go, I have a plane to catch in the morning. But I'll see you soon, yeah?

MARIA

Yes. Soon.

Robert kisses her again and hugs her. He releases her, but takes one last look before he heads for the door.

EXT. MARIA'S APARTMENT - NIGHT

Robert steps outside where Greco is waiting in the car. He climbs in the back and the car drives off.

Over the other side of the road Stefano waits in the shadows, smoking. He has black leather gloves on and a long dark coat. He stubs out his cigarette and heads over to Maria's apartment.

INT. MARIA'S APARTMENT - NIGHT

Stefano enters the apartment and follows Maria into the living room. Maria folds laundry.

STEFANO

How did it go? What did he say?

MARIA

You're right. He's leaving because of who you are. He doesn't want to get involved. I'm sorry, Stefano, I tried, but I couldn't persuade him to stay.

Stefano nods in acceptance.

STEFANO

That's a shame. Maybe, I'll have better luck when you're dead.

Maria turns around, confused.

MARIA

What?

Stefano raises the Beretta M9 with silencer and fires two shots into Maria's chest. She collapses to the floor.

INT. CALDERONE HOUSE, STUDY - NIGHT

Stefano enters the room and approaches a small cupboard on the floor behind the desk. He opens it to reveal a safe. He unlocks the safe and removes the gun from his pocket. He places it inside. He shuts the door and re-locks it.

INT. CALDERONE HOUSE, LIVING ROOM - DAY

Stefano is sat on the sofa with his feet up on the coffee table. He watches the news on television, the remote in his hand swings down by his side.

Robert enters the room.

ROBERT

Well, I'm all packed and ready to go.

Stefano turns to him. Robert glances up at the television screen to see a photograph of Maria appear.

ROBERT

What's going on?

Stefano stands and approaches him.

STEFANO

Maria is dead.

ROBERT

What?

STEFANO

She was murdered, last night.

ROBERT

But I was there last night. She was fine.

STEFANO

It must have happened after you left.

Robert sits down.

ROBERT

I can't believe this. Why? Why would anyone want to hurt her?

STEFANO

Who can know? But we will find them, we will find who did this. I understand if you still wish to leave, but it would be nice if you could stay for the funeral. I'm sure she would have wanted that.

ROBERT

What? Oh, yeah. Of course, I will.

STEFANO

Good, I will make the arrangements.

Robert stands unsure what to do.

ROBERT

Um, I don't know what to do. I still don't understand this.

Stefano places his hands on Robert's shoulders.

STEFANO

Hey, it's okay. Just take some time. Process this. It's a lot to take in. But, I promise you, we will find them and they will pay. Come here.

Stefano hugs him. Robert is still visibly upset. Stefano has a steely cold face.

EXT. VILLA AIROLDI GOLF CLUB COURSE - DAY

A golf ball sits quietly upon the tee. Stefano lines up his shot and swings the club. The ball soars through the air, an excellent drive.

Behind him stands TOMMY RAVANELLI (39), a good looking Italian-American with chiselled face and bouffant hair. He watches the flying ball with awe.

TOMMY

Wow. Beautiful hit. I guess I've got my work cut out for me today. I'll have to find my A-game.

Stefano grins. He steps away from the teeing ground. Tommy takes his place and places his ball down.

STEFANO

While we're here, I have a proposition I'd like to extend your way.

Tommy turns to him.

TOMMY

Hey, we're on the golf course here. This is strictly pleasure. Let's leave business for another time, shall we?

Stefano is disappointed, but puts on a brave face, smiling.

STEFANO

Of course.

Tommy lines himself up. Greco's phone rings. Tommy stares daggers at him. Greco answers the phone. Tommy re-aligns his stance.

Greco approaches Stefano and whispers in his ear. Stefano nods.

STEFANO

My apologies, Mr Ravanelli. You'll have to excuse me. I'm needed elsewhere.

Tommy turns around again, frustrated.

TOMMY

But we're only on the second hole.

STEFANO

I'm sorry, but it's very important.

Tommy waves him away.

TOMMY

Sure, go ahead. I'll go on without you.

Stefano climbs into the golf cart with Greco. They drive off. Tommy tees off, a terrible hit.

TOMMY

Fuck!

EXT. CLIFF - DAY

Robert sits on a bench looking out across the ocean. The waves crash against the cliff beneath him. He looks at his phone, a picture of Maria smiles back at him.

INT. GROCERY STORE - DAY

The inside of the shop has been trashed, items scattered across the floor, shelves broken. Stefano surveys the damage.

Greco stands guard by the door.

The OWNER, an old lady in her 60s, sits in the corner. Her bruised face is tended to by her grand-daughter.

OWNER

He made such a mess.

GRAND-DAUGHTER

Not as bad as what he did to your face.

STEFANO

What did he look like?

OWNER

His face was covered.

STEFANO

Was there anything unusual about him?

The old lady thinks hard for a moment before a bulb flicks on in her mind.

OWNER

Yes, I noticed he had a scar on his hand. Like a burn.

Stefano nods.

STEFANO

Georgio.

He turns to Greco.

STEFANO

Find him.

Greco nods and exits the store. Stefano approaches the old lady and crouches down in front of her. He takes her hand.

STEFANO

I'm sorry this happened. We will not let this go unpunished. We will find him and make him answer for his actions. In the meantime, I will have someone come by and help you clean this mess.

The old lady smiles.

OWNER

You are such a good boy, Stefano. I am forever grateful.

Stefano smiles and kisses her on the cheek. He straightens and heads for the door.

EXT. CEMETERY - DAY

Attendees sit around a coffin decorated with wreaths. A picture of Maria is displayed near it.

Robert sits one side next to Antonia, tears stream down her face. The rest of the Calderone family are with him.

The priest speaks.

Opposite Robert, a large WOMAN in her 50s is crying her eyes out, comforted by a younger woman sitting next to her. Robert stares at this woman, surprised by her level of grief. He turns to Antonia.

ROBERT

Who is that?

ANTONIA

That's Maria's mother.

ROBERT

She told me her mother was dead.

ANTONIA

No, you must have misheard. That's her.

Robert stares at the woman confused.

In the distance, Stefano watches from afar. He takes a drag of his cigarette.

INT. CALDERONE HOUSE, LIVING ROOM - NIGHT

Robert sits in the quiet alone. He nurses a glass of whiskey. Stefano enters and pours himself a glass. He sits down opposite him.

STEFANO

Everyone has their own ways of mourning, but one thing remains constant, alcohol will always help.

Stefano raises his glass and takes a swig.

ROBERT

This is the third funeral I've been to, in two months. I'm starting to think it's me.

STEFANO

Don't be ridiculous. Life is strange. We can never truly know what will happen, at any given time. All we can do is, deal with it when it does.

ROBERT

Why weren't you there, at the funeral?

STEFANO

I was there. Just keeping my distance. Funerals are difficult for me.

ROBERT

Are they easy for anyone?

STEFANO

Touché. You know I have a couple of leads. We could find out who killed her, make them suffer.

ROBERT

For what? It won't bring her back.

STEFANO

Even so. They can't get away with it.

ROBERT

She lied to me.

STEFANO

How so?

ROBERT

She told me her mother was dead,
but she was at the funeral.

STEFANO

Well, Maria never had a very good
relationship with her mother. They
hadn't spoken in a long time from
what I gathered. Maybe to her she
was dead.

ROBERT

If that was the case, she could
have told me that, instead of
lying. Just when my life was
starting to take a turn for the
better, God sucker punches me
again.

STEFANO

God can be a bastard.

ROBERT

Yeah.

Robert finishes his drink.

STEFANO

Another?

ROBERT

No, I'm going to call it a night.

Robert stands and exits the room. Stefano finishes his own
drink.

INT. CALDERONE HOUSE, LOBBY - DAY

Robert carries his cases down the stairs and leaves them in
the lobby as he heads through to the living room.

INT. CALDERONE HOUSE, LIVING ROOM - DAY

The living room is empty, so Robert continues through toward
the study.

INT. CALDERONE HOUSE, STUDY - DAY

Robert finds Stefano sat behind the desk deep in thought.

ROBERT

Where is everybody? I'd like to say
goodbye.

STEFANO

Nobody else is home.

ROBERT

Oh. Well, I'm ready to go. If you
could say bye for me, I'd
appreciate it.

STEFANO

I'm afraid, I can't let you leave.

ROBERT

Excuse me?

STEFANO

This is your home now. This is
where you belong. You're a
Calderone.

ROBERT

I thought you were okay with me
leaving.

STEFANO

I tried tempting you, I tried
persuading you. I gave you
everything, a lavish home, fast
cars, a beautiful woman and you
throw it back in my face, like an
ungrateful child. You seriously
need to consider your options.

ROBERT

Why are you being like this?

STEFANO

Because I refuse to let you do
this. I won't let you abandon this
family like your father did.

ROBERT

Well, I'm sorry, but I have to go.
If you could say goodbye to the
rest of the family for me, I'd
appreciate it.

Robert heads for the door.

STEFANO

I'm sure the police would be interested to know, why you killed Maria.

ROBERT

What? I didn't kill her.

STEFANO

Your fingerprints are on the murder weapon.

ROBERT

What are you talking about?

STEFANO

The gun. Witnesses saw you at her place the night of her death. The police would have many questions.

ROBERT

Wait a minute, you killed her. And what, you're setting me up, so I can't leave?

STEFANO

I'm doing this for your own good.

ROBERT

You didn't have to kill her.

STEFANO

Why not? She's replaceable, there are hundreds more like her out there.

ROBERT

How can you say that?

STEFANO

What? You thought she was something special? You didn't really think she liked you, did you? I told her to. I told her to pretend, like you were perfect for each other. So you would want to stay.

ROBERT

You fucking asshole.

STEFANO

Please Roberto, language.

ROBERT

Fuck you.

STEFANO

I understand you're upset, but eventually you will see why I did this. And one day you will thank me.

ROBERT

Not fucking likely. I'm going home.

STEFANO

You leave, and the police get the gun and a tip off of your whereabouts. You won't have a chance, you'll spend the rest of your life in prison.

ROBERT

Oh yeah? And what if I tell the police you killed her?

Stefano laughs.

STEFANO

We own the police. Who do you think they'll believe?

ROBERT

I'll risk it.

Roberto storms out.

STEFANO

You're making a big mistake, Roberto.

INT. AIRPORT - DAY

Robert enters the main airport with his suitcase and holdall. He approaches the main desk, joining the queue. He looks around nervously.

Two POLICE OFFICERS receive a radio call. One of them spots Robert and points to him. They approach.

POLICE OFFICER

Scusa, ti dispiacerebbe uscire dalla linea di, per favore?

ROBERT

I don't speak Italian.

POLICE OFFICER
Would you mind stepping out of the
line, please?

ROBERT
Why?

POLICE OFFICER
Please, step over here.

Robert steps out of the line and follows the officers.

He drops his bags and runs. The two officers turn and chase
after him.

Robert is pursued through the airport until...

He is tackled to the ground by a third officer. People look
on as Robert is handcuffed and escorted out of the airport.

EXT. AIRPORT - DAY

Robert is put into the back of a squad car.

EXT. CALDERONE HOUSE - DAY

The police car pulls up outside the house. Stefano appears at
the front door.

The two officers let Robert out of the back and remove the
handcuffs.

One of them escorts him up the steps, while the other carries
his bags.

They stop in front of Stefano.

STEFANO
Grazie.

The two officers nod and head back to the car.

Stefano looks down at an angry Robert.

STEFANO
I told you, we own the police. You
try to run again, they won't bring
you back here. Get inside.

Reluctant to obey, Robert enters the house.

INT. CALDERONE HOUSE, ROBERT'S BEDROOM - DAY

Robert is pushed into his room by Stefano.

STEFANO

Spend some time thinking about the situation and analysing your options. I think you'll find it's best you stay here, with your family. You have everything here, money, cars, a home, why would you want to throw it all away? Give it some thought.

Stefano disappears closing the door behind him. It locks. Robert rushes over to the door and tries to open it.

He sits on the bed, defeated.

INT. CALDERONE HOUSE, STUDY - DAY

Stefano enters the room.

He grabs a bottle from a drinks cabinet and pours himself a glass.

He sits down at the desk, then takes a swig. He looks at a framed picture of Franco and Bernie on the desk. He scowls at Franco.

INT. CALDERONE HOUSE, ROBERT'S BEDROOM - NIGHT

Robert tries to open the balcony doors, but they are locked.

He hears the bedroom door unlock and quickly steps over to the bed.

Stefano enters with a plate of food. He places it on the bed.

STEFANO

Have you reconsidered your feelings, yet?

Robert stays silent.

STEFANO

Very well. You won't be leaving this room until you do.

Stefano exits the room and again locks the door behind him. Robert grabs the plate of food and throws it at the door.

He lies down on the bed, frustrated.

INT. CALDERONE HOUSE, ROBERT'S BEDROOM - DAY

The morning light shines through the window. Robert wakes and looks around the room. The plate of food scattered with knife and fork.

A piece of paper slides under the door. Confused, Robert jumps out of bed and grabs the note.

He knocks on the door.

ROBERT
Hello? Who's there?

He tries to open the door, but it's still locked.

He unfolds the note and reads it 'Meet me at midnight, La Barra Rossa'.

Robert frowns, confused.

INT. CALDERONE HOUSE, STUDY - DAY

Bernie and Stefano stand opposed, arguing.

BERNIE
What are you going to do, lock him
in his room forever?

STEFANO
Just until he realises who he is
and his place in this family.

BERNIE
Which is?

STEFANO
He's a Calderone. He belongs here,
part of us. You said it yourself,
the bigger this family gets, the
stronger we become.

BERNIE
You're crazy. Incarceration is not
going to ingratiate the boy into
this family. You're only going to
push him further away.

STEFANO

I tried reasoning with him,
persuading him to stay, but he did
not listen. This is the only way.

BERNIE

And killing Maria?

STEFANO

I thought it would encourage him.
Give him a reason to stay, to find
justice for her.

Bernie shakes his head.

BERNIE

You should just let him go.

STEFANO

Like his father?

BERNIE

He's a liability, like his father.

STEFANO

I don't care what you think. I
invited him out here, this is my
decision. This is how I want to
play it. Trust me, in time he'll
understand.

BERNIE

And what if he doesn't? What then?

STEFANO

That's not an option.

BERNIE

I will have no part in it. This is
your choice, your doing, you deal
with the consequences. This family
has suffered too much pain, let it
be solely on your head if more
comes of this.

Bernie begins to cough, holding his chest.

STEFANO

You're getting weak, old man. It
won't be long before I'm running
this family.

Bernie looks up at Stefano, feeling his words a threat.

BERNIE

You still have much to learn, my son, before I allow you to take the mantle.

Bernie walks around to his desk and removes a pot of pills from a drawer.

STEFANO

I know a lot more than you think.

Bernie opens the pot tapping a pill into his hand.

BERNIE

You know nothing.

Bernie swallows the pill.

STEFANO

You think Franco's death was suicide? Wrong, I had him murdered.

BERNIE

That cannot be true.

STEFANO

Why not?

BERNIE

Because Franco was family and we do not murder family.

STEFANO

He murdered Luca and Gianni.

BERNIE

That was different.

STEFANO

How?

BERNIE

He never intended their deaths.

STEFANO

He was still responsible and I did something about it.

Bernie comes to realise something. He looks up at Stefano with wide eyes.

BERNIE

Roberto can not know about this.
There's no telling what he may do
if he found out.

STEFANO

He won't.

BERNIE

We can only hope. I don't know what
has become of you, you're not the
man I brought you up to be. You
acted without my consent. If you
were not my son, I would shoot you
where you stand. Now, get out of my
sight.

Stefano turns and exits the room. Bernie falls into the chair
behind him to catch his breath. He glances over at the photo
of him and Franco. He bangs the desk with his fist.

INT. CALDERONE HOUSE, ROBERT'S BEDROOM - DAY

Robert analyses the mysterious note. He hears the door unlock
and quickly scrunches up the piece of paper and pockets it.

The door opens and Stefano enters. They stare at each other
for a brief moment.

STEFANO

Have you come to your senses yet?

Robert sits silent.

Stefano nods and turns to leave. Robert stands.

ROBERT

Wait.

Stefano stops and turns to face Robert.

ROBERT

You're right. I've got nothing back
home. No family, no friends, no
life, but here, I've got
everything. Why should I throw that
all away? This is where I belong. I
want to be a part of this family,
whatever it takes.

Stefano grins.

He approaches Robert and embraces him.

STEFANO

I'm so glad to hear it. I knew eventually you would come to realise what's best. You truly want to be a part of this family?

Robert forces a smile.

ROBERT

Yes.

Stefano grins.

STEFANO

Prove it.

Robert's smile disappears.

ROBERT

What?

STEFANO

You said whatever it takes. I want you to prove it.

ROBERT

How?

STEFANO

I have the perfect thing.

Stefano takes a mobile from his pocket and dials.

INT. CAR - NIGHT (MOVING)

Stefano and Robert sit in the back as Greco drives. Stefano stares out the window.

ROBERT

Where are we going?

Stefano turns to him and smiles.

STEFANO

Your initiation.

INT. CATACOMBE DEI CAPPUCINI - NIGHT

Stefano leads Robert down a set of stone stairs into a gloomy crypt. Greco follows them.

They make their way down a corridor of mummified corpses standing either side of them. Robert looks around, on edge.

ROBERT

What is this place?

STEFANO

In the 16th century, Palermo's Capuchin Monastery outgrew its cemetery, so the Monks began to excavate these crypts. In 1599 they mummified one of their number and placed him in the catacombs. Originally intended for dead friars, other locals soon wished to be preserved here. I've always found it macabre, yet peaceful and comforting, whereas most find it intimidating.

ROBERT

Why are we here?

Stefano enters a second chamber. Greco pushes Robert inside.

Inside the second chamber is a kneeling man, GEORGIO (26) hands tied with a bag over his head. Two HEAVY SET MEN keep an eye on him.

Robert looks down at the man, confused. Stefano walks around the room.

STEFANO

I told you, we're not bad people.
We protect this city.

Stefano whips the bag off Giorgio's head. He is gagged, with cuts on his face. He mumbles, tears run down his cheeks.

STEFANO

Say hello to Giorgio. Giorgio here, is a thief. However, he doesn't just take what is not his, he assaults the proprietor, no matter how old they are. We asked Giorgio to stop, warned him if he continued, he would face dire consequences, but Giorgio did not listen and now he must be made an example of. I want you to kill him.

Robert looks up to Stefano shocked.

ROBERT

What?

Stefano takes a gun from Greco and cocks it.

STEFANO

You said "whatever it takes" to be a part of this family. Prove it to me. Shoot him in the head.

Stefano takes Robert's hand and places the gun in it.

STEFANO

Do it.

Robert raises the gun and points it at Georgio's head. His hand begins to shake. Stefano stares at him waiting.

STEFANO

This is what we do, Roberto. We maintain order, protect those who need protecting. He knew what would happen and he didn't listen, now he must pay. You said you'd be willing to do anything, show me you're a Calderone.

Robert places his finger on the trigger, staring at Georgio. His finger gently applies pressure...

He stops, lowering the gun.

ROBERT

I can't.

Stefano nods.

STEFANO

Just as I thought.

Stefano draws his gun and shoots Georgio in the head. Robert looks on in shock as Georgio collapses to the floor.

Stefano approaches Robert and leans in close.

STEFANO

You're a terrible liar.

Stefano exits the chamber. Greco snatches the gun from Robert's hand and pushes him toward the door.

INT. CALDERONE HOUSE, ROBERT'S BEDROOM - NIGHT

Robert paces up and down the room. He hears the front door close and rushes over to the window to look out.

INT/EXT. CALDERONE HOUSE - NIGHT

Robert watches Stefano climb into his car and drive off.

INT. CALDERONE HOUSE, ROBERT'S BEDROOM - NIGHT

Robert takes the note out of his pocket and reads it again. He glances at his watch to see it's 11PM.

He looks at the balcony doors, then at the knife still sitting on the floor.

He picks up the knife and jams it into the lock of the balcony door. He starts twisting it with force.

The weak lock breaks and the door swings open. He steps out onto the balcony.

EXT. CALDERONE HOUSE, BALCONY - NIGHT

Robert looks over the edge of the balcony to check the height. He spots ivy growing up the side of the house and a drain pipe. He uses them to climb down to the ground.

He rushes off into the night.

INT. LA BARRA ROSSA - NIGHT

Robert enters the bar cautiously and looks around the room. He spots Aldo sitting in a booth. Aldo waves him over.

ROBERT

You?

ALDO

Please, sit.

Robert sits opposite him.

ROBERT

You left me the note.

Aldo nods.

ALDO

I'm glad you made it. I wasn't sure if you would. Stefano has been keeping his eye on you.

ROBERT

Why did you want to meet?

ALDO

You need to leave the country. As soon as possible.

ROBERT

I can't.

ALDO

They killed him, you know.

ROBERT

Killed who?

ALDO

Your father.

Robert is shocked by this news.

ROBERT

Why?

ALDO

1989, Bernardo had recently become the head of the family. Your father was made underboss. On occasion he made visits to collect loan payments. There was one particular family, he became very fond of.

FLASHBACK TO:

EXT. PALERMO STREET - DAY

A 29 year old Franco strolls down the street smoking. He reaches a quaint house and stubs out his cigarette. He knocks on the door.

INT. HOUSE - DAY

MR AGANI (28) a timid man with thick glasses, approaches the door and opens it to find Franco smiling on the other side. Mr Agani smiles back.

FRANCO
Mr Agani, how are you?

MR AGANI
I'm very well, Mr Calderone.

FRANCO
I've told you, call me Franco.

MRS AGANI (25) appears from a living room and smiles at Franco. She catches his eye.

FRANCO
Ah, look at her. I swear she gets more beautiful every day.

She blushes.

MR AGANI
Listen, Franco. I know you're here for the money we owe, but I'm sorry to say, I can't pay this week. I know I told you last week, I would, but with Adriana's medical costs. We are struggling-

FRANCO
Please, don't fret. I understand. You pay when you can.

MR AGANI
You're too kind.

FRANCO
I wouldn't do this for anyone else. I understand what you must be going through. You just make sure that little girl gets what she needs. Where is the princess, anyway?

MRS AGANI
She's in her room.

FRANCO
Can I see her? I brought her a present.

MRS AGANI
Of course.

Mrs Agani gestures toward the stairs. Franco smiles and heads up.

INT. HOUSE, BEDROOM - DAY

Franco enters the room where ADRIANA (10) lays in her bed. She is wired up to machines, tubes run from her nose. Franco smiles.

FRANCO
Hello, Princess.

Adriana smiles at the sight of Franco. He approaches and sits down on her bed next to her.

FRANCO
I've brought you a present.

Franco reaches into his coat pocket and pulls out a small doll. Adriana's eyes light up. He hands it to her.

FRANCO
Her name is Francesca. I want you to look after her for me. Can you do that?

Adriana nods.

Franco smiles and then kisses her on the forehead.

FRANCO
I shall come by to check on her next week.

Franco stands, taking one last look at her before leaving the room.

INT. CALDERONE HOUSE, STUDY - DAY

Franco and Bernie sit opposite each other.

ALDO (V.O.)
Bernie did not agree with your father's lenient attitude.

BERNIE
You're a fool. You know that? You allow yourself to be manipulated by these people.

FRANCO
Their daughter is ill, Bernardo. Show some compassion. They need the money.

BERNIE

I don't care if their daughter is dying. They have the money and they will pay what they owe. Simple as that. If you had any sense, you would see through their bullshit and demand payment.

FRANCO

This is my business, Bernie. It's my decision, I will have the final say on the matter. They will pay when they can. End of conversation.

Franco storms out of the room. The door slams behind him. Bernie sits down at his desk seething.

INT. CALDERONE HOUSE, STUDY - NIGHT

Bernie sits at his desk.

Opposite him are LUCA CALDERONE (26) and GIANNI CALDERONE (26). With Luca's harsh facial features, pale skin and dark eyes, juxtaposed with Gianni's muscular good looks and darker skin, they prove how non-identical they are as twins.

BERNIE

I want you to pay this family a visit and force the money from them. Franco's perspective has been blinded by that little girl. I won't have them make a mockery of this family. Get the money.

Luca and Gianni nod. They stand and head for the door.

BERNIE

Luca, Gianni.

They turn.

BERNIE

By any means necessary.

INT. HOUSE - DAY

There is a knock at the door. Mr Agani answers it and is immediately pushed back by the force of Gianni as he barges his way into the house.

Mr Agani stumbles backwards to the floor. He crawls away, getting to his feet. Gianni and Luca move toward him.

Mr Agani backs into the living room terrified.

MR AGANI
I told Franco-

GIANNI
We don't care what you told Franco.
Where is the money?

MR AGANI
I don't have it.

Gianni grabs Mr Agani's shirt and pushes him back up against the wall. He punches him in the face and in the stomach.

GIANNI
Where is the money?

MR AGANI
I don't-

Gianni punches him two more times.

MR AGANI
Please.

Gianni turns to Luca.

GIANNI
Find it.

Luca heads across to the kitchen. He rummages through drawers and cupboards, throwing pots and pans across the room.

Mrs Agani comes down stairs and sees her husband pinned against the wall. She screams, runs over to Gianni and hits him repeatedly.

Gianni pushes her back, she stumbles to the floor. Mrs Agani gets to her feet and rushes over to a sideboard unit. She opens the drawer and takes out a small revolver. She aims it at Gianni and cocks it.

Gianni turns to look at the gun in her shaking hands.

Luca finds a pot and opens it to reveal a wad of cash. He smiles.

Mrs Agani still holds the gun. Gianni stares at her. He releases his hands from Mr Agani in surrender.

A gun shot echoes throughout the room. Mrs Agani collapses to the floor to reveal Luca behind her holding out his own smoking weapon.

Mr Agani angered by his wife's murder grabs Gianni and tackles him to the ground. He strangles him.

Luca aims his gun again and shoots Mr Agani in the head. He falls to the floor, lifeless.

Gianni gets to his feet and looks down at the two bodies. He turns to Luca who holds up the money. He nods, then looks back down at the couple.

GIANNI

Nobody lies to the Calderone's.

Gianni spits on Mr Agani.

GIANNI

Let's go.

The two of them head for the door.

EXT. PALERMO STREET - DAY

Franco walks down the street toward the house.

ALDO (V.O.)

Franco had no idea what his brothers had done. A week later he returned.

Franco reaches the house and knocks, but there is no answer. He peers through a window and sees the Father lying on the ground. He rushes back to the door and breaks it down.

INT. HOUSE - DAY

Franco enters and stares in shock at the two bodies on the floor.

ALDO (V.O.)

The sight of the mother and father like that, shocked him.

He checks their pulses, but finds them both dead. He can't understand what has happened. Then it hits him, Adriana!

ALDO (V.O.)

But nothing could prepare him for what he was about to see.

Franco rushes upstairs.

INT. HOUSE, BEDROOM - DAY

Franco enters the room and stops. He looks down at the young girl. He throws a hand over his mouth and breaks down in tears.

ALDO (V.O.)

That poor girl, who relied on her parents for everything, suffered a long and painful death, alone. No one was there to help her, no one to hear her cries for help.

Franco collapses to the floor crying.

INT. CALDERONE HOUSE, STUDY - NIGHT

Franco and Bernie have a heated argument. Franco lets it all out, pacing up and down the room, throwing his arms in anger. Bernie sits at his desk, trying to calm him.

ALDO (V.O.)

They had an argument that night, and then Franco left, for good.

Franco storms out the room.

BACK TO:

INT. LA BARRA ROSSA - NIGHT

Robert sits in shock.

ALDO

Your father turned his brothers, Luca and Gianni over to the police. He then testified in court. Luca committed suicide after a few days. Gianni was shanked by Tardelli's men, revenge for him killing Carluccio's son. Your father couldn't stay, so he fled, to England. Where he hoped they wouldn't find him. Unfortunately, twenty-five years later, they did.

ROBERT

I don't believe it.

ALDO

And now Bernie and Stefano have taken this family down a dangerous path. After I spent months forging a truce with the family's rivals, the Tardelli's, they have chosen to screw them right under their noses. Their consigliere, Alfredo, suspected they were up to something and threatened to expose them, once he had evidence, so they killed him. Now it's only a matter of time before they find out and end this family. Which is why you must leave.

ROBERT

I can't, Stefano won't let me. He's framed me for Maria's murder. I can't leave while he has the murder weapon with my prints on it.

ALDO

I shall deal with it and I'll find a way for you to get home.

ROBERT

Why are you helping me?

ALDO

Because I respected your father and I won't allow his only son to be caught up in their mess. I always thought he should have been the head of this family, things would be so much different. Instead we are left with Bernardo and Stefano, a fool and a psychotic. Did you know your father used to write to me. He told me how he felt your mother's illness was punishment for what he did. He lived with guilt, but he was determined to make things better with you. Your father was a good man, he always tried to do the right thing.

Robert struggles to take all this on board.

ALDO

You must go, now. Before they find out, you've left. I will arrange your departure.

Robert stands.

ROBERT
Thank you.

ALDO
Go, quickly.

INT. TAXI - NIGHT

Robert sits in the back of the taxi, thinking.

FLASHBACK TO:

EXT. CEMETERY - DAY

Robert stands by an open grave staring down into the dark. Franco, with scruffy hair and five o'clock shadow approaches, and places a hand on Robert's shoulder.

FRANCO
Son.

Robert pulls away.

ROBERT
Don't.

FRANCO
Please.

ROBERT
No. You can't just start being a dad again now. You left me to look after her. She needed you, we both did, but you chose the bottom of a bottle instead. It's too late. I don't want to see you, or hear from you. As far as I'm concerned, I don't have a dad.

Robert storms off.

FRANCO
Roberto.

With no reply from Robert, Franco hangs his head in shame.

BACK TO:

INT. TAXI - NIGHT

A tear runs down Robert's cheek. He hangs his head.

INT. CALDERONE HOUSE, ROBERT'S BEDROOM - NIGHT

Robert enters the bedroom via the balcony. He closes the doors behind him. The lights flick on to reveal Stefano sitting on a chair in the corner of the room. A smoking cigarette between his fingers.

Robert looks toward with surprise.

STEFANO

My men are out looking for you. I was hoping you'd come back. Where have you been?

ROBERT

Nowhere.

STEFANO

Where have you been?

ROBERT

I just went for a walk.

STEFANO

Don't lie to me, Roberto. It didn't go well the last time you lied.

Stefano stubs out the cigarette in an ash tray on a small table beside him.

STEFANO

I'm going to ask you one last time.

Stefano stands and moves closer to Robert.

STEFANO

Where have you been?

Robert stays silent. Stefano slaps him across the face. Robert holds his cheek in pain. He stares daggers at Stefano.

ROBERT

I'm not afraid of you.

Stefano slaps him across the face again.

ROBERT

You can hurt me all you want. I'm not going to give in to you.

Stefano looks away and laughs. He whips a fist around and punches Robert in the face. He stumbles to the ground.

Robert's nose bleeds, his lip cut.

Stefano stares down at him.

STEFANO

You don't want to go down this road.

ROBERT

Fuck you. I know you killed my father. You're a coward for what you did.

Stefano leans in closer grabbing Robert's shirt in his fist.

STEFANO

Your father was the coward, turning on his own family. He got what he deserved.

Robert spots Stefano's gun hanging in it's shoulder holster. He reaches out, pulls it from the holster and points it at Stefano. Stefano releases Robert's shirt and backs away. He raises his hands in surrender.

Robert gets to his feet, the gun still aimed at Stefano.

STEFANO

Are you going to shoot me, Roberto? Go ahead, do it. Show me you're capable, prove to me you're a Calderone.

Robert hesitates. Stefano shakes his head.

STEFANO

You're just like your father, turning on his own flesh and blood.

Stefano takes a step closer. Robert steadies his aim.

ROBERT

Don't move.

STEFANO

You won't shoot, you couldn't do it before, so why would you do it now?

Stefano takes another step closer. The gun shakes in Robert's hand, he pushes it closer to Stefano's face.

STEFANO
I'll tell you what.

Stefano reaches into the back of his trousers and pulls a small snub-nosed revolver. He points it at Robert and cocks it.

STEFANO
You shoot me, before I shoot you.

Robert is perspiring with fear.

STEFANO
Come on, Roberto. Do it, quickly.
You kill me before I kill you. What
choice do you have? Do it.

Stefano begins to squeeze the trigger.

STEFANO
You're a coward, just like your
dead pathetic excuse of a father.

Robert is overcome with anger. He squeezes the trigger, but nothing happens.

Stefano takes a step closer and snatches the gun from his hand. He leans in.

STEFANO
It helps if you take the safety
off.

He pistol whips Robert across the head, knocking him down.

STEFANO
You ever point a gun at me again,
next time I won't hesitate to kill
you.

Stefano exits the room. The door slams behind him.

Robert lifts his head, blood drips from a head wound. He gets to his feet and looks around in frustration.

He grabs the bedside table and throws it across the room screaming.

INT. CALDERONE HOUSE, ROBERT'S BEDROOM - DAY

Robert sits on the floor in the corner of the room. His eyes are wide open as he stares into space with a look of hatred.

The morning sunlight shines through the window onto his face. He glances over at the balcony doors, now sealed shut with a cable tie.

INT. HOTEL CONFERENCE ROOM - DAY

An audience of wealthy people in smart tuxedo's and expensive gowns sip at glasses of champagne. Their eyes are focused on Bernie stood in front of a lectern.

Behind him a banner reads 'Palermo Renovation Scheme'. A projector runs a slide show of pictures depicting a renovated Palermo.

BERNIE

With your help and your donations, we can continue to rebuild parts of Palermo damaged by the war. Future generations will soon be able to live in this city as it was over 70 years ago. I appreciate you coming today and drinking the complimentary champagne like its going out of fashion.

The audience laughs. Bernie smiles.

BERNIE

But whatever little money you can contribute I shall be forever grateful as will this beautiful city of ours. Thank you.

The audience clap. He steps away from the lectern. As the audience talk amongst themselves, Bernie spots Carluccio in the crowd and approaches him.

BERNIE

Carluccio, it's good to see you here. I didn't realise you cared for this city as much as myself.

CARLUCCIO

I couldn't give a shit if this city crumbles to the ground. I'm not here to donate to your scheme. I'm concerned about the lack of progress finding Alfredo's killer. My men have nothing as do yours. Everyday that passes without that motherless bastard in my hands, increases my anger.

BERNIE

Well, Carluccio, these things take time. I promise we are doing everything we can.

CARLUCCIO

I'm starting to think, his killer is probably closer than you claim and that you're stalling our investigation to prevent us from discovering that.

BERNIE

Let's not talk with paranoia on our minds, Carluccio. This truce will soon resemble this city if we go down that road. I promise you my family is clean of this. We will find his killer and they will be brought to justice.

CARLUCCIO

Then it had better be soon. I'm running low on patience and I need someone to blame.

Carluccio storms out of the room.

INT. CALDERONE HOUSE, LIVING ROOM - DAY

Bernie and Aldo are sat. Stefano stands by the window staring out.

BERNIE

Carluccio is getting impatient. I think it best we come up with a scapegoat to take the fall for Alfredo's death. This way the Tardelli's will be satisfied and we can put this whole thing behind us.

STEFANO

That shouldn't be a problem. I can come up with a few names.

ALDO

A few names? Whoever's neck you wrap the noose around, they won't believe. This is ridiculous.

BERNIE

Which is why you will work with Stefano to create some kind of motive. Make it seem believable. Persuade Carluccio that it's the truth. In other words, your job.

ALDO

My job is to advise you, not assist your deceitful doings.

BERNIE

I suggest you watch your tongue, Aldo. You can always be replaced. Is that what you want?

ALDO

No.

BERNIE

Well, then I suggest the two of you, get it done now.

Aldo stands and heads for the door.

Stefano glances over to Aldo.

STEFANO

Wait for me in the study. I need a private word with my father.

Aldo nods and exits the room. He closes the double doors behind him.

STEFANO

We have another problem that needs tending to.

BERNIE

Whatever it is, it can wait. Let us deal with this one first.

STEFANO

I'm afraid it can't wait. It's just as important.

BERNIE

What is it?

STEFANO

Roberto, he knows what happened to Franco.

BERNIE

How?

STEFANO

I don't know, but he seems to know everything.

Bernie bangs the arm of the chair with his fist and stands. He paces the room.

BERNIE

I knew this would happen. You're stupid arrogance knows no bounds.

STEFANO

This isn't my fault. I didn't tell him.

BERNIE

No, but you killed his father, my brother, without my approval. You have already made an enemy of him, there's no telling what he will attempt with this information.

STEFANO

What do we do?

BERNIE

There is only one thing we can do. Roberto must be dealt with, lest this family suffer another betrayal by one of it's own.

STEFANO

I thought we didn't murder family.

BERNIE

We don't, but seems as this is your mess and I am left to clear it up, this is the only solution I have. Get it done, before it's too late.

Stefano stares at Bernie.

BERNIE

Now.

Stefano heads for the door.

INT. CALDERONE HOUSE, ROBERT'S BEDROOM - DAY

Robert lies on the bed.

The door unlocks and Aldo appears. Robert sits up, alert and ready.

ALDO
Quick, you must leave now. Hurry.

Robert climbs off the bed.

ALDO
Head to the port and wait for me,
I'll be there in one hour to get
you out of the country.

ROBERT
What about the gun?

ALDO
I will get rid of the prints. Now,
quickly, you must go.

Robert grabs his holdall, no time for the suitcase. He exits the room. Aldo locks the door behind them.

INT. CALDERONE HOUSE, KITCHEN - DAY

Greco is sat at the breakfast bar chewing on leftover lasagne. Stefano enters.

STEFANO
Greco, take Roberto to the
catacombs and wait for me there.

Greco nods.

EXT. CALDERONE HOUSE - DAY

Robert slips out the front door and rushes across the gravel drive toward the main gate. His rucksack is slung over his shoulder. It bounces up and down with the heavy motion.

INT. CALDERONE HOUSE, STUDY - DAY

Aldo enters the room and heads straight for the safe. He unlocks it. He perspires, wiping the sweat from his brow.

The safe opens and he grabs the gun. He whips a handkerchief from his pocket and cleans the prints from the handle.

He puts it back and shuts the safe, locking it again.

He stands up and turns to find Stefano behind him.

STEFANO

What are you doing, Aldo?

Aldo freezes.

INT. CALDERONE HOUSE, ROBERT'S BEDROOM - DAY

The door unlocks and Greco enters. He looks around the empty room.

GRECO

Merda.

He rushes back out.

EXT. STREET - DAY

The sun sets, darkness slowly swamps the city. Robert slips through the gate and jogs down the street.

INT. CALDERONE HOUSE, STUDY - DAY

Stefano stares intently at Aldo, who looks like a rabbit caught in headlights.

STEFANO

Well, are you going to explain?

Aldo backs away.

Greco appears behind Stefano.

GRECO

Roberto, he has gone.

STEFANO

What have you done, Aldo? Where is he?

ALDO

It's too late.

Stefano glances over his shoulder at Greco.

STEFANO

Find him.

Greco disappears.

Stefano closes the door, then turns his attention back to Aldo. He approaches him.

STEFANO
Tell me where he is?

ALDO
He's already gone.

Stefano punches Aldo. He drops to the floor.

EXT. STREET - NIGHT

Robert hastily walks down the street. He glances behind him and catches sight of a taxi approaching. He holds out his thumb.

The taxi pulls up just ahead of him. He quickens his pace and climbs into the back of the car.

INT. TAXI - NIGHT

Robert dumps his bag beside him and pulls his seat belt on.

ROBERT
Porti di Palermo, grazie.

The DRIVER shifts in gear and pulls away.

Robert stares out the window as the city goes by.

The driver glances at Robert in his rear view mirror and frowns.

Robert catches the driver looking at him, then quickly turns away.

He glances up at the mirror again to see the driver still watching him. He shifts awkwardly in his seat. He looks out the window again.

A sign up ahead reads 'Porti di Palermo' with an arrow to the left. He watches nervously as the car turns right.

He looks back toward the mirror, again the driver glances at him. Robert looks down.

The taxi comes to a red light and stops.

Robert hastily grabs his bag and opens the door. He jumps out of the car. The driver climbs out, but Robert is too quick and is already sprinting down the road. The driver reaches into the car and takes out a phone. He dials.

INT. CAR - NIGHT (MOVING)

Greco drives the Alfa Romeo at a slow pace. He scans the sidewalk either side. His phone rings. He answers it via a hands free set.

GRECO

Si?

INT. CALDERONE HOUSE, STUDY - NIGHT

Aldo is bloody and worn. He collapses into a chair.

STEFANO

You will tell me where he is,
eventually.

ALDO

Never, I will never tell. I will
not let Franco's son die. This
family has screwed up enough lives,
I won't let you destroy his. He
doesn't deserve this.

Stefano continues to punch Aldo.

EXT. PORT - NIGHT

Robert reaches the entrance and looks around. He glances at his watch anxiously.

A deep voice comes from behind him.

VOICE (O.S.)

Scusi?

Robert turns around to see Greco tower over him. Greco swings his arm across Roberts face. It knocks him out cold.

INT. CALDERONE HOUSE, BATHROOM - NIGHT

Stefano stands at the sink. He washes blood from his hands. He splashes water on his face then stares at his reflection.

His mobile rings. He removes it from his pocket and answers.

STEFANO (INTO PHONE)

Ciao?

EXT. PORT - NIGHT

Greco stands by the Alfa Romeo. Robert is unconscious in the back seat.

GRECO
I've found him.

INT. CALDERONE HOUSE, BATHROOM - NIGHT

Stefano moves over to the door and watches two men carry Aldo's beaten and bloody body past.

STEFANO (INTO PHONE)
Meet me at the catacombs.

Stefano hangs up.

INT. CATACOMBS - NIGHT

Greco marches Robert through the tunnels, past the preserved corpses. They enter the chamber where Georgio was murdered. Stefano waits, smoking a cigarette.

Greco forces Robert down onto his knees.

Stefano drops the cigarette on the floor and stubs it out with his shoe.

He shakes his head at Robert.

STEFANO
What have you done, Roberto? You could have had everything you ever needed in life and more, all you had to do was embrace your heritage and become a part of this family. And now it's come to this. Aldo is dead, by the way. You allowed him to get involved and he paid the price. That blood is on your hands.

ROBERT
Jesus.

STEFANO
Not even Jesus can help you now.

Stefano pulls his gun from it's holster. Robert watches, terrified.

ROBERT

Please, you don't have to do this.
I'll do what you want.

STEFANO

It's too late for that. What you
know, makes you a risk to this
family. We can't have that.

ROBERT

I'm not a risk. I won't do
anything.

STEFANO

Just words. I can't trust you.

ROBERT

Please.

Stefano raises the gun to Robert's head. Robert closes his
eyes.

ROBERT

Oh shit, oh shit. Oh God.

Stefano places his finger on the trigger, but hesitates. He
stares at Robert unable to shoot.

He lowers the gun.

STEFANO

I can't. After everything that's
happened, I like you too much to
kill you.

Robert sighs with relief. Stefano turns to Greco.

STEFANO

You do it.

Robert resumes his panic. Greco hesitates.

STEFANO

What are you waiting for?

GRECO

You don't have to kill him.

STEFANO

Are you questioning my orders?

GRECO

I'm just saying, he doesn't have to die. He's not going to do anything. Look at him.

STEFANO

We can't take that chance.

Robert uses this opportunity to run while they are both distracted. He heads for a doorway.

Stefano fires off a shot. The bullet clips the door frame as Robert disappears through.

STEFANO

Shit, go after him.

Greco stares at Stefano defiant. Stefano points his gun at Greco's face.

STEFANO

I have no problem killing you. You don't want to test me.

Greco pulls his gun and runs after Robert.

Robert runs through a maze of corridors blindly. Greco isn't far behind him.

Robert reaches a dead end. He turns to head back the opposite way, but Greco blocks his path.

Greco raises his gun at Robert.

Stefano waits in the other room, pacing up and down. A gunshot echoes through the tunnels. He stops and closes his eyes, mournful.

Greco's gun smokes as he lowers it.

Robert is still alive, but in shock. He looks at the wall to his side, a bullet hole. He turns back to Greco, confused.

Greco holsters his gun.

GRECO

I'm not going to kill you. Men who choose this life, accept the consequences of their actions. You never asked for this, you don't deserve this. You're dead to them now. Head back along this corridor and make a left, you will find an exit. Go home.

Robert slowly walks around Greco with a cautious mind before he sprints off.

Greco returns to Stefano.

GRECO
He's dead.

Stefano takes a moment.

STEFANO
Get rid of the body.

Stefano heads for the exit.

EXT. CATACOMBS - NIGHT

Robert steps out of the exit into heavy rain. He breathes heavily. He collapses to the floor and throws up.

INT. CALDERONE HOUSE, STUDY - NIGHT

Bernie pours a drink. Stefano knocks and enters. Bernie turns to him.

STEFANO
It's done.

Bernie nods with sorrow.

BERNIE
And Aldo?

STEFANO
He can take the fall for Alfredo's murder. All this is past us now. We're in the clear.

Bernie nods. Stefano leaves him.

Bernie takes a swig of his drink.

EXT. STREET - NIGHT

Robert treks down the dark street as the rain lashes down. He pulls his coat tightly around him to keep the brisk chill away.

He comes to a cross junction and looks down each route. He sits down on a nearby bench.

A gust of wind blows. A page of a newspaper soars toward him and gets caught around his leg. He reaches down to free it, and his eye is caught by the headline.

It is the same headline he remembers a few days ago at the newspaper stand. The name 'TARDELLI' clearly visible.

He grabs the sheet and draws it closer.

EXT. TARDELLI HOUSE - NIGHT

Robert approaches the main gate into the grounds and looks up at the house. He spots a buzzer and pushes it.

VOICE ON INTERCOM

Si?

ROBERT

It's Robert Agani, I wish to see Mr Tardelli.

Robert waits.

There is a buzz and the gates open. Robert steps through heading up to the house.

INT. TARDELLI HOUSE, LOBBY - NIGHT

Robert is patted down by Andreas. Once he is satisfied he gestures Robert to enter the living room.

INT. TARDELLI HOUSE, LIVING ROOM - NIGHT

Robert is sat by a fireplace in an old leather armchair. Carluccio limps in wearing a dressing gown. He sits in the armchair opposite.

Andreas appears behind Robert.

CARLUCCIO

For what do I owe the interruption of my sleep?

ROBERT

I'm sorry to intrude so late, but I need safe passage off the island, back home to England.

CARLUCCIO

Can't your own family provide that?

ROBERT
They're not my family.

CARLUCCIO
How so?

ROBERT
They killed my father.

CARLUCCIO
He did betray them.

ROBERT
He was a good man. He didn't
deserve what they did to him.

CARLUCCIO
I understand your pain, but you
have no idea what this world means,
what it compels people to do. The
core is the family, if it breaks,
it must be fixed. No matter what
that means. I'm sorry for your
problem, but why would I help you?

ROBERT
I know who killed Alfredo.

CARLUCCIO
Who?

ROBERT
First, I want assurance you'll help
me.

CARLUCCIO
You have my word.

ROBERT
How can I trust that?

CARLUCCIO
You can't, but what choice do you
have? Tell me who killed him and I
will get you back home.

ROBERT
Bernie and Stefano.

CARLUCCIO
Why?

ROBERT

They were conning you. Using the truce to screw you over. He found out and was threatening to tell you everything.

ANDREAS

I knew it.

ROBERT

Surely, that's worth a flight out of here.

CARLUCCIO

A man would be hard pressed to believe you right now. You've accused both your uncle and your cousin. However, your father was willing to do the same, and no man betrays his family without good reason, and I see no reason for you to lie. I see it in your eyes, you understand the consequences of deceit, but you don't make mistakes like that, not like your 'family'. You certainly are your father's son. I thank you for your information and I will give you your safe passage.

ROBERT

What will you do?

CARLUCCIO

That is not your concern.

ROBERT

Don't hurt anyone else, only Bernie and Stefano. They're responsible, not the rest of the family.

CARLUCCIO

Then only they will be punished. Andreas, have my private jet prepared and our guest escorted to the airport. Then take a few men and pay the Calderone's a visit.

Andreas nods and walks away.

CARLUCCIO

Family can be murder.

INT. CALDERONE HOUSE, STEFANO'S BEDROOM - NIGHT

Stefano sits on a chair with a glass of whiskey, staring into space. He is overcome with anger and smashes the glass on the floor.

INT. CALDERONE HOUSE, STUDY - NIGHT

Bernie sits at his desk listening to music (Vesti la Giubba - Placido Domingo).

He looks at the photo of him and Franco. He pours himself a glass of whiskey and takes a swig.

EXT. CALDERONE HOUSE - NIGHT

Andreas leads a group of four darkly dressed men through the grounds. They make their way over to the front door.

Andreas reaches the door and picks the lock.

He gently opens it and they slip inside.

INT. CALDERONE HOUSE, LOBBY - NIGHT

Andreas motions for two men to head upstairs, he tells the other two to follow him down toward the study, where they can hear the music.

INT. CALDERONE HOUSE, STUDY - NIGHT

Bernie picks up the framed photo and opens the desk drawer. Inside is a snub-nosed revolver. He places the photo inside the drawer.

The creak of the door alerts his attention. He looks up to see Andreas and two burly men, holding semi-automatics, stood before him.

Bernie stands up.

Andreas aims his gun at Bernie.

ANDREAS

Easy, no quick movements. Are you wondering why we're here, Bernardo? Inside your house, before you even knew it?

BERNIE

You are putting the truce at jeopardy, right now.

ANDREAS

No, from what I hear you've already done that. As far as Mr Tardelli is concerned there is no truce, not anymore. We know you killed Alfredo, and we know why.

Bernie smiles.

ANDREAS

What's so funny?

BERNIE

You had no idea. All this time, we've been fucking you and you had no idea. Every time I looked Carluccio in the face, knowing what we were doing, I had to try so hard not to laugh. I can't believe we got away with it for so long. That's how stupid you are.

ANDREAS

You put your entire family at risk. For what?

BERNIE

Seeing the Tardelli's made fools of, is worth the lives of every one of my children. For years we have lived in your shadow, picking the scraps of your leftovers. I just wanted to taste the sweetness of fucking you over. And it tasted good.

Bernie reaches into the draw and grabs the gun. He manages to raise it, but before he can get a shot off, Andreas and his two men open fire.

Bernie is pumped full of lead.

INT. CALDERONE HOUSE, STEFANO'S BEDROOM - NIGHT

Stefano hears the gunshots and sits up, alert. He jumps up from his seat and rushes over to a dresser. He pulls open the top drawer and takes out two handguns. He checks they're loaded.

INT. CALDERONE HOUSE, STUDY - NIGHT

Bernie slumps down into his chair, clothes soaked in blood. His cold dead eyes stare into space.

The three men stare at his body. Giulietta runs in screaming. She falls to her knees next to Bernie crying over his body.

She looks over to Andreas and rushes him. She hammers his chest with her fists. Andreas grabs her wrists and then slaps her across the face. She falls to the floor, unconscious.

The three men turn and leave the room.

INT. CALDERONE HOUSE, STEFANO'S BEDROOM - NIGHT

Stefano holds up both guns and points them toward the door. Nervous, he waits with bated breath. He listens to the footsteps as they make their way toward him.

The door bursts open and Stefano opens fire, screaming. He fires round after round from both guns, pumping one of the men full of bullets. He collapses to the ground, but Stefano doesn't stop until he's out of rounds.

The empty click of the gun alerts the second man and he appears at the threshold with a semi-automatic. He opens fire, rounds hit Stefano multiple times. The force of the bullets push him back through the open balcony doors.

EXT. CALDERONE HOUSE - NIGHT

Stefano tumbles backward over the balcony railing and splashes into the pool below. The blood spreads through the water like a cloud of smoke. Stefano's body bobs to the surface, face down.

EXT. RUNWAY - NIGHT

Robert climbs the steps up to a private jet. At the top of the stairs he takes one last look back toward Palermo, the city lights in the distance.

He boards the plane.

EXT. RUNWAY - NIGHT

The jet powers along the runway and takes off.

FADE OUT.