

JESUS HALCYON

by

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EXT: A BROOKLYN STREET IN THE GHETTO - DAY

The Projects, ugly brick buildings with bars on the windows. Graffiti on the walls. The day is grey. The street is dirty. The awnings on the buildings are torn, disheveled. Kids run back and forth on the sidewalk, one end to other. Loving it. In front of a barber shop three black men in their forties chill out. Junior, Martin, and Eddie. This is Junior's block.

Next to the barber shop is a liquor store. Lots of traffic. A kid, 17, comes out from the store screaming.

KID

That's bullshit! What you mean I need I.D.?! How old you think I am, bitch?

Junior gets up and walks over to the kid. The laughter and giddiness is gone. All eyes on Junior; who reaches the kid and leans into him.

JUNIOR

(nearly a whisper)

What the fuck you think you doing on my block?

KID

Yo, who the fuck is you, you think this your block?

The rest of the guys in front of the barber shop get up and make their way over, along with four other guys who are around the same age.

JUNIOR

Oh, so you don't know who I am. It's Junior.

KID

Oh, shit, I'm sorry, Junior. I didn't know it was you. No disrespect.

JUNIOR

I feel you. Now why you don't get off my block.

KID

I feel you. Peace Junior.

The kid struts himself slowly around the corner.

EDDIE
Everything a'ight?

JUNIOR
Everything's smooth.

Up above the liquor store, through a barred window, we enter...

INT: JESUS HALCYON'S APARTMENT - CONTINUING

A tiny apartment crowded with stuff. There are almost tunnels from one end of the house to the other through all the various objects he has saved since childhood. It is dark.

We see **Jesus** sleeping in his bed. He is white, twenty-five, attractive in a subtle way. The phone rings. The machine picks up.

MACHINE
Hello, you've reached Jesus at
Halcyon Productions.
Unfortunately I can't get to the
phone right now, but please leave
me your message and I'll make sure
someone gets back to you.

GRAVY (O.S.)
Mr. Halcyon, this is Cheryl Gravy
from Miramax, I'm calling in
regards to your screenplay,
Assimilation. We've read...

He lurches out of bed and answers the phone.

JESUS
Ms. Gravy, how are you, this is
Jesus.

GRAVY (O.S.)
Hello Jesus, I'm just calling to
let you know we've decided to pass
on *Assimilation*.

JESUS
Oh, that's no good. Um, do you
think perhaps you could tell me
why?

GRAVY (O.S.)
We feel it does not have market
potential among our current target
audience.

JESUS

Oh.

GRAVY (O.S.)

But send us your next screenplay
and we'll be happy to take a look.

JESUS

Thank you.

INT: THE BATHROOM - DAY

Jesus brushes his teeth. In the mirror he notices a mouse
staring at him from the kitchen area.

JESUS

Hey, get the hell out of my sight!
I told you I don't mind your *being*
in my house, I mind *seeing* your
being in my house. So don't let
me see you. Ever!

He goes back to brushing and hits one of his wisdom teeth,
nearly crumples from the pain.

JESUS

(continuing)

Oh, my God. Sweet Jesus that
hurts.

He hears the mouse squeak behind one of the walls.

JESUS

(continuing)

Laugh now you little rodent piece
of...Your time will come.

EXT: OUTSIDE JESUS' APARTMENT - MORNING

Jesus exits his building carrying a brief case. He goes into
the liquor store.

INT: THE LIQUOR STORE - CONTINUING

He waits in line as the **woman** in front of him buys five
dollars worth of lotto tickets. She loses.

WOMAN

Damn! I always lose on Mondays.

JESUS

Tell me about it.

WOMAN

One time this man tried to give me a pickle and tell me to keep it in my purse. And I says to him: "You can't keep no pickle in your purse!" And he says "sure enough you can." My purse smell like pickle for three months. You can't keep no pickle in your purse.

JESUS

Ain't it the truth.

He manages to turn his attention to the cashier, Lila, thirty-six, Latina. She stands behind bullet proof glass.

JESUS

(continuing)

Hey, Lila, how you doing?

LILA

How you doing, Jesus?

JESUS

I'm hanging in there. Doing the best I can.

LILA

I hear that. Only bills for you today.

She hands him the mail.

JESUS

Did you talk to the Mailman for me?

LILA

Yeah, he says your mail slot is too low, he won't bend that far.

JESUS

He won't bend that far...Okay
Lila, I'll see you later.

LILA

Do good Jesus.

JESUS

I'm trying.

EXT: OUTSIDE THE LIQUOR STORE - CONTINUING

Jesus comes out to see Junior waiting for him.

JUNIOR

There he is. There's my partner.

JESUS
How you doing Junior?

Junior leans into him and does his half whisper.

JUNIOR
I'm kind of hurtin', man, if you
know what I mean. I could use a
little something-something.

He indicates the liquor store.

JUNIOR
(continuing)
If you know what I'm saying-saying.

JESUS
I don't know, Junior...

JUNIOR
Man, I'm in pain.

He opens his jacket to reveal a bulge the size of a
grapefruit to the right of his belly button.

JUNIOR
(continuing)
I need a little something-
something to ease the pain of this
here hernia.

JESUS
Holy Shit! Maybe I have a little
something-something. Let me run
upstairs and see what I can do.
You put that thing away before the
children see it.

JUNIOR
I'll be waiting for you right here.

Jesus goes back inside.

INT: JESUS' APARTMENT - CONTINUING

He rummages through some things in the kitchen and finds a
bottle of Jack Daniel's, nine tenths gone.

EXT: OUTSIDE JESUS' APARTMENT - CONTINUING

Jesus comes out of his building and hands the bottle to
Junior in a black plastic bag.

JESUS

When I said a little something-
something, I didn't realize how
little I meant.

JUNIOR

It's all good. I just need a
taste. Good looking out. You
know I look out for you, right?

JESUS

Always.

JUNIOR

You heading out?

Jesus points to his brief case.

JESUS

Always.

JUNIOR

I hear that.

INT: ARLEY DEMEANOR'S APARTMENT - DAY

A well-to-do apartment in Manhattan. Jesus sits at the
computer, lost deep in his thoughts. Arley emerges from his
bedroom wearing boxer shorts and giant rabbit slippers, sits
down and lights up a cigarette. He has model good looks, but
one glance and you can tell he is not all there.

ARLEY

Good morning, Jesus. Can I get you
some coffee or tea, perhaps you'd
like a hummer while you break into
my apartment and pillage my
computer?

JESUS

(doesn't take his
eyes off the screen.)
The doorman let me up, your door
was open.

ARLEY

What if I had a girl over? She
steps out of my room after a nice
morning romp for a little stretch
of the old leggings, she sees you,
a maniacal freak seated
comfortably at my computer. What
do you think would happen then?

JESUS

I think if Jessica and Larry get together in act two, Miramax would reconsider.

ARLEY

You need to move on.

JESUS

I do appreciate you letting me use this computer.

ARLEY

It just sits there otherwise.

JESUS

You're off chats?

ARLEY

For the most part.

JESUS

How much tune-in time are you spending?

ARLEY

In the chat rooms? Not much.
Four or five hours a day, max...In
Pedophilia Phobia...three or four
in Celebrity Shoe Collectors.

JESUS

Pedophilia Phobia?

ARLEY

It's a room for guys who are
afraid of their pedophilic
desires.

JESUS

Arley?

ARLEY

No, I'm not a pedaphuck. It's for
sheer entertainment. You don't
understand how fascinating these
people are. The sick thoughts
they have...

JESUS

What does your doctor say?

ARLEY

More Prozac and Ritalin.

JESUS
How's the modeling?

ARLEY
Good, real good. I have a Polo urban combat shoot coming up this week.

JESUS
Good, good.

His cell phone rings.

JESUS
(continuing)
Jesus Halcyon.

INTERCUT WITH:

EXT: THE ROOF OF THE HALCYON BUILDING - DAY

Ruth Halcyon, fifty, lounges in a deck chair and sips on a martini. She is on her cell phone and surrounded by tanning lamps. Her husband, Arnold Halcyon IV, fifty-five, knocks golf balls off the edge. They live on 86th and Central Park West.

RUTH
Jesus darling how are you?

JESUS
Mother, how are you?

RUTH
Divine. Your father asked me if you would be making it for dinner tonight?

JESUS
No, mother. You know how I feel about that.

RUTH
Your father is having a very important dinner guest over. Mr Hajimi.

JESUS
I'm sorry, mother. But I can't ...aaarrggggghh!

He crumples in pain from his wisdom tooth.

RUTH
Jesus are you there?

JESUS

I'm okay. My wisdom tooth's infected is all.

RUTH

Well, go to doctor Morse on CP West and Sixty-Third; put it on my account.

JESUS

You know how I feel about taking anything from you.

RUTH

Fine, let your tooth rot, darling. I don't care what you do. But, if you so choose, you may put it on my account at doctor Morse's. Good-bye.

She hangs up.

ARLEY

You all right, man?

JESUS

It's this tooth. Sometimes it hits and I feel like my eardrums are going to pop.

ARLEY

You should see a neurologist.

JESUS

I need a dentist.

ARLEY

You need a shrink.

JESUS

Just wait and see. I'm meant for something important.

ARLEY

Of course you are. Jesus.

INT: JESUS' APARTMENT - DAY

Jesus is on the phone at his desk, the bills lay opened in front of him.

JESUS

(into the phone)

Yes, I understand the bill is two months overdue, but if you turn my phone off, I can't do business. I can't make money. If I can't make money, how do you expect me to pay my bill!?... I know that's not your problem.

There is a knock at the door.

INT: THE HALLWAY TO JESUS' APARTMENT - CONTINUING

Antonio, Jesus' landlord, twenty-five, greasy, bangs on his door.

ANTONIO

Jesus! You're in there. You know who this is. You get that rent to me by the end of this week or your ass is on the street.

INT: JESUS' APARTMENT - CONTINUING

Jesus sits as silently as he can.

ANTONIO (O.S.)

I been good to you, a fucking angel. You piss all over my favors. You don't know shit about respect! Get me that money, or you're gonna' feel pain. And I mean pain.

Jesus is hit by an attack of his wisdom tooth. He crumples to the floor. The pain drowns out Antonio's voice and the woman on the other end of the line.

Black out.

INT: A BLACK ROOM IN JESUS' HEAD

Sigmund Freud stands in front of Jesus, staring him down.

FREUD

Nothing unimportant or indifferent ever finds its way into the content of your dreams.

INT: JESUS' APARTMENT - LATER

Jesus wakes up on the floor. He gets up and calls the dentist on CPWest and Sixty-Ninth.

JESUS

Is this Doctor Morse's office?...Yes, I'd like to make an appointment to get my teeth cut out...No, no, my wisdom teeth...Yes...Halcyon...That would be wonderful. Thank you.

He pushes the receiver down and dials Arley's number. The machine picks up.

ARLEY'S VOICE (O.S.)

This is Arley. I don't answer the phone. ...BEEP...

JESUS

Arley, Jesus. I'm getting my teeth yanked Tomorrow. I need someone to help me get home because I'll be all hepped up on Goofballs. Call me back.

He hangs up and thinks for a moment, then dials his mother's cell phone.

INTERCUT WITH:

EXT: THE ROOF OF THE HALCYON BUILDING - DAY

Ruth is lying under a bunch of heat lamps on a deck chair. Arnold is shooting skeet off the roof with his double-barrel shotgun.

RUTH

Hello.

Arnold pulls the trigger and a thundering boom is heard.

JESUS

Mother.

RUTH (O.S.)

How are you, darling?

Another blast is heard from the shotgun.

JESUS

What is that?

RUTH

Your father's shooting skeet again.

JESUS

Listen, mother, I've made an appointment with Dr. Morse Tomorrow. I need someone to go with me.

RUTH

I'm sorry, darling, but we're flying to Cuba Tomorrow with Mr. Hajjimi. You do have a friend you can take, don't you?

JESUS

...Yes mother, I'm sure I'll be fine.

Another Shotgun blast is heard.

JESUS

(continuing)

Good-bye, mother. Have a nice trip.

He hangs up and calls Mitch, twenty-four, Jesus' producer.

INTERCUT WITH:

INT: MITCH'S APARTMENT - CONTINUING

Mitch is eating a bowl of cereal and watching *Jerry Springer*. He answers the phone.

MITCH

Hello?

JESUS

Mitchy my love, how you doing?

MITCH

What do you want, Jesus?

JESUS

I want you to get the crew together for a little meeting. I've been thinking about it a great deal, and I've finally come to the realization that *Assimilation* is so important, we can't take the risk of letting one of the studios bastardize its meaning and hide its truth from the public. We have to do this one ourselves. We have to do this one right. And by God we will, Mitch, we will.

(more)

JESUS (cont'd)

So I need you to get Stacey on board for Line Production, Bobby as D.P., Gus to do Grip and Electric. We meet Thursday.

MITCH

What are you talking about? No one's going to meet for your script without backing. You still haven't paid them for the last shoot we did.

JESUS

Stacey loves working with me, if we can get her, we've got the others.

MITCH

Stacey went back to being a cop, because you didn't pay her.

JESUS

So it's just about money? It's not about putting a little good in the world?

MITCH

No one in this business cares about doing something good for the world. They care about the bottom line, money.

JESUS

Money...Hearing you say that makes my heart sad, Mitch.

MITCH

I'm just telling you the way it is, Jesus. Don't get all worked up about it.

JESUS

Can you at least come with me to the dentist Tomorrow? I'm getting my Wisdom teeth yanked.

MITCH

Sorry, buddy, I got Knicks ticks.

JESUS

Come on, man, help me out.

MITCH

Knicks ticks. Sorry, Jesus.

EXT: OUTSIDE JESUS' APARTMENT - DAY

Jesus exits his building and walks up to Junior and his boys.

JUNIOR

What's up, partner?

JESUS

Going to get my teeth cut out.

JUNIOR

What teeth? Wisdoms?

JESUS

Those are the ones.

JUNIOR

Be careful with that shit, a partner of mine went to get his done and they cut the nerve. Now the cat can't feel nothin' in his mouth. Can't talk right. Drips hisself whenever he take a sip of somethin'. All fucked up.

JESUS

Don't tell me this stuff, man.

JUNIOR

I just telling you sos you know. You know what I'm sayin'-sayin'?

(he has no idea) JESUS
I think so.

JUNIOR

I'm sayin', make sure the doctor is legit.

INT: THE OPERATING ROOM AT THE DENTIST'S OFFICE - DAY

Jesus sits in the operating chair. Doctor Morse comes in.

DR. MORSE

It seems the only tooth we have to pull is the right lower jaw. It's pinching on a misshapen nerve. That explains your splitting headerama-bama.

JESUS

My what?

DR. MORSE

Headaches.

The doctor turns around and fiddles with something at the table.

DR. MORSE
(continuing)
All right, Jesus, I'm going to ask
you to turn your head all the way
to the left and tell me how far
down you can read on the chart.

Jesus turns his head and looks but sees no chart. Doctor
Morse sticks a needle into his arm and injects the local
anesthetic.

JESUS
Ouch! What did you do that for?

DR. MORSE
We find it to be the best way.
Plus we like to see who falls for
the old eye-chart in the Dentist's
office routine...Humor is hard to
come by in my world.

JESUS
I feel weird.

DR. MORSE
Just lay back, that's only the
local. There is one more issue we
should discuss before you go under.

JESUS
What's that, Doc?

DR. MORSE
Doc? That's a good one, you must
be feeling the drugs.

JESUS
Drugs?

DR. MORSE
The Local.

JESUS
Oh.

DR. MORSE
Your nerve is particularly close
to the tooth we have to extract,
and so your risk of numbing is
slightly higher than most...

JESUS
 (getting very woozy
 from the drugs)
 Numbing?

DR. MORSE
 Numbing of the lower jaw. It
 happens to one in every hundred or
 so, for you it's a little more
 likely, but nothing to worry
 about, your in good hands.

He snaps on a rubber glove.

JESUS
 Maybe this bad idea.

Jesus tries to get up but is unable.

DR. MORSE
 Don't be silly, this is one of the
 greatest days of your life.
 You're going to feel like a new
 man. Now lay down and count back
 from one hundred for me.

JESUS
 100, 98, 97, 96...94...4...

Just before he gives in to the drugs and passes out, he sees
 Dr. Morse sucking in the air from the Laughing Gas canister.
 Jesus tries to roll out of the chair.

DR. MORSE
 (his voice slowed)
 Just...jokes...Jesus.
 The...gas...is...not...turned...
 on. Huh...huh...huh.

FADE TO BLACK:

A door opens to reveal bright light. A figure stands,
 silhouette of Friedrich Nietzsche. The figure walks toward us
 and shuts the door. Blackness. Footsteps followed by an odd
 shuffling are heard. The man strikes a match and can
 instantly be seen three inches from the camera. It is
 Friedrich Nietzsche.

NIETZSCHE
 What do you know of truth? To be
 true - only a few are Able! And
 those who are still lack the will.

But the good have this ability
 least of all. Oh, these good men!
Good men never speak the truth.

JESUS (O.S.)
Nietzsche?

Nietzsche leans in even closer.

NIETZSCHE
Everything that the good call evil
must come together so that one
truth may be born.

In the end, it all comes down to
your truth.

INT: THE OPERATING ROOM AT THE DENTIST'S OFFICE - DUSK

Jesus wakes up in the chair, his jaw is slightly swollen.
Still very woozy from the drugs.

DR. MORSE
Well Jesus, how do you feel?

JESUS
I han't heel hmy haw. I can't feel
my jaw.

DR. MORSE
What was that?

JESUS
I CAN'T FEEL MY JAW! ~~I CAN'T FEEL~~
~~MY JAW!~~

DR. MORSE
Calm down, man! What's wrong with
you? You can't feel it cause of
all the drugs you're on. Relax.
Enjoy it.

JESUS
Oh.

DR. MORSE
The operation was a success.
You're going to need about four
days to recover. Here's a bottle
of Codeine, one tablet every four
hours or so.

JESUS
Oh, no thanks, I don't really dig
on drugs.

DR. MORSE

You're going to dig on these or
you're going to dig on mind
ripping pain for the next three
days.

JESUS

You put it like that.

He takes the pills and gets up to go, a little wobbly.
Dr. Morse stares at him in an odd way.

JESUS

(continuing)

Dr. Morse, are you all right?

DR. MORSE

Oh, fine. Fine except for my wife
leaving me today. Said I'd become
cold. Can't connect.

JESUS

~~It makes my heart~~ ^{is} sad to hear
that... Maybe you'll find your
ability to connect, and she'll
come back.

DR. MORSE

Maybe. Thank you, Jesus.

JESUS

Thank you, Doctor.

Jesus begins to exit, shaky.

DR. MORSE

Whoa, Whoa, Whoa. Who's getting
you home?

JESUS

I am...I yam, I yam, I yam.

DR. MORSE

You're on a lot of drugs, don't
you think you should take a cab.

JESUS

I don't have money for a cab.

DR. MORSE

You're kidding.

JESUS

No.

DR. MORSE
Why don't we just take money out
of your family account and give
you the cash?

JESUS
I don't take money from my family.

DR. MORSE
Why not?

JESUS
It's a long story.

Jesus heads out.

DR. MORSE
Good luck getting home... God help
him.

EXT: NEW YORK CITY STREET - CONTINUING

Jesus bumbles along the street until he gets to a train
station.

INT: TRAIN STATION - CONTINUING

Jesus looks at the signs.

CUT TO:

Jesus' POV of the signs. They are all in Arabic. He can't
make any sense of it.

INT: THE F TRAIN - CONTINUING

Jesus is sitting. He leans over to the **bald guy**, sitting
next to him.

JESUS
Excuse me, sir, is this train
going to Brooklyn.

BALD MAN
You don't know which way this
train's going?

The man's head ripples.

BALD MAN
(continuing)
Are you okay?

JESUS
Wondrous.

BALD MAN
This train is going to Brooklyn.

JESUS
Thank you.

BALD MAN
Hold onto your wallet, buddy.

EXT: A BAD STOP ON THE F TRAIN IN BROOKLYN - DUSK

Jesus bobbles out of the station, lost. He stops a Hasidic Jew.

JESUS
Excuse me, sir.

HASIDIC MAN
Yes, I can help you with something?

JESUS
Do you know how to get to Hoyt St.?

HASIDIC MAN
It's a big street. Hoyt and what?

JESUS
Baltic.

HASIDIC MAN
Oh, you have a very dangerous walk to get there...are you on drugs?

JESUS
Wisdoms.

HASIDIC MAN
That way, you'll find it.

JESUS
Thank you.

Jesus starts in the opposite direction of where the man pointed. He stops Jesus and points him in the right direction.

JESUS
(continuing)
Thank you.

He walks off.

HASIDIC MAN
God help him.

EXT: A GHETTO STREET - NIGHT

Jesus walks around looking lost and confused. He passes a Liquor store where **three black thugs**, all about eighteen, stand around laughing and drinking.

Jesus walks up to them.

POV of Jesus. The three thugs have halos over their heads and wings coming out their backs.

JESUS

Excuse me angels, but I was wondering if you might be able to tell me how to get to the street they call Hoyt?

THUG 1

Angels? Who the fuck you think you are?

JESUS

Jesus.

THUG 2

Jesus?! Aha-ha-ha! Motherfucker said he was Jesus Christ.

JESUS

Jesus Halcyon.

THUG 1

So what's up with that wallet, Jesus Halcyon?

JESUS

I have no money.

THUG 1

Oh, you don't have no money? Then what you doing walking around my neighborhood...Jesus?

Jesus touches his shoulder in a failed attempt at friendliness. The thug instantly cracks him in the jaw, right on the sore, swollen spot.

POV of Jesus. The world shakes in ripples. A buzzing noise is coming on strong. The angels look on in amazement. Until there is a flash of white light.

The three thugs look at Jesus wiggling on the street. He's nearly unconscious and twitching slightly.

THUG 2

You killed him! Holy shit you
killed that nigga' with one punch!
Damn! That shit is crazy!

Thug 1 looks up and notices there are people looking out
their windows at what's going on down there.

THUG 1

Mother-fucker shut the fuck up.
This fool ain't dead. Get his ass
in the car, we'll take him to a
hospital.

THUG 2

Nigga' you out of your mind? Take
him to a hospital?! What for?

Thug 1 indicates the people looking down from their windows.

THUG 1

Nigga' let's go.

They pick him up, load him into the car, hop in and take off.

INT: THE CAR - NIGHT

The thugs go through Jesus' pockets. They find an empty
wallet. One of them comes across the Codeine.

THUG 3

Oh, shit! This bitch got a bottle
of Codeine.

THUG 1

I knew that bitch was up to
something. Slinging that shit and
ain't got no bills? Man that's
bullshit. Toss this sucka' out
the car...No, hold up a minute.
I know where we gone dump this
fool.

THUG 2

Where we gone do it?

THUG 1

The Paisanos. We gone dump this
nigga' on Castorelli's shit.

EXT: OUTSIDE DON CASTORELLI'S - CONTINUING

The thugs drive past and throw Jesus out of the car and onto Castorelli's lawn. He rolls a few times and lands face up, unconscious.

CLOSE ON:

Jesus' face, swollen and bloodied.

Title. Intro credits.

INT: DON CASTORELLI'S HOUSE - CONTINUING

Don Castorelli, fifty, a large man, sits at the kitchen table talking with his aunt, Marie, sixty-five, tough, and his right hand, Tony, twenty-six, scary.

CASTORELLI

Disappeared? Could you please clarify this for me? What exactly do you mean he disappeared?

TONY

We can't find him anywhere. He's gone... so's the package.

CASTORELLI

If I don't have respect, I don't have nothin'.

Marie laughs.

CASTORELLI

(continuing)

What are you laughing at?

MARIE

You don't know the first thing about respect. You don't get it like your uncle did.

CASTORELLI

Aunt Marie could you keep it shut?

MARIE

Not a chance.

CASTORELLI

Keep it shut!

TONY

What do you want me to do, Bobby?

CASTORELLI

Bring me this little rat bastard
delivery boy, with the package.
If this blows the deal with the
Chinese, I'm going to hold you
personally responsible.

TONY

Why me?

CASTORELLI

He's your fuckin' cousin, ain't he.

TONY

Yeah, but it's by marriage.

CASTORELLI

Now I gotta' find another delivery
boy on top of everything else.

A loud car screeching away is heard from outside.

CASTORELLI

(continuing)

Check it out.

Tony goes to the window.

TONY

You better come see this.

Castorelli goes over to the window.

CASTORELLI

What the fuck is this?

EXT: OUTSIDE CASTORELLI'S - CONTINUING

Jesus lays strewn on the lawn.

INT: CASTORELLI'S HOUSE - CONTINUING

CASTORELLI

Get him in here before the
neighbors call the fuzz. Now!
Capice?

EXT: OUTSIDE CASTORELLI'S - CONTINUING

Tony comes out, picks up Jesus, brings him inside.

INT: CASTORELLI'S HOUSE - CONTINUING

Tony enters with Jesus flopped over his shoulder. He shuts the door and drops him on the floor. Marie, Tony, and Castorelli all look at him.

MARIE

Who is he?

CASTORELLI

I never seen him before in my life.

MARIE

What are we gonna' do with him?

TONY

Drop him off in the colored neighborhood.

MAGDALENA (O.S.)

You gotta' be kidding me. You're going to let him die?

We see Magdalena Castorelli, Castorelli's daughter, twenty-two, beautiful.

CASTORELLI

Stay outta' this Magda.

MAGDALENA

Why you gonna' let him die?

TONY

Look at him! He's dead already.

MAGDALENA

He's still breathin'.

CASTORELLI

Just because someone dumps a guy on my lawn doesn't mean I have to pay for the funeral expenses. Capice?

Magda gets close enough to get a good look at Jesus.

MAGDALENA

I'll take care of him.

TONY

He's not a puppy with a broken leg. You don't know what you're getting into.

Jesus opens his eyes.

JESUS

Help me.

CASTORELLI

Who sent you?

JESUS

God.

TONY

God? What the fuck is he talking about, God?

MARIE

Don't blasphemy!

TONY

I'm sorry.

CASTORELLI

Hey buddy, what's your name?

JESUS

Jesus.

He passes out.

DISSOLVE TO BLACK:

INT: NEW YORK HOSPITAL - DAWN

Ruth is about to give birth to Jesus. The year is 1977. She is severely drugged. Arnold Halcyon IV sits in a chair by the door, a ~~courtesy~~ phone in his lap. He is talking with his Inside Trader, Edward.

pre-historic cell

DOCTOR

(To Ruth)

Just relax, Mrs. Halcyon. You're doing fine. Just relaaaaaaaaaxxxxxxx.

RUTH

Relaaaaxxxx.

She gives him the thumbs up.

ARNOLD

Everyone's buying U.S. Wheaties? When it hits 122, sell.

DOCTOR

Sir? Do you mind, we're trying to relax your wife.

ARNOLD

Edward, I'm going to have to call you back. 122 - sell. That's it.

He hangs up.

ARNOLD

(continuing)

So, doctor? Give me the information. What is our next move?

DOCTOR

We have to do a C-section.

ARNOLD

A who? What exactly is the problem here?

DOCTOR

Well, you see...Well, actually it's quite remarkable...

The phone rings.

ARNOLD

Hello?... Lewis, how are you?...
Yes, I'm here... Yes, of course she's here, she's on the table right now with the little stirrup things under her legs... You received a message from God?. You are taking this New Born Christian phase to a tacky level... A message about my son?... You want me to name him Jesus?... That's...that's humorous....You'll give me your yacht? Which one?...The Flying WASP!

DOCTOR

Mr. Halcyon, for the love of God, please do not shout.

ARNOLD

Messenger the contract up to the hospital.

He hangs up.

ARNOLD

(continuing; to the doctor.)

Now, what were you saying?

DOCTOR

When the birth process began three hours and fourteen minutes ago, Your son was in position for a normal birth...But after the first push came, somehow he managed to turn himself around one hundred and eighty degrees.

ARNOLD

And?

DOCTOR

They can't do that.

ARNOLD

What does that mean?

Ruth lurches in pain, suddenly awakened from her drugged-out stupor.

RUTH

NNNNNEEEEEEEAAAAAHHHHAAAAHHHH!!!

DOCTOR

Nurse, put her under! We got to cut this baby out right now.

INT: RUTH'S WOMB - CONTINUING

Jesus as a fetus. He's lounging, taking a little nap. All of a sudden a giant scalpel comes through the ceiling and slices a C-shaped line. Then two giant hands come in and scoop him up. Terrified, he clutches to the hands as he's saturated with light.

Jesus' POV. Everything is blurry and fish-eyed. He sees the doctor's face.

DOCTOR

It's a boy!

ARNOLD

Is he deformed or anything?

DOCTOR

No, he's a normal healthy baby. Nurse, drop his eyes and wipe him down.

We see the nurse come and poke something in one eye, then the other.

Blackness.

DOCTOR (O.S.)
What are you going to call him,
Mr. Halcyon?

ARNOLD (O.S.)
Jesus.

DOCTOR (O.S.)
Are you serious?

ARNOLD (O.S.)
Quite serious.

DOCTOR (O.S.)
Jesus Halcyon?

INT: A SPARE ROOM IN THE CASTORELLI HOUSE - DAY

POV of Jesus. The room is dark. We see a silhouette of
Magdalena leaning over his bed.

MAGDALENA
You have a fever. You could be
delusional.

She giggles.

MAGDALENA
(continuing)
Here's some soup and water. Try to
get it down.

In his delusional state, it looks as though she has wings.

JESUS
Another angel.

MAGDALENA
A Hell's angel.

She exits leaving him in the blackness.

A voice is heard from the dark.

VOICE
(whispers)
Who are you?

JESUS
Jesus.

We hear someone lighting a torch and all of a sudden see
Jesus Christ holding it in the middle of the room. He lunges
onto the bed and grabs Jesus Halcyon violently.

JESUS CHRIST
Who the Hell do you think you are?

SMASH CUT:

INT: AN EMPTY PITCH BLACK ROOM

A door opens. The light is almost blinding, but a silhouette can be made out, it is Mahatma Gandhi.

JESUS
Who's there?

GANDHI
Mahatma Gandhi.

JESUS
What do you want from me!?

GANDHI
To remind you.

JESUS
Remind me of what?

GANDHI
Satyagraha. Truth Force. Force
is truth. Don't forget.

He disappears.

The door opens. Magda's silhouette enters.

MAGDALENA
How you feelin'?

Jesus shivers from the fever.

JESUS
Scared.

MAGDALENA
Don't worry, I won't let nothin'
bad happen to you.

She disappears.

The door opens. Accordion music is heard from around the corner. Jesus gets up and exits the room.

INT: THE HALLWAY - CONTINUING

Jesus walks toward the music. The hallway is barren, nothing on the walls.

He reaches the origin of the music and sees a little old man sitting on a stool playing the Accordion. The man is a dwarf.

LITTLE OLD MAN

By means of this will you be
enabled to take up your burden
more cheerfully.

JESUS

By means of what?

The little old man gives him a scared look.

INT: A SPARE ROOM IN THE CASTORELLI HOUSE - DAY

Jesus wakes up from the fever dreams. The curtains are open and he can see the room for the first time. It is a typical mafia room in a typical mafia house. Magda is sitting by the bed.

MAGDALENA

Your fever broke last night. I
was beginning to wonder if you was
gonna' make it.

JESUS

Hello angel.

MAGDALENA

Magda, Magdalena Castorelli.

JESUS

How do you do Magdalena Castorelli?

MAGDALENA

Better than you.

JESUS

What day is it?

MAGDALENA

Thursday.

JESUS

How long have I been here?

MAGDALENA

Four days.

JESUS

Oh, wow, that's a long time. Where
am I?

MAGDALENA

My father's place, Don Castorelli.

JESUS

How did I get here?

MAGDALENA

Some guys threw you out on our lawn. Tony thinks you work for Benitto's crew.

JESUS

Who's Benitto?

MAGDALENA

Don Benitto? God where you from, Mars?

JESUS

No, no. Pluto.

MAGDALENA

You're cute. What's your name?

JESUS

Jesus Halcyon.

MAGDALENA

That's one hell of a name.

JESUS

Can I touch you?

MAGDALENA

Excuse me!

JESUS

To make sure you're real. You have no idea the kind of dreams I've been having. I just need to know I'm awake.

MAGDALENA

That's a little weird, but I guess you could touch my arm.

She offers him her forearm. He reaches out to it, tentatively at first.

JESUS

You are real. Thank God.

His hand slides down Magda's arm and ends up in her palm. She nearly recoils, but something eases and she gives in to the impulse to hold his hand.

MAGDALENA

So what kind of dreams you been havin'?

JESUS

Last one I was hanging out with a dwarf playing the Accordion. He told me that by means of this would I be able to take up my burden more cheerfully.

MAGDALENA

That's weird.

JESUS

Yeah, I know.

MAGDALENA

No, I had an accordion in my dream too.

JESUS

Was there a dwarf in yours?

MAGDALENA

I was alone. I was dancing around in a circle playing the Accordion. So happy. I don't think I've ever been that happy. Like I had just fallen in love...

She stops herself and they look at each other for a moment. An awkward silence.

MAGDALENA

(continuing)

Get dressed and go downstairs, my father wants to talk to you.

JESUS

When you said Don, you didn't mean Donald, did you?

MAGDALENA

I'd get dressed pretty quick if I was you.

She smiles and exits.

INT: THE CASTORELLI LIVING ROOM - DAY

Castorelli sits at the table drinking a protein shake. Tony stands beside him. There is a package wrapped in brown paper sitting on the table. Jesus enters.

CASTORELLI

Have a seat.

Jesus sits.

CASTORELLI
(continuing)
Did you know that you can get
eighty-five percent of your daily
recommended protein percentage in
one of these here cans?

JESUS
No.

CASTORELLI
The doctors say these protein
shakes are very good for
cholesterol. That it's healthier
to have this instead of a real
meal. What do you think?

JESUS
I don't think it's healthy to have
a meal with only one taste. The
soul feeds on irregularity.

CASTORELLI
Who sent you?

JESUS
Sent me?

CASTORELLI
Who threw you out of the car and
onto my recently mowed lawn?

JESUS
I don't remember.

CASTORELLI
Well who do you work for?

JESUS
Self employed.

CASTORELLI
What do you do?

JESUS
I make movies.

CASTORELLI
No shit? You hear that Tony? The
kid makes movies. What movies you
made?

JESUS
I haven't finished one yet, but I
have one hell of a script in case
you're interested in investing.

CASTORELLI
You got a part for me?

JESUS
You're an actor?

CASTORELLI
I always wanted to be in the movies. My High-school teachers told me I had good potential.

JESUS
What happened?

CASTORELLI
I had to go into the family business.

JESUS
I understand.

CASTORELLI
My daughter wants to be an actress.

JESUS
Really?

CASTORELLI
She takes class in the City.

JESUS
That's a healthy thing to encourage.

CASTORELLI
Where do you live?

JESUS
Hoyt St. between Baltic and Butler.

CASTORELLI
That's a nigga neighborhood, what do you live there for?

JESUS
It's where I am.

CASTORELLI
What's your name, kid?

JESUS
Jesus Halcyon.

CASTORELLI
Bullshit.

JESUS
That's my name. Look in my wallet.

CASTORELLI
You didn't have a wallet when you landed on me.

JESUS
If I had told you my name was Fred Halcyon, would you have believed me?

CASTORELLI
I would have been more inclined, yes.

JESUS
Why don't you ask my father if you don't believe me?

CASTORELLI
What's his number?

Tony takes out a cell phone.

JESUS
You serious?

Castorelli nods.

JESUS
(continuing)
917-555-6808.

Tony dials.

INTERCUT WITH:

INT: A JAPANESE RESTAURANT - DAY

Arnold Halcyon is having a business lunch with a bunch of Japanese business men. His cell phone rings.

ARNOLD
Hello.

TONY
Is this...?
(to Castorelli)
What's the guy's name?

CASTORELLI
(to Jesus)
What's his name?

JESUS

Arnold Halcyon the fourth.

Tony and Castorelli laugh.

ARNOLD (O.S.)

Hello? Hello?

TONY

Is this Arnold Halcyon the *fourth*?

ARNOLD

Yes it is. Who is this?

TONY

What's your son's name?

ARNOLD

Jesus? Who is this?

Tony hangs up.

TONY

He said it. Jesus.

CASTORELLI

What's your father do?

JESUS

He buys companies, splits them up
and sells them.

CASTORELLI

Real piece of shit occupation. He
must be rich?

JESUS

You have no idea.

CASTORELLI

If he's so rich, how come you live
in the Projects?

JESUS

I don't take anything from him.

CASTORELLI

Why not?

JESUS

Cause he's got a real piece of
shit occupation.

CASTORELLI

Why'd he name you Jesus?

JESUS
It's a long story.

CASTORELLI
Alright, don't tell me. Just
thank me.

JESUS
Thank you for what?

CASTORELLI
Thank me for saving your life.

JESUS
Thank you.

There is an uncomfortable silence. Tony and Castorelli stare
at Jesus.

JESUS
(continuing)
Mr. Castorelli? I don't mean to
sound unappreciative, but can I go?

CASTORELLI
You're not in jail.

Jesus slowly gets up and walks to the door.

CASTORELLI
(continuing)
There is one little thing I need
you to do for me. A little favor,
nothing large.

JESUS
What little favor, Mr. Castorelli?

CASTORELLI
I need for you to take that
package there over to 145 North
3rd Street at exactly noon
tomorrow. It's on the corner of
Metropolitan.

Jesus looks at the package.

JESUS
Noon exactly?

CASTORELLI
Correct.

JESUS
What's in it?

CASTORELLI

Don't ask stupid questions that
don't concern you. Tip for life.

JESUS

I'll just say good-bye to Magda
and be on my way.

TONY

It's a good idea for you to leave
now?

JESUS

I'm just going to leave now.

He picks up the package. It is much heavier than he imagined
and almost falls to the floor.

JESUS

(continuing)

Got it. Got it. Not to worry.
Good day.

He exits.

EXT: OUTSIDE THE FRONT DOOR OF CASTORELLI'S HOUSE -
CONTINUING

Jesus exits the house and walks out to the street. He hears
a tapping coming from one of the upstairs windows. Magdalena
waving to him. He waves back. She blows him a kiss, then
laughs and is out of sight. He takes a moment then blows one
back.

INT: THE CASTORELLI LIVING ROOM - CONTINUING

Tony stands by the window watching Jesus.

EXT: THE GHETTO STREET WHERE JESUS LIVES - DAY

The same sights as before: children playing, people buying
booze, Junior's crew hanging out in front of the Barber shop.
Jesus walks into the liquor store.

INT: THE LIQUOR STORE - CONTINUING

Lila stands behind her bullet-proof glass.

LILA

Hey, Jesus. Where you been?

JESUS

Long story, Lila.

LILA
That's okay, you tell me later.

JESUS
Will do. Any mail?

LILA
Just bills.

She slips the bills through the slot. Jesus puts the box on the counter for a second. It makes a loud thud from the weight.

LILA
(continuing)
What you got in there?

JESUS
I don't know.

Lila looks at him.

LILA
You be careful Jesus. Don't get involved with things that are bad for you.

JESUS
Love's never bad for you.

LILA
When the cabron runs off and leaves you with three kids to take care of, it's bad for you.

As he exits.

JESUS
Hang in there, Lila.

LILA
You too, Jesus. Do good.

JESUS
I'm trying.

EXT: OUTSIDE THE LIQUOR STORE - CONTINUING

Junior is standing outside waiting for Jesus.

JUNIOR
There's my partner. What's up, Slick? Where you been?

JESUS
Here and there, here and there.

JUNIOR

I hear dat. I hear dat. Hey, could you help me out, man? I'm hurting till Friday.

JESUS

You think I'd be living here if I had money to spare?

JUNIOR

(laughs)

I feel you. I feel you.

JESUS

This is one crazy world, isn't it.

JUNIOR

Gettin' crazier by the day.

JESUS

Be good to yourself, Junior.

JUNIOR

I'm tryin', man. I'm tryin'.

Junior smiles but it is evident that he is in a good deal of pain from his hernia. Jesus enters his building.

INT: JESUS' APARTMENT - CONTINUING

Nothing has moved. He finds a sturdy pile to put the package on. He sees he has one message on the answering machine.

MACHINE

One message. Message one.
Wednesday. 11:30am.

VOICE (O.S.)

Jesus this is Mark Williams at New Line. Listen, I'm not sure how, but your script got to Toby...He said he's had more fun thinking about buffalo chips. I might get fired over this...

Jesus hits the erase button. He jumps onto his bed and looks at the ceiling.

JESUS

What to do about the package?
What to do, what to do, what to do?

He looks over at a pile of clothes in the corner.

EXT: THE CORNER OF NORTH 3RD AND METROPOLITAN - NOON

Jesus is dressed in a postal uniform of sorts. He walks up to the door and rings the bell. Tony answers.

TONY

You're on time.

JESUS

You were expecting me to be late?

TONY

Inside.

Jesus enters.

INT: 145 NORTH 3RD ST. - CONTINUING

Castorelli sits in a dimly lit room at a table. A bottle of wine and a plate of fresh mozzarella, tomato and basil in front of him. He pours a bit of olive oil, delicately, onto a slice. He follows this up with a touch of Balsamic vinegar and a dash of pepper.

CASTORELLI

Put the package on the table. Have a seat.

Jesus does so.

CASTORELLI

(continuing)

You're on time. That's good.

He picks up a slice and hands it to Jesus.

CASTORELLI

(continuing)

Try this.

JESUS

I'm not terribly hungry.

CASTORELLI

It's rude not to accept food from a person you don't know all that well.

JESUS

You put it like that.

He eats the mozzarella and tomato.

CASTORELLI

Pretty good mozzarella, huh?

JESUS

Damn fine slice of cheese. I don't think I've ever had better.

CASTORELLI

No shit. What's with the monkey suit?

JESUS

I thought it'd look better if I was dressed as a postman.

CASTORELLI

You rub out a mailman or something?

JESUS

No! This is an old costume of mine.

CASTORELLI

You play dress-up? Dress-up with your little dollies?

JESUS

It was for a show I did at *Surf Reality*...A little Off-off theatre in the Lower East Side. The show was called *Will the Postman ring my bell?*...It wasn't very good.

CASTORELLI

That's not a bad idea. Wearing the costume I mean.

JESUS

Thank you.

CASTORELLI

Did you open it?

JESUS

What?

CASTORELLI

The box?

JESUS

Of course not.

CASTORELLI

You weren't curious? Didn't take a peek?

JESUS

I thought better of it.

CASTORELLI
Smart boy. Go ahead, open it.

Jesus does so, cautiously. The box is filled with bricks.

CASTORELLI
(continuing)
A test.

JESUS
A test for what?

CASTORELLI
A test to see if you can deliver
a package.

JESUS
Do I pass?

CASTORELLI
You pass. Now get the hell outta'
here.

Jesus gets up and heads toward the door.

CASTORELLI
(continuing)
I almost forgot, on the table by
the door there's an envelope for
you. Payment for a job well done.
If you want more work, you call
that number on the card inside the
envelope. Tell whoever picks up,
Bonna Notte, Jerry. You got that?
Bonna Notte, Jerry.

EXT: THE CORNER OF NORTH 3RD AND METROPOLITAN -
CONTINUING

Jesus walks away from the house then looks in the envelope.
Inside he finds two hundred dollar bills and a piece of paper
with a number on it: 718-555-7666. He pockets the money and
keeps walking.

INT: JESUS HALCYON'S APARTMENT - DAY

Jesus sits with the remnants of a massive chinese meal in
front of him. He is about to put a record on when someone
starts banging on the door.

ANTONIO
Jesus! I know you're in there!
Open this door God damnit!

Jesus opens the door.

JESUS

There's no need to use the lord's name in vain. A lot of very Catholic people live in this building.

ANTONIO

Are you out of your fuckin' mind? You're going to give me a potty mouth lecture when you, piece of shit, owe me as much money as you do? You're as bad as the fucking mulignans.

JESUS

Here's one hundred and fifty you racist prick, I'll have the rest for you by the end of the week.

ANTONIO

Don't get smart with me, Jesus.

JESUS

You want to dance, Antonio? Let me put on my shoes, we'll dance.

ANTONIO

End of the week, asshole. Or you're out, I don't care what color you are.

Jesus shuts the door and goes back to the couch. He puts a record on, a love song.

JESUS

Magdalena, Magdalena. Why can't I get you out of my head?

He reaches into his pocket and pulls out the money left over from the two hundred. He sees he has six dollars and eighteen cents. The piece of paper with the number on it is also in his pocket. He looks at it: 718-555-7666.

He picks up the phone and dials the number. A loud screech is heard from the receiver.

RECORDED VOICE

We're sorry, there is no service to your line. Service will be restored when payment is received. This is a recording.

The phone-off-the-hook sound is heard. Jesus hangs up.

JESUS

That wasn't a sign.

EXT: THE CORNER OF HOYT AND BALTIC - DAY

Jesus is on the pay phone.

JESUS

Hello. Uh...Bonna notte, Jerry?

VOICE (O.S.)

Who is this?

JESUS

Jesus.

VOICE (O.S.)

Castorelli's place, noon tomorrow.

Click. Jesus hangs up.

JESUS

Which place?

INT: THE F TRAIN - DAY

Jesus sits on the train reading *The Portable Nietzsche*. The train is fairly crowded.

CLOSE ON:

Page 466 of the book. He underlines a sentence.

INT: A BLACK ROOM IN JESUS' HEAD

Nietzsche's face appears.

NIETZSCHE

Even the most courageous among us
only rarely has the courage for
that which he really knows.

INT: THE F TRAIN - CONTINUING

Jesus continues to read. The train stops. A shrill, drilling voice is heard approaching. An elderly Spanish woman enters the train followed by her large spanish husband.

The woman is singing at the top of her lungs.

SPANISH WOMAN

JEEEEEEESSUUUUUUSSSSSSS!!! HE
SAVE MEEEE! THAT'S RIGHT,
JESUUUUUUSSSSS, HE SAVE ME. I
TALKING 'BOUT...

The woman sits right next to Jesus.

SPANISH WOMAN

(continuing)

JESUS! He save me! You got to have
Jesus! You got to have Jesus! He
save me and he save you
too!...Jeeessssuuuuuusss!

The Hasidic man from before is sitting across from her and getting agitated. Jesus does not recognize him. A **Wall Street type** is standing at a pole trying to read his paper, *The Wall Street Journal*. He starts to make huffy sounds at the annoyance of the woman's voice.

Across from Jesus a fat man catches his eye and smiles at the insanity of it all.

Jesus puts his book away, it's hopeless.

SPANISH WOMAN

(continuing)

I'm talking 'bout
Jesuuuuuuuussssss! I talk about
Jesuuuuuusss!

WALL ST. GUY

Hey lady do you mind?!

SPANISH WOMAN

I don't mind at all...And neither
does Jesus. He love you you know.

WALL ST. GUY

I appreciate that, but I'm trying
to read.

SPANISH WOMAN

Jesus, he love everybody.

WALL ST. GUY

This guy over here is Jewish. You
think he wants to hear your
howling?

SPANISH WOMAN

Jes. Cause Jesus love him too.
JEEZZZZUHHHHSSSSS! Jesuhhhhhhs!

The Hasidic man gets up to move to another part of the train.

WALL ST. GUY

No. You shouldn't have to move
because this woman is being rude.
She should STOP SINGING!

Her husband tenses up.

Jesus jumps up.

JESUS
That's enough!

He gets between the Spanish husband and the Wall Street guy.
Everyone is silent.

JESUS
(continuing)
Let there be no blood shed in the
name of Jesus on the F train
today! Please my brothers, my
sisters, let there be no blood
shed in my name today.

Everyone ~~on the train~~ stares at him.

The train stops, the doors open.

JESUS
(continuing)
Uh...Thank you.

He hops off the train.

INT: ARLEY DEMEANOR'S APARTMENT - DAY

Arley is smoking a joint and chatting on line. He is in boxer
shorts and a Tank-top. Over-stuffed Tweedy-bird slippers on
his feet.

INSERT: The computer screen: K-MAC: "Did anyone else ever feel
~~weird after watching Webster when they were a kid?~~
that way about"

Arley's doorbell rings. He laughs and writes a response to
K-MAC. The bell rings again. And again.

Finally, he answers it.

ARLEY
What?

JESUS (O.S.)
It's Jesus.

ARLEY
I'm in the middle of something.

JESUS (O.S.)
This is life or death.

ARLEY
You can't use my computer.

JESUS (O.S.)
I tell you life or death, you talk
of computers?

Arley buzzes him in.

He enters.

ARLEY
~~Hello.~~ What's life or death?

JESUS
It started ~~when~~ I lost my
Wisdoms...

ARLEY
Your whats?

JESUS
My wisdom teeth. Then I got
mugged and punched right on the
sore spot by a black angel. Good
punch.

ARLEY
Black angel?

~~But~~ JESUS
~~Don't~~ you see, ~~how~~ it was a
blessing?

ARLEY
~~No~~ Oh?

JESUS
Because the next thing I know, the
most beautiful girl I've ever seen
in my life is feeding me soup and
telling me to go downstairs and
meet her Mafia Don father.

ARLEY
What did you do?

JESUS
I went. He has me deliver a
package, but when I get there it's
him, and he tells me two hundred
for any package I want to deliver
in the future, but he may very
well be the Devil. Then this
Spanish Woman's singing on the
train: JEEEEEESSUUHHHHHHHHHHHS!
(more)

Arley
And?
Jesus

JESUS (cont'd)

And I keep having these weird nightmares about Nietzsche and Ghandi and I don't know what else...What do you think?

ARLEY

Try Vikadin. It'll change your whole world.

JESUS

Damnit man listen to me. Something is going on, something big. Events of this sort do not just happen for no reason...Life is not random. I'm in the middle of something important, man!

ARLEY

All right, you can use my computer.

JESUS

Thank you. Because I've figured out what I need to do with *Assimilation*.

ARLEY

What's that?

JESUS

Erase it.

ARLEY

No?

JESUS

Yes.

ARLEY

Can I watch.

JESUS

No.

ARLEY

Prick.

JESUS

You need to spend more time outside.

ARLEY

You're right. I'm going for a walk.

Arley puts on his coat and heads for the door.

ARLEY

(continuing)

Do you think that when you were a little boy and woke up with your boxer shorts around your ankles, as happens to most children, it's your parents getting you ready for the way you're going to want to sleep for the rest of your adult life?

JESUS

Not everyone prefers sleeping naked.

ARLEY

Bullshit they do.

JESUS

I prefer boxer shorts.

ARLEY

Vikadin. Only solution to your problems.

He opens the door.

JESUS

Oh, do you mind if I use your phone, my celly broke when the black angels knocked me out.

ARLEY

Go ahead, take advantage of me, all my friends do it. That's the burden of the rich.

He exits. Jesus calls Mitch.

INTERCUT WITH:

INT: MITCH'S APARTMENT - CONTINUING

Mitch answers the phone.

MITCH

Hello?

JESUS

Mitch, it's Jesus.

Mitch hangs up.

Jesus calls him back. The machine picks up.

MITCH'S VOICE
This is Mitch leave a message.

Beep.

JESUS
Mitch, lunch at The Russian Tea-Samovar
~~Room~~, Friday, noon, my treat, no
jive.

He hangs up and turns to the computer screen. He erases
Assimilation, the title is the last to go; in its place he
types **The Mafia Don's Daughter**.

JESUS
(continuing)
Good title.

EXT: A FEW BLOCKS FROM CASTORELLI'S HOUSE - NOON

Jesus is heading over to pick up a package and see Mary. He
passes a bum lying on the street.

BUM
Spare some change?

JESUS
I'm sorry, brother.

BUM
Puisse mon sang etre le dernier
verse.

JESUS
Excuse me?

BUM
Then my blood shall be the final
verse.

Jesus reaches into his pocket and gives the man his last
dollar twenty-seven.

JESUS
I'd give you more if I had it.

BUM
Much appreciated.

JESUS
What did you mean?

BUM
Puisse mon sang?

JESUS

Yeah.

BUM

It's just something I read in The Notre Dame.

JESUS

You've been to the Notre Dame?

BUM

Yeah. Notre Dame de Guadalupe: Our lady of Guadalupe. There is but one lady whom all men must find and seek protection to offer strength.

JESUS

What does that mean?

BUM

~~Figure it out, lever boy.~~
Who the hell knows?

EXT: CASTORELLI'S HOUSE - DAY

Jesus is about to knock on the door when Magda opens it, on her way out.

MAGDALENA

Couldn't stay away, could you?

JESUS

I most assuredly could not.

MAGDALENA

So you like being my father's new delivery boy?

JESUS

I don't know, I'm quite the novice.

MAGDALENA

You're cute.

JESUS

Come see a play with me Friday night.

MAGDALENA

What play?

JESUS

Hamlet meets He-Man. Over at Surf Reality.

MAGDALENA
What Time?

JESUS
Midnight.

MAGDALENA
What kind of play is this?

JESUS
I promise you will have fun.

MAGDALENA
How do you know?

JESUS
~~Some people still have the courage~~
~~to know what's right. I know.~~

He smiles. She smiles back.

MAGDALENA
Friday?

JESUS
Friday.

She strolls off. He watches her go.

INT: CASTORELLI'S HOUSE - DAY

Castorelli sits with Tony. Marie stands behind them a bit.
A pizza box on the table. Jesus enters.

CASTORELLI
How you doin', Jesus?

JESUS
Just great, Mr. Castorelli.

CASTORELLI
You want a slice?

JESUS
Oh, no thank you.

CASTORELLI
The best pie in Brooklyn and he
says no thank you.

JESUS
Well, you put it like that...

He opens the box and takes a slice.

CASTORELLI
Marie, get him a plate.

MARIE
Get it yourself.

CASTORELLI
Not today, Marie. Please, not today.

MARIE
You know where they are.

CASTORELLI
TONY! Get the kid a plate.

TONY
Why I gotta' do it?

CASTORELLI
What did I tell you about stupid questions?!

Tony goes to get the plate.

CASTORELLI
(continuing)
Marie, go take care of the laundry.

MARIE
What laundry?

CASTORELLI
The load you're about to put in.

He gives her a death glare. She gets up and leaves.

CASTORELLI
(continuing)
How you like that pie?

JESUS
That's some good pie.

Tony returns with the plate and hands it to Jesus.

CASTORELLI
Finish your slice, take the package and the envelope by the door and follow the instructions.

Jesus makes to leave.

CASTORELLI
(continuing)
I told you to finish your slice.

Jesus quickly eats the rest of his slice.

CASTORELLI
(continuing)
Now is that good pie or is that
good pie?

JESUS
That's good pie.

CASTORELLI
Get outta' here.

Jesus picks up the package and the envelope.

CASTORELLI
(continuing)
Open the envelope.

He does.

CASTORELLI
(continuing)
What do you see?

JESUS
A hundred fifty dollars and
instructions.

CASTORELLI
That's a buck fifty now and a buck
fifty when you come back after.

JESUS
Three hundred for one package?

CASTORELLI
I'm in a generous mood today.

JESUS
The higher the price, the heavier
the box?

CASTORELLI
You got the general idea.

JESUS
I don't have a problem with that.

CASTORELLI
If you want, I got work for you
five days a week.

JESUS
I'll let you know.

CASTORELLI

One more thing; don't even let
your *mind* wander onto my daughter.
If it does, I kill you. Simple
arithmetic.

EXT: CHINA TOWN - DAY

Jesus, dressed as the mailman, walks up to a building, checks
the address, and rings the bell. An eye-slot opens and a
pair of chinese eyes appear behind the door.

MAN BEHIND DOOR

What you want!

JESUS

I have a package for you, from a
Mr. Dean Castor.

MAN BEHIND DOOR

Leave it by door!

The man slams the eye-slot shut. Jesus rings the bell again.
The eye-slot opens.

MAN BEHIND DOOR

(continuing)

What you want!?

JESUS

I need your signature.

MAN BEHIND DOOR

Leave it by door!

He slams the eye-slot shut. Jesus rings yet again. The
eye-slot opens. Jesus jams the slip through the slot.

JESUS

You sign, I leave package by door!
You no sign, I no leave package!
Okay?

After a moment the slip shoots out of the slot. Jesus picks
it up. There seems to be a chinese signature on it.

INSERT: The english translation underneath the chinese
writing - "Go suck your mother's wang, stupid Whiteman
Delivery Boy."

JESUS

(continuing)

Thank you, Mr...Uh...Sir.

He puts the package down and walks away.

EXT: A FOOD STAND A BLOCK OR TWO AWAY - DAY

Jesus takes a bite into a greasy dumpling. Two men in suits and sunglasses grab ~~and pull him with them.~~

JESUS

What do you think you're doing?

They shove him into a car and take off. The dumplings roll along the street.

INT: A DARK ROOM - LATER

The spotlight is turned on Jesus. He's blindfolded.

Agents Isaiah and Gains stand next to each other, staring at him.

ISAIAH

Do have any idea how vast the world of shit you have just entered is?

JESUS

Oh, that's what it is. I thought one of you farted.

Isaiah punches him in the face.

ISAIAH

You better learn where being a smart-ass in my world of shit gets you. And fast.

JESUS

I'm sorry, sir. I was not aware it had become legal for the FBI to hit citizens they're only questioning. Forgive me.

ISAIAH

If you can imagine it, it's a possibility.

GAINS

~~AT~~ right, Jake, ~~take~~ ^{take} a smoke break. Give me a minute with the kid.

Isaiah leaves.

Gains takes off Jesus' blindfold.

GAINS

(continuing)

You'll have to excuse my partner.
His wife left him recently.
Something about him not
connecting.

JESUS

He connected with me.

GAINS

Look, Jesus, you're free to press
charges, and I'll even file the
forms for you. Who knows, in
three years it might come up at
Internal affairs and Agent Isaiah
will lose his job and go
bankrupt... If that's the way you
want to go, I'll help you. But I
have to tell you, in the three
years it takes for the case to
come up, he's going to gut you.

JESUS

Maybe he didn't connect with me.

GAINS

You do understand that we haven't
booked you for anything. You're
free to go any time you want.

JESUS

I know what you're doing, and I
don't like it. The little good
cop/bad cop routine ~~isn't~~ gonna'
work. *It ain't*

GAINS

Look, Jesus. Castorelli is the
villain and I am the good-guy. I
mean to put him away.

You walk out of that door one of
two ways; with us on your side,
or on your ass.

Jesus gets up and walks toward the door.

GAINS

(continuing)

U Cooperate, otherwise we *W* make sure
you end up dead or in Sing-sing.

INT: THE RUSSIAN SAMOVAR - NOON

Jesus and Mitch sit at a table eating Borscht.

MITCH
What are you going to do about it?

JESUS
Make a movie.

MITCH
A documentary?

JESUS
Don't know yet.

MITCH
What's it called?

JESUS
The Mafia Don's Daughter.

MITCH
Awful title.

JESUS
Thank you.

A fat **Texan**, mid-fifties, let's out a large belch.

TEXAN
Phew. Purged a bit of the Devil
on that one.

MITCH
So it's still all about the
daughter to you at this point?

JESUS
She's everything.

MITCH
And there's not just a little bit
of bullshit to this story of yours?

JESUS
What are you saying?

MITCH
I'm saying it's insane.

Jesus stares at him.

MITCH
(continuing)
This kind of shit doesn't happen
to real people.

JESUS

I told you before, I have a higher...

MITCH

...Purpose in this world, yeah I remember. Look, man, I'm sorry your father fucked you over to get a yacht. He's an asshole. But you have to understand, you are not Jesus Christ resurrected. Remember your friends? They miss you.

JESUS

Where were all my ~~good~~ friends when I almost died two weeks ago?

Jesus gets up and drops two hundreds on the table.

JESUS

(continuing)

Good-bye, Mitch.

He walks off. Mitch looks at the money and realizes Jesus ~~was~~ telling the truth.

may have been

INT: CASTORELLI'S HOUSE - DAY

Castorelli sits with Jesus. He eats pineapple chunks out of a glass jar.

CASTORELLI

You want a chunk of pineapple?
Best pineapple for eight hundred miles.

JESUS

You put it like that.

Jesus takes a chunk of pineapple.

CASTORELLI

Pretty fuckin' good Pineapple, huh?

JESUS

It's incredible. That's the best fuckin' pineapple I ever tasted.

Castorelli laughs a big hearty laugh.

CASTORELLI

I like you, Jesus. You enjoy food. Those who do not enjoy food, do not enjoy life. You can't trust them. My Uncle taught that to me.

JESUS

He sounds like a wise man.

CASTORELLI

Respected. Always respected. Respect is an important thing. Where there is respect, there is order. No respect, chaos. Capice?

JESUS

That makes sense.

CASTORELLI

What can I do for you today, Jesus?

JESUS

There's something I felt I had to tell you.

CASTORELLI

Unga-gdunga, what is this?

JESUS

After I dropped off the package, the Feds picked me up and tried to talk me into ratting you out.

CASTORELLI

What did you do?

JESUS

I told them I'd think about it.

Castorelli stairs at Jesus. Hard.

JESUS

(continuing)

I just thought you should know they're after you.

CASTORELLI

Do you understand the position it puts you in to tell me this stuff.

JESUS

I think so.

CASTORELLI

Look, kid, I like you and all, but don't think for a second that I won't whack you if it means me goin' back to the car.

JESUS

Why do you think I'm telling you this?

CASTORELLI

I'm not sure. You got no reason to be loyal, yet. Unless you're trying to get in good with me because of my daughter. You're not still entertaining thoughts of courting my child, are you?

JESUS

No, no, no. I just need the work.

CASTORELLI

All right then. You come back tomorrow and I'll have another package for you.

JESUS

What about the Feds?

CASTORELLI

Gains and Isaiah are in Benitto's pocket. They don't have jurisdiction.

JESUS

Benitto's crew?

CASTORELLI

Nothin' to worry about.

JESUS

How do you know?

CASTORELLI

Get outta' here. Go have fun or somethin'. I know you young movie types do a lotta' classy bawlin'. Go be young. And stay away from my daughter.

*When I was your age,
I was a lot like you.
I knew I could be
in movies.
(He looks awestruck)*

INT: SURF REALITY THEATRE - MIDNIGHT

Jesus and Magdalena sit in the front row waiting for the show to start. The mood is chill. Everyone in the audience has a can of beer, given to them when they bought their ticket. A few hippies are smoking up behind the curtain.

He-Man walks onto stage dressed in his pseudo-futuristic barbarian outfit wielding a large battle-sword.

HE-MAN

I am He-Man, protector of the
Universe and battler against the
evil Skeletor.

The audience laughs. Jesus looks to see if Magdalena is enjoying herself. She is.

HE-MAN

(continuing)

For many years have I wandered
this land in my quest to battle
evil. But now it seems evil has
won and darkness presides over the
land of the free.

Cardboard cut-out clouds drop down. Written on them,
Coca-Cola, Disney, McDonalds.

HE-MAN

(continuing)

The holy Trinity.

The audience laughs again.

INT: A TWENTY-FOUR HOUR DINER - 2:00 AM

Magdalena and Jesus sit across from each other in a booth.
They both lean in, intent on what the other is saying.

JESUS

I'm glad you liked it. That's
perfect.

MAGDALENA

What do you mean it's perfect?

JESUS

You live up to my vision of you.

MAGDALENA

I'm glad. Finish your burger and
let's see if you live up to mine.

INT: A HIP DANCE CLUB - 4:30 AM

Jesus and Magdalena dance feverishly. She is the wildest,
craziest, best dancer in the club.

INT: BY THE BAR - LATER

Magdalena picks up two beers and hands one to Jesus.

After they have cooled down a moment they pull the blanket on top of them and curl up together, completely content in each other's arms.

JESUS

(continuing)

So, should we go to Vegas and get married today, or give it sometime and wait 'till tomorrow?

They laugh. Jesus looks her straight in the eye, serious all of a sudden.

JESUS

(continuing)

I feel like I've found you.

She returns his gaze for a moment, then smiles and cuddles in closer to him. He holds her, completely fulfilled.

A montage of Jesus picking up packages from Castorelli's and delivering them all over the city. Intercut with: A montage of Jesus and Magdalena sneaking around.

Throughout the montage we hear people leaving messages on Jesus' answering machine.

INT: CASTORELLI'S HOUSE - DAY

Jesus picks up a package.

JESUS (V.O.)

Hello, you've reached Jesus at Halcyon Productions.

Unfortunately I can't get to the phone right now, but please leave me your message and I'll make sure someone gets back to you...BEEP.

EXT: THE CYCLONE AT CONEY ISLAND - EVENING

Jesus and Magda sit in the very front as the roller-coaster tops the first treacherous peak.

MITCH (V.O.)

Hey, Jesus. Mitch. Your buddy Mitch. I'm just feeling kind of bad about what I said to you at the Russian Samovar.

(more)

MITCH (cont'd; V.O.)
 Anyways, I talked to Stacey and Bobby about their availability for a possible Halcyon project. They said they weren't sure if they want to work with you again, but ~~said~~ they'd do it as a favor to me, so, you know...Give a ring, man. I'm worried about you...Beep.

EXT: CANARSIE - DAY

Jesus drops off a package with an enormous bearded man.

INT: CASTORELLI'S HOUSE - DAY

Castorelli pays Jesus and offers him a tomato. Jesus eats it. It is a good tomato.

RUTH (V.O.)
 Jesus darling it's your mother.
 Back from our trip with
 Mr. Hajiimi. It went very well,
 your father made us a great deal
 of money.

EXT: OUTSIDE CASTORELLI'S - DAY

Jesus is leaving the building, Magda is walking up to the door. They brush against each other and the tips of their fingers linger as they pass. Upstairs, Marie is watching from a window.

RUTH (V.O.)
 Oh, how did your little tooth
 thing work out? Haven't heard from
 you in what appears to be a long
 time. Call your mother...Beep.

EXT: OUTSIDE MAGDA'S ACTING CLASS - AFTERNOON

Class has just ended and all the students are leaving. Magda comes out of the building. Jesus comes out and pretends to be surprised when he bumps into her. They laugh and talk too closely. Tony sees them from across the street, he has been following her. Jesus and Magda walk off together.

ARLEY (V.O.)
 Jesus, Arley. How in fuck's name
 are you my friend? No one knows
 where you are, we're all really
 worried about you...Okay, I'm
 lying. I haven't talked to anyone.
 That's the problem, I don't talk
 to people. I'm depressed.
 (more)

ARLEY (cont'd; V.O.)
 Call me, man. You can use my
 computer anytime your little oodle
 of a noodle gets the urge.

EXT: THE PROMENADE - NIGHT

Jesus and Magda kiss.

EXT: UNION STREET - DAY

Jesus, in his mailman outfit, walks up to a house and rings the bell. He has a package in his hand. Antonio answers the door.

ANTONIO
 What the fuck do you want?

JESUS
 I have a package for you. From
 Castorelli.

ANTONIO
 Who gave this to you?

JESUS
 Who do you think?

Antonio slaps Jesus and takes the package out of his hands. Jesus is about to hit him back, but thinks better of it.

ANTONIO
 That's what I thought. A little
 pussy. You ain't gonna' do
 nothin'.

Jesus looks at him and smiles.

JESUS
 Have a nice day, sir.

ANTONIO
 Oh, by the way, you and all your
 little mulignan friends are out.
 I'm redoing the whole block. Go
 find somebody else's property to
 infest. Fucking rats.

INT: CASTORELLI'S HOUSE - DAY

Marie is sitting in the living-room. The doorbell rings. She slowly gets up to get it but Magda comes racing past her.

MAGDALENA
 I'll get it!

She opens the door. It's Jesus.

JESUS
Hello, Magdalena, how have you
been?

MAGDALENA
Just fine, Jesus. And you?

JESUS
Oh, just fine.

They look at each other for a second.

MAGDALENA
Come on in, my father's expecting
you.

He enters.

JESUS
Hello, Aunt Marie, how are you?

MARIE
He's in the kitchen.

Jesus goes into the kitchen.

MARIE
(continuing)
You love him?

MAGDALENA
I think I do.

MARIE
He's trouble for you. Real
trouble...But, so was my Marco.
You trust this boy to keep it
secret?

MAGDALENA
I do.

MARIE
I hope you know what you're doing.

INT: THE KITCHEN - CONTINUING

Jesus enters.

CASTORELLI
Sit down.

He sits.

CASTORELLI
(continuing)
What did I tell you about my daughter?

JESUS
Not to let my mind wander onto her.

CASTORELLI
Did I not make myself clear as to the repercussions of you letting your mind wander onto my daughter?

JESUS
You made yourself clear.

CASTORELLI
So what is this ~~but~~ Tony tells me about seeing the two of you outside her acting class?

JESUS
I don't know what you're talking about, Mr. Castorelli. But, no disrespect intended, I really don't understand how he could have seen me do something I didn't do. The only times I've ever seen Magdalena have been right here in this house. No where else. Ask your daughter?

CASTORELLI
Magda, come here a minute!

She enters the room.

MAGDALENA
What's up, pop?

CASTORELLI
Magda, you remember our pact, right?

Jesus tenses up.

MAGDALENA
Of course, like I'm ever gonna' forget?

CASTORELLI
You never lied to me your whole life. I trust you with my world.

MAGDALENA
I know that, daddy.

CASTORELLI

So I want you to look me in the
 eye and tell me, ~~have you ever~~
~~seen Jesus outside of this house.~~

are you and Jesus together?

She takes a moment.

MAGDALENA

No. ~~I haven't.~~

CASTORELLI

Thank you, sweetie. I'll see you
 later.

She leaves.

CASTORELLI

(continuing)

All right, I believe you. Why
 would Tony lie about it?

JESUS

You know what I think?

CASTORELLI

What?

JESUS

I think he has ideas of marrying
 your daughter and offing you.

CASTORELLI

Big accusations.

JESUS

Not accusations, plausibility. If
 this were a movie, that would be
 the most plausible plot line.

CASTORELLI

Plausible plot line.

(he laughs)

You're a funny kid. I like you.
 Get this package over to
 Bensonhurst.

JESUS

Yes, sir...Oh, there is one more
 thing I'd like to talk to you
 about.

CASTORELLI

What's that?

JESUS

I delivered a package to Antonio Lorenzo yesterday and he told me he was kicking everyone on my block out of their homes.

CASTORELLI

What does this have to do with me?

JESUS

I was hoping you could talk to Antonio for me, maybe get him to change his mind.

CASTORELLI

What do you want to live in a nigga neighborhood for anyway?

JESUS

It's my home. They're my neighbors. I care about my neighbors.

CASTORELLI

I'll see what I can do. Now get this package over there before it gets too late.

JESUS

Thank you, Mr. Castorelli. You're doing a good thing.

EXT: OUTSIDE JESUS' APARTMENT - NIGHT

Jesus stops and talks to Eddie for a minute.

EDDIE

What's up, Player?

JESUS

Player?

EDDIE

I seen you bringin' that fine girl around here. You the Gawanus Player. I gots to start hangin' with you.

JESUS

You just tell me when.

EDDIE

I tell you what, next Saturday, dinner's on me.

JESUS
That sounds real good.

EDDIE
I don't know if we eatin' though.
They both laugh, hard.

JESUS
Hey, where's Junior been hiding?

EDDIE
You ain't heard?

JESUS
Heard what?

EDDIE
Junior's in the hospital.

JESUS
The hernia?

EDDIE
They gutted that mother. Like a fish.

JESUS
Is he gonna' make it?

EDDIE
No one know. No one ever know.
I'm just glad he wasn't around to
hear we all gettin' kicked out.
You have heard that? Ain't you?

JESUS
I'm taking care of it.

EDDIE
How you takin' care of it?

JESUS
Don't ask questions I can't answer.

EDDIE
Oh, it's like that? A'ight.
A'ight.

JESUS
Be good to yourself, Eddie.

EDDIE
Take care.

INT: JESUS HALCYON'S APARTMENT - DAY

Jesus is throwing away a bunch of his stuff. Most of the apartment is in garbage bags strategically placed around the room. He comes across a box containing the footage from the last Halcyon production. He looks at the film canisters for a moment then drops them in one of the garbage cans. There is a gentle knock at the door. Jesus goes up to it and looks through the eye-hole.

POV through the eye-hole on: Antonio.

Jesus opens the door.

JESUS

What do you want?

ANTONIO

I, uh, I came here to apologize...to you...For being rude and for givin' you the impression you were gonna' get evicted.

JESUS

I take it you talked to Mr. Castorelli.

ANTONIO

You take it right.

JESUS

So, is that all you have to say to me, tootsie?

ANTONIO

Don't push.

JESUS

No, I think I will. I think I will push. See, you are nothing more than a slum landlord to him. Me, I am a part of his operation. Start giving your tenants their due respect. Fix their toilets and showers, give them free hot water.

ANTONIO

Free hot water? What are you nuts? You're the only one ain't getting kicked out. The rest of these Mulignans are on their asses come Tuesday.

JESUS

Mr. Castorelli told me he'd...

ANTONIO

Castorelli came in as my partner
on this, *Coglione*. You better
learn respect, delivery boy.

INT: CASTORELLI'S HOUSE - DAY

Castorelli and Tony sit in the kitchen, talking.

CASTORELLI

This deal with the chinese has
potential. Good potential. This
could be the answer to our prayers.

The door bell rings repeatedly.

CASTORELLI

(continuing)

Don't look at me funny, answer the
door.

Tony goes to answer the door.

INT: BY THE DOOR - CONTINUING

Tony opens the door, Jesus pushes him aside and runs into the
kitchen.

INT: THE KITCHEN - CONTINUING

Jesus bursts into the room. Tony runs in after him and puts
him in a half Nelson.

CASTORELLI

What the fuck do you think you're
doing?

JESUS

You lied to me!

CASTORELLI

Who do you think you're talking
to?

JESUS

You told me you'd take care of my
block. You said you'd talk to
Antonio about my neighbors, not
join him in kicking their asses
out on the street.

CASTORELLI

You're one of my delivery boys.
I don't owe you favors. I told
you I'd see what I could do. And
I did, I saw I could invest in a
promising real estate venture.
I'm sorry if that hurts your
feelings.

JESUS

I took you for a good man. I
thought you cared about people.

CASTORELLI

What world do you come from? Care
about people? Yeah, I care about
people; my people. I gotta'
provide for them. Besides, you
think the Mulignans give a shit
about you?

JESUS

Yeah, actually, I do.

CASTORELLI

You're a fuckin' whacko. I thought
you were a smart kid. I actually
smiled at the thought that maybe
two rich piece-of-shit parents
from the upper East side could
produce a good kid. They produce
nut-jobs.

JESUS

You know what the funny thing you
don't get about rich white people
is?

CASTORELLI

What's that?

JESUS

To them, you're just a bunch of
nigga's too. By the way, Bobby,
your daughter and I are head-over-
heels crazy for each other. I'm
gonna' ask her to marry me.

CASTORELLI

Evidently dyin' doesn't frighten
you...

He pulls a Butcher knife out of the block.

CASTORELLI

(continuing)

So I'm gonna' castrate you. ~~for~~
~~now. Tomorrow we'll see what I~~
~~decide to do with you.~~

He lunges for Jesus' balls. Jesus swings around and the knife goes into Tony's butt. Jesus makes a run for the window and jumps through...only he didn't notice the bars on the outside. Both he and the glass crash to the floor.

Tony goes for him. Jesus grabs one of the shards on the floor and slices Tony's palm.

TONY

Mother fucker!

He's cut his own hands in the process.

Castorelli jabs his knife at Jesus' groin again. He tries to dodge it but the blade catches him in the ~~butt cheek.~~
thigh.

Jesus elbows Castorelli in the Solar Plexus and hobbles out the door.

EXT: A FEW NEIGHBORHOODS AWAY - TWENTY MINUTES LATER

Jesus shambles up to a pay phone, completely out of breath. He picks up the phone, drops a quarter in and dials Magdalena's cell-phone. It rings twice and a recorded message plays:

RECORDED VOICE

This call requires an additional
...twenty-five cents...Please
deposit...twenty-five cents...
This is a recording.

He hangs up. The Wall St. guy from the train walks past him.

JESUS

Hey, man, can you spare a quarter?
It's an emergency.

WALL ST. GUY

(without even looking
at him)

Get a job.

The man walks on.

Jesus leaps up and shoves the guy against a brick wall.

JESUS

What is your problem, man?!

WALL ST. GUY
What do you want from me?

JESUS
I want you to respond to a person when they ask you a question. Not make ignorant commands as you pass by without looking at them. And I want a quarter. A measly fucking quarter. That is nothing to you. A quarter for an emergency. Is that too much to ask? You deluded maniac. What is wrong with you?

WALL ST. GUY
I'm sorry. You want a quarter, here's a quarter.

The Wall St. guy hands him a quarter then notices both of Jesus' hands are sliced and bleeding.

WALL ST. GUY
(continuing)
Take your quarter and get away from me you filthy beggar.

The guy backs away from Jesus.

WALL ST. GUY
(continuing)
I hate all you vermin. I wish you all would just burn!

He runs off. Jesus goes to the pay-phone. Calls Magdalena.

INTERCUT WITH:

EXT: OUTSIDE MAGDA'S ACTING CLASS - CONTINUING

Magda is alone outside as she clicks over to Jesus on her cell-phone.

MAGDALENA
Hello?

JESUS
Magda I need to see you right now.

MAGDALENA
Hold on a second, I got my father on the other line.

JESUS
Wait...

She clicks over.

MAGDALENA
Daddy?

INTERCUT WITH:

INT: CASTORELLI'S HOUSE - CONTINUING

Castorelli sits in his living room.

CASTORELLI
You broke our pact. I think you
better come home.

He hangs up.

EXT: OUTSIDE MAGDA'S ACTING CLASS - CONTINUING

She clicks back over to Jesus.

MAGDALENA
What have you done?

JESUS
I need to see you.

MAGDALENA
All right, meet me at the
Botanicals in ~~twenty minutes~~.
an hour.

~~JESUS~~
~~Twenty minutes.~~

EXT: A GAS STATION - DAY

Jesus runs into the bathroom to clean himself up.

EXT: THE BOTANICAL GARDENS - DAY

Jesus waits for Magda. He sees her from a distance. She reaches him.

JESUS
I thought I'd never see you again.

MAGDALENA
You never will.

JESUS
What do you mean?

MAGDALENA
You told my father about us. Do
you know what that means?

JESUS

He tried to castrate me! They're going to kill me! Do you know what that means?!

MAGDALENA

I know, I know, I know. Believe me I know.

JESUS

You don't seem overwhelmed with grief.

MAGDALENA

He might kill me too. What do you expect me to feel, sorry for you? You brought this on both of us. Why did you ~~have to~~ tell him?

JESUS

Satyagraha.

MAGDALENA

What?

JESUS

Truth Force. Force is truth.

MAGDALENA

You're insane. My Aunt Marie was right, you're nothin' but trouble.

JESUS

That's the way you feel, fine.

~~Good-bye Magdalena. Good luck.~~

Jesus walks off.

MAGDALENA

Jesus! Jesus wait!

INT: A PIZZA PARLOR - LATER

Jesus stops to get a slice. He pays the man and sits down. He's about to take a bite when he sees Tony monching on his own slice three tables away.

Tony sees Jesus. His immediate reaction is to go for his gun, but he catches himself before the motion is complete.

CLOSE ON:

A **baby** laughing as his **mother** jiggles him up and down.

Tony is sitting closer to the door than Jesus.

Magda
What are you
talking about?

Jesus
If I stay
true to what I
knew is right, it'll
all work out.

They both continue to eat, staring each other down as they chew.

Finally Jesus gets up and goes to the bathroom. Tony waits patiently. After a few moments Jesus still has not come out of the can. Tony goes over to the bathroom. Locked. He gets one of the little old Italian guys to open the door.

INT: THE BATHROOM - CONTINUING

The window is wide open and Jesus is nowhere to be found.

EXT: A FEW BLOCKS AWAY - DAY

Jesus runs along the street. He sees **Stacey**, his Line-Producer/cop friend. She is directing traffic. Jesus stands on the corner waiting to cross.

JESUS

Stacey! Stacey it's Jesus!

She sees him.

STACEY

Jesus! How are you?

A white van pulls up in front of Jesus. **Two men in suits** jump out and pull him in. Stacey sees everything.

INT: THE VAN - CONTINUING

Gains and Isaiah are in the van. The two men in suits hold Jesus down.

ISAIAH

All right you piece of shit, what in the hell is going on here?

JESUS

Two suits are holding me down in a van.

Isaiah hits him in the kidneys.

ISAIAH

Keep telling jokes, funny boy.

GAINS

All right, that's enough. Why are you running from Castorelli's boy?

JESUS

You could say I've fallen out of favor with the family.

GAINS

Tell it to me straight, are you or
are you not making the delivery
for the Chinese on Thursday?

JESUS

I don't know what you're talking
about.

ISAIAH

You think you're getting away with
the money, Halcyon? Think
different.

Isaiah takes out a gun.

GAINS

What's it going to be, Jesus?

Jesus kicks Isaiah in the leg. The gun goes off and hits one
of the men in suits. The other one drops Jesus to tend to
his friend. He opens the van door and jumps out.

EXT: THE STREET - CONTINUING

Jesus rolls a few times and comes to a stop, unconscious.

The same thugs who threw him onto Castorelli's lawn are
standing on the corner. Jesus rolls right up to their feet.

THUG 1

Damn! That's that ~~same~~ Jesus
motherfucker!

THUG 2

What the fuck?

THUG 1

This fool can't help but be thrown
out cars!

THUG 2

So what we gone do with this bitch?

THUG 1

This be like, a sign or some shit
like that. Damn.

THUG 2

Nigga' what you talkin' about
signs and shit, you don't know no
shit about no signs.

THUG 1

We gone take this fool to the
hospital.

THUG 2

For real?

THUG 1

What's the matter, nigga' you
deaf? I told you, we gone take
this ghost to the hospital.

INT: THE HOSPITAL - DAY

Jesus wakes up and realizes where he is. He checks out the
bandages on his body. All the cuts are cleaned. He hears a
voice from the next bed.

JUNIOR

There's my partner.

JESUS

Junior?

JUNIOR

How you end up in here?

JESUS

I don't know. I thought you might
be dead.

JUNIOR

Shit, ain't no hernia gone kill
Junior. Don't you know that?

JESUS

I guess I forgot.

JUNIOR

Ain't nothin' can kill Junior but
Junior. You know what I'm sayin'-
sayin'?

JESUS

I feel you. Damn, man, it's good
to see you.

JUNIOR

It's good to be seen.

JESUS

When are you out of here?

JUNIOR

Won't tell me. One doctor say
Wednesday, another say next week,
and this other one look at me like
I'm a ghost. So I don't know.

JESUS

Everyone misses you on the block.
The kids don't have anyone to buy
them ice-cream.

JUNIOR

What's goin' down with the block?
What's these paisano biscuits up
to?

JESUS

How do you know about it?

JUNIOR

I hear everything. I thought you
was on it. What the hell you
doin' in here?

JESUS

I fucked up. I thought I could
take care of it.

JUNIOR

All you can do is what you know.
But that's a hard thing. It take
a lot of courage to do what you
know you supposed to do.

JESUS

All I can do is make movies.

JUNIOR

Then make a movie.

JESUS

No one in show-business cares
about helping people. Nobody cares
about helping anyone. The bottom-
line is money.

JUNIOR

What about you?

JESUS

What about me?

JUNIOR

Do you care about helping people?

JESUS

Of course I do.

JUNIOR

Well ain't you in show-business?

Jesus

I thought

I knew. I
followed the signs.
She doesn't want
to be with me.

Junior
How you know?

Jesus

She told me.

Junior

This the paisano's
laughter?

Jesus

Yeah.

Junior

You ~~like~~ really
want to be w/
her?

Jesus
I do.

Junior

Then you gots to
win the father over.

Jesus

He wants to cut
off my balls.

Junior

All you gots to do is
you know to do.

JESUS
In my head I am.

JUNIOR
So why you say nobody in
show-business cares about helpin'
folks? It don't make no sense.

~~Jesus suddenly figures out what's going on with the FBI
agents.~~

ISAIAH (V.O.)
You think you're going to get away
with the money?

GAINS (V.O.)
Are you or are you not making the
delivery for the chinese on
Thursday?

What Jesus must do becomes clear to him.

JESUS
Hey, Junior, you ever want to be
an actor?

JUNIOR
Now you talkin' crazy.

JESUS
Don't you worry, I'm gonna' make
it all right.

JUNIOR
I'll know it's all right when I'm
buyin' my little partners on the
block some ice-cream.

INT: ARLEY DEMEANOR'S APARTMENT - DAY

Arley is sitting across from a life-sized, fully dressed,
state-of-the-art sex doll. She almost looks real. In front
of her she has a full tea set. Arley pours her some tea.

ARLEY
Would you care for milk and sugar?

Jesus comes barging into the room.

JESUS
Doorman gave me the key.

He sees Arley holding the sugar and spoon, about to put one
lump in for the sex doll.

→ Castorelli
I always wanted
to be in the
movies. My high school
teachers told me I
had good potential

JESUS
(continuing)
Arley? What in God's name are you doing?

ARLEY
Some friends got it for me as a joke...the doll too. Nothing to worry about...Want some tea?

JESUS
No, man. ~~I'm sorry to barge in on you like this...~~ Is it all right if I use your computer?

ARLEY
What are you writing?

JESUS
The end of "The Mafia Don's Daughter".

ARLEY
You finished it?

JESUS
I haven't started.

ARLEY
How does it end?

JESUS
I have no idea.

He starts typing. Struck by a thought, he looks at Arley in a peculiar way.

ARLEY
What, dude?

JESUS
Are you busy Thursday?

ARLEY
Maybe.

JESUS
What size do you wear?

Arley stares at him.

Jesus picks up the phone and calls Mitch.

INTERCUT WITH:

INT: MITCH'S APARTMENT - CONTINUOUS

Mitch is clipping his toenails as he answers the phone.

MITCH

Mitch.

JESUS

Check on the crew's availability
for Thursday. I'll call you when
I have the money in hand.

Jesus hangs up.

MITCH

Nut job.

INT: THE HALCYON'S APARTMENT ON THE UPPER EAST SIDE - LATE

Arnold Halcyon gets up and goes to the kitchen to get himself
a glass of milk.

JESUS

(from the shadows)

Father.

HALCYON

Ahhh! Jesus. What do you want?

JESUS

We haven't talked in three years.
This is the first thing you have
to say to me?

HALCYON

You're here because you want
something, no?

JESUS

I need money.

HALCYON

For your drugs?

JESUS

I don't do drugs.

HALCYON

Prostitutes?

JESUS

Why would you think that?

HALCYON

You live in the middle of all
that...that...Black Destitution!
If it's not drugs or hookers what
is it?

JESUS

It's for a movie.

HALCYON

A movie?

JESUS

An important movie.

HALCYON

You said your last one was
important and I dropped two down.
Even brought my partners to that
monkey-assed screening you had.
You remember that don't you.

INT: A SMALL SCREENING ROOM - NIGHT

The room is packed with young twenty-something's. It is an eclectic mix of punks, artists, musicians, actors, and club-goers. People are smoking pot, passing bottles of booze around. Loud trip-hop music blares from the speakers.

In the middle of all this mayhem is Arnold Halcyon, and his two partners.

INSERT:

The movie screen: Images of an interracial orgy, including dwarves flash by. The orgy is intercut with clips of Nazis marching, Hitler screaming, the KKK, Timothy McVeigh, and the guy from MSNBC.

BACK TO:

Arnold Halcyon and his partners. One of them looks at Arnold and shakes his head in disgust.

INT: THE KITCHEN - CONTINUING

JESUS

You pulled the funding and stole
the rights so I couldn't
distribute it anywhere. I
remember.

HALCYON

You embarrassed me in front of my
Business Partners! Do you know
what that means?

JESUS

What does it mean, father?

HALCYON

Life is business. You should try living in the real world sometime... You actually think yourself a great artist, don't you. Delusional, that's what you are. A bum. My son is a ~~bum~~ *delusional* who lives off other people and consorts with ~~trash~~ *black delusional bums.*

JESUS

Does this mean you're not going to loan me ten grand?

HALCYON

I wouldn't give you a red penny.

JESUS

Figured as much.

Jesus pulls out a magnum from behind his back.

JESUS

(continuing)

I'm sorry, father, but I'm going to have to take it from you. To the safe.

Halcyon looks at Jesus in disbelief.

JESUS

(continuing)

Didn't you know this is what *(delusional)* bums do?... No?... That's surprising, you seemed to know so much about the real world.

(he cocks the gun)

Let's go.

EXT: OUTSIDE THE HALCYON APARTMENT - NIGHT

Jesus exits the apartment with a bag of money under his arm and the gun in his hand.

JESUS

You won't regret this, father.
You'll see, I'm going to do good things with this money.

He shuts the door and looks at the gun in his hand. He aims it at a painting of Ronald Reagan hanging on the hallway wall and pulls the trigger. A little American flag pops out on a stick.

INT: THE HALCYON'S BEDROOM - CONTINUING

Arnold bursts into the room, waking Ruth.

RUTH

What is it, darling? What's the matter?

HALCYON

Your son thinks he's Robin Hood.

RUTH

Robin Hood was a good man.

HALCYON

Good man? He just stole ten thousand dollars from me.

He picks up the phone.

RUTH

Who are you calling?

HALCYON

The Police, the Police.

She pushes the receiver down.

HALCYON

(continuing)

What in Devil's name are you doing?

RUTH

He's your son. Act like his father for once in your life, darling.

He looks at her.

INT: THE PAY-PHONE ON HOYT ST. - MORNING

Jesus calls Mitch.

INTERCUT WITH:

INT: MITCH'S APARTMENT - CONTINUOUS

Mitch answers the phone.

MITCH

Hello?

JESUS

Mitch, Jesus. Get the crew together and call the rental place. We're in business my friend.

Jesus sees Eddie across the street.

MITCH

What do mean in business?

JESUS

Meet here tomorrow at eleven a.m.
For a gorilla style go at noon.
Got it?

MITCH

What would you like me to rent the equipment with?

JESUS

I messengered five thousand dollars to you, it should be there any minute.

Mitch's doorbell rings.

JESUS

(continuing)

Eleven a.m., tomorrow, my place.

Jesus hangs up.

EXT: HOYT ST. - CONTINUING

Jesus walks up to Eddie.

JESUS

What's up, boss?

EDDIE

My ass is goin' to court to get me my check! An' if they don't give me my check, my ass is gone blow the mother-fucker-up!

So if you hear about some crazy Junkie in Federal Prison for blowin' up a Federal buildin', you know it's me.

JESUS

INT: A BAR I got a better idea.

Jesus walks up to the counter. The guy behind the counter is tall and weird looking, large go-glasses.

EDDIE

I'm gone blow that motherfucker
into the sky.

JESUS

You want to keep your home?

EDDIE

Want to keep my home? Damn right!
I grew up on this block, this
always been my block, this always
gone be my block.

JESUS

Then round up as many heads as you
can and meet me here tomorrow at
a quarter to noon. We're gonna'
let the landlord know how we feel.

EDDIE

Oh, it's like that? a'ight,
a'ight. I'll round some heads,
but I don't know if folks is gone
be down to follow no crazy-ass
ghost on no rampage.

JESUS

They'll follow Junior.

EDDIE

Junior ain't got the strength for
no shit like that.

JESUS

He'll be here.

EDDIE

A'ight then.

INT: CASTORELLI'S HOUSE - AFTERNOON

Castorelli is on the phone.

CASTORELLI

Alright then, as long as we got
~~three~~ goin' into this deal I'm
happy... No, we gotta' bring the
money to the Chinese. ...Yeah,
that's why I want one more. WHAT
DID YOU...! Never mind. I'm under
a lot of stress.

INT: A PROP SHOP - EVENING

Jesus walks up to the counter. The guy behind the counter is
tall and weird looking, large eye-glasses.

He is reading an X-Men comic book. He does not look up for Jesus.

JESUS

Excuse me, sir?

The man still does not look up.

JESUS

(continuing)

I need to buy eleven hand-guns
from you.

The man looks up at him. Jesus smiles.

INSERT:

Thursday

FADE IN:

INT: CASTORELLI'S HOUSE - 11:00 AM

Castorelli sits with Tony, Antonio, and one **other guy**. On the table rests two metal suitcases.

CASTORELLI

Gentlemen, this is a very simple deal we are doing here. We take these two suitcases outside with us, we get into the car, we drive to the Chinese, we make the switch, we get back in the car, we drive home, end of story.

Everybody packed?

ANTONIO

Uh, no. I need one.

Castorelli slides a .45 Magnum across the table to Antonio's hand.

CASTORELLI

See, like I said, simple.

INT: A VAN ACROSS THE STREET FROM CASTORELLI'S HOUSE -
11:00 AM

Gains and Isaiah are in SWAT-team-like garb, along with five other guys in similar attire.

GAINS

This is a simple mission
gentlemen.

(more)

GAINS (cont'd)
 They come out, we go in, we take
 the bag, all perps are expendable.

EXT: HOYT ST. - 11:00 AM

Jesus is standing outside his apartment with Eddie.

JESUS
 How many did you get?

EDDIE
 One.

JESUS
 One?

EDDIE
 Me.

JESUS
 Did you tell everyone Junior was
 going to be here?

EDDIE
 I told you they wasn't gone go for
 that bull-shit.

Junior comes around the corner.

EDDIE
 (continuing)
 Oh my god, shit, damnit, it's
 Junior. That nigga's crazy.

JUNIOR
 What's up, Partner?

JESUS
 I never doubted you.

JUNIOR
 But of course, but of course.

Mitch, Stacey, Bobby, and Gus come around the corner. Stacey
 is in her uniform. Gus, Bobby and Mitch are all on guard as
 soon as they realize where they are.

JESUS
 Guys, this is the crew; Bobby the
 camera man, Gus sound. Mitch and
 Stacey produce and today they're
 doubling as actors.

EDDIE

Who-ee damn! Officer, please,
arrest me.

JESUS

All right then. We don't have
much time, so, Bobby could you run
upstairs and get into costume?

BOBBY

Jesus I'm the camera man.

JESUS

I'm aware of that, Bobby, you
need a costume for this one.
Upstairs in section A. Is Arley on
set yet?...Mitch? Is Arley on set
yet?

MITCH

(bringing his phone
to his ear)

Tracking him down as we speak.

BOBBY

Section A?

JESUS

You'll see it when you get up
there. Junior, take a walk with me?

Junior and Jesus ^{WALK} take a few steps away from the group.

JESUS

(continuing)

How many heads do you think we can
round up in ten minutes?

JUNIOR

What they gotta' do?

JESUS

Act.

JUNIOR

Act how?

JESUS

There could be a rumble.

JUNIOR

I'll see what I can do.

INSERT:

11:55 AM

CUT TO:

EXT: OUTSIDE CASTORELLI'S - FIVE TO NOON

Bobby, dressed as a telephone repair man, climbs up the telephone pole and fastens himself to it.

INT: THE VAN - CONTINUING

ISAIAH

Who the hell is *that* guy?

GAINS

Just a telephone repairman.

Relax, simple, remember.

EXT: OUTSIDE CASTORELLI'S - CONTINUING

The door opens and Castorelli's crew comes out with the two suitcases.

INT: THE VAN - CONTINUING

GAINS

That's it, all right let's move.

Move! Move! Move!

EXT: OUTSIDE CASTORELLI'S - CONTINUING

They charge out of the van, guns drawn.

Castorelli's crew pulls their guns.

At the same instant Junior, Jesus, Eddie, and **eight other guys** Junior managed to round up appear from around the corner.

Junior's crew sees what's happening and pulls their guns. They all carry .45 magnums like the one Jesus robbed his parents with.

Bobby has his camera out and is filming the whole thing.

For a moment no one knows who to point their gun at. Junior's crew keeps going back and forth between Castorelli's crew and the G-men, G-men teeter between the Italian's and the blacks, and the Italians waver back and forth.

Jesus catches Castorelli's eye. He motions towards Junior. Castorelli catches Junior's eye. The two take each other in for a moment.

Junior smiles. Castorelli smiles. They both aim their guns at the G-men.

All guns go to the G-men.

GAINS

(To Jesus)

I don't know what you think you're doing in this situation, Halcyon, so I'm only going to say this once; drop your weapons and walk away.

JESUS

You gotta' be kidding me. We've got fourteen guns pointed at you. What are you gonna' do?

ISAIAH

Halcyon you shut your motherloving mouth or so help me God I will put a bullet through your face!

GAINS

You got that Jesus?

JESUS

I wouldn't do that...Not in front of the camera.

He indicates Bobby.

G-MAN 1

(puts his rifle to his shoulder)

I've got him in my sights, should I fire, sir?

JESUS

There's cameras all over the place!

GAINS

Hold your fire.

EDDIE

I'm gone kill me one Federal ass son of a bitch today!

JUNIOR

Everybody be cool.

Stacey, in her Police uniform, followed by Mitch and Arley, both in cop costumes, Appear. Guns drawn and aimed at the G-men.

STACEY

Police, drop your weapons!

GAINS

FBI!

He flashes his badge.

GAINS

(continuing)

Good timing, Officer.

STACEY

Drop your weapons! I will not say it again.

ISAIAH

FBI. We are the FBI you dumb bitch. Point your guns at them.

STACEY

Agent Gains and Agent Isaiah, you are both under arrest for concealing evidence on a case you are not even assigned to, and for illegal dealings with the crime family known as Benitto's crew.

GAINS

This is absurd.

The cops, Junior's crew and Castorelli's all cock their guns.

The SWAT team guys drop their's and put hands in the air.

STACEY

Down on ground!

Isaiah and Gains lay their guns down and get on the floor with the rest of the men. Everyone else lowers their guns.

STACEY

(continuing)

You have the right to remain silent.

GAINS

Hey lady, you really think you're going to get away with this shit? I'll have your badge come Monday. Cunt.

STACEY

I told you: "Remain Silent".

She cracks him in the head with the butt of her gun.

JESUS

And CUT! Holy shit that was amazing.

STACEY

It wasn't too typical action flick?

JESUS

No, it was brilliant.

Castorelli and his crew are befuddled.

CASTORELLI

You want to tell me what the hell you just did there?

JESUS

I just shot the end our movie.

CASTORELLI

Our movie?

JESUS

All of us, this is our movie.

CASTORELLI

Our movie? Who's the star?

JESUS

I think I might be looking at him.

CASTORELLI

What's this movie about?

JESUS

It's about this white guy, lives in the ghetto. See he falls for this girl...

CASTORELLI

~~He falls for the girl?~~ Are you sure about that?

JESUS

I am.

CASTORELLI

~~I guess there's worse stories out there.~~ Raise the money and I'm in.

JESUS

With what we got today, raising money is not gonna' be a problem.

CASTORELLI

So these people...

Castorelli

What's my character?

Jesus
The Mafia Don.

He indicates Junior's crew.

CASTORELLI
(continuing)
These are your neighbors?

JESUS
They are.

CASTORELLI
They're all right. Tell 'em not
to worry about their homes.

He looks Antonio in the eye.

CASTORELLI
(continuing)
There's gonna' be some changes.

CUT TO:

The cover of the *New York Post*. A picture of Castorelli with his arm around Junior, both are smiling. The heading reads: **Film of two warring neighborhoods brings peace to New York.**

JESUS (V.O.)
We ended up raising the money for
the film.

CUT TO:

The cover of a copy of *Variety*, the heading: **Halcyon Production's "The Mafia Don's Daughter" steals Sundance and sweeps Cannes. Next stop for Halcyon Productions, Hollywood!!!**

JESUS
Would you believe it actually did
all right.

CUT TO:

The cover of *Rolling Stone Magazine*. Jesus smiling on the cover. The heading: **The Devil in Jesus Halcyon, the Rolling Stone interview.**

INT: JESUS HALCYON'S APARTMENT - DAY

The apartment is in a complete state of disarray, just as it was at the beginning of the film.

JESUS
~~People always ask me why I didn't
move out of the ghetto.~~

We follow the same path out we came in on in the beginning. The apartment looks exactly the same as it was when we started.

JESUS (V.O.)

I tell them what matters is having the insanity to see the truth of your life, and the ego to know you have what it takes to go for it. Money and all that other hoopla... Well, you know what I'm saying.

We back out of Jesus' apartment through the window. Sweep down onto the street and see kids playing games on the sidewalk, loving it. Everything is the same, only this time, the sun is shining and the buildings are clean. New awnings on all the shops. The block looks like a million bucks.

In the middle of the street Jesus and Magdalena are getting married. All the characters are here, the Hasidic Jew, the black angels, Dr. Morse with his wife, The Wall St. guy, Lila, The Dwarf, Castorelli, Jesus' Parents...everyone.

JESUS

I do.

MAGDALENA

You bet your ass I do.

She grabs him and they have a tremendous kiss.

Junior, Martin, and Eddie cheer.

EDDIE

There you go, player! Damn!
That's one fine woman.

MARTIN

Damn right.

Stacey gives them a stern look.

EDDIE

Please, for the love of God,
arrest me girl! I love you!

She laughs.

The Ice Cream truck plays its jingle as Junior goes over to buy some Ice Cream for the kids.

THE END