

CORSICA '72

a true story

by
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- CORSICA '72 -

FADE IN:

EXT. ISOLATED COVE, CALANCES, CORSICA - DAY

Inky blue sea, stark Corsican rock.

Two seventeen year-old boys are swimming against a strong current - trying to get around a steep outcrop.

Both are strong but MARCO finds it harder than SAUVEUR, who makes the turn and reaches back to help his friend.

They clamber onto the rocks, recover their breath -

SAUVEUR

That was the easy part. Come on.

Bronze-backed and agile, they edge along dangerous rocks, drop down onto a patch of smooth sand.

Before them is a CAVE, its mouth guarded by large rocks.

Sauveur gestures Marco in like a proud hotel doorman. Marco enters with slight apprehension.

In the half-shadows of the cave is a SMASHED CAR, bent in two. The engine lies to one side. All that's left of the car is its buckled chassis - seats, bodywork and glass have all gone.

MARCO

How long you think it's been here?

SAUVEUR

Years.

MARCO

A storm must have carried it over those rocks. It fell off a ship?

SAUVEUR

Maybe it's from here.

MARCO

Someone drove it off a cliff?

SAUVEUR

Or got forced off...

Marco stares at him. Sauveur looks back grimly. Then breaks into a huge smile and they both laugh.

SAUVEUR

Keep to ourselves or tell the cops?

(CONTINUED)

CONTINUED:

MARCO

I should check with my uncle.
Just in case.

Sauveur is surprised. Marco is embarrassed.

SAUVEUR

You're serious?

MARCO

You know what he's like.

SAUVEUR

Then we'll just keep it to
ourselves.

(slaps his back,
heading off)

No cops. No mafia.

Marco observes him a moment then follows on.

EXT. BEACH, CALANCHES - DAY

Beside a Vespa, Sauveur is finishing getting dressed.
Marco catches up, a little out of breath.

Sauveur lights up a cigarette and watches the sea as Marco gets dressed.

SAUVEUR

Maybe that's what happened to my
dad? An accident. A skeleton
stuck down a ravine somewhere?

Marco doesn't know what to say.

SAUVEUR

More like stuck in a bar somewhere.

Then he moves to the bike, struggles, pushing it through the sand. Marco soon joins him, together they get it going faster, laughing at the strain of it all.

EXT. CLIFFTOP ROADS - DUSK

The Vespa rounds a bend, Marco riding pillion, the sun sinking over the horizon. The engine drones on as the boys wind their way up to a small jewel of a village, lights twinkling on.

INT. FLOWER MARKET SQUARE, OLETTA - EVENING

A band strikes up. A small traveling carnival is in town.
A carousel spins.

(CONTINUED)

CONTINUED:

Locals and the odd tourist are just making their way through. The flower market has closed down, the stall holders still packing away.

The boys walk through it all. Sauveur stops and looks at a wall covered in GRAFFITI - Corsican separatist slogans in Corsican. Except a more artistically precocious wording in French. Sauveur nods toward it, warmly:

SAUVEUR

Janvier.

MARCO

You should get your brother in line. Don Louis wants to clean things up for the tourists.

CUT TO:

THE TWO OF THEM ON THE CARNIVAL'S SHOOTING RANGE.

Marco is a dead shot. Sauveur is not.

CUT TO:

THE BOYS WALKING THROUGH THE CARNIVAL, Marco now feeling stupid, carrying a garish trophy, a GIANT INFLATABLE ALIEN.

MARCO

Maybe we should join the carnival.

SAUVEUR

Or a circus?

MARCO

That's right, see the world.

SAUVEUR

Or the inside of a big tent.

MARCO

(an old theme)

Come with me tomorrow. Marseilles needs guys like you. Strong, fast, -

SAUVEUR

- Handsome?

MARCO

We'll have a blast. We'll get rich.

SAUVEUR

You're really going to leave me?

(CONTINUED)

CONTINUED:

MARCO

Come on, what's here for you on
this lousy little island?

Through the revelers Sauveur sees a BEAUTIFUL GIRL packing away boxes of flowers into a small car.

SAUVEUR

I don't believe it. That's not -

MARCO

The orphan girl? Lucia Silvino?

SAUVEUR

She didn't look like that last week.

MARCO

You fool, we haven't seen her for
a year... or more. She's...
bloomed, she's become...

SAUVEUR

- A firecracker. Come on.

He drags Marco toward her. But as they get closer and her beauty grows, Sauveur is suddenly shy, dropping back as Marco keeps going.

He watches from a distance: Marco handing the toy balloon over, the beautiful Lucia smiling, being friendly, but slightly shy herself.

CUT TO:

MOMENTS LATER

Sauveur comes towards them, three drinks in his hands, hair plastered down in a last moment attempt at ... something. Marco turns to him:

MARCO

I thought you'd run off.
(to Lucia)
Remember Sauveur?

Sauveur hands him a drink, then to Lucia, with a smile:

SAUVEUR

You looked like you needed this.

She wipes sweat from her brow. Takes in his muscular frame.

LUCIA

Thanks.
(re: big biceps)
You've ... changed.

(CONTINUED)

CONTINUED:

Sauveur smiles, bashful.

EXT. SQUARE, OLETTA - LATER

The three of them are dancing to the music. The boys taking turns to dance with Lucia...

She breaks away, takes a breather. Leans against the side of a stall.

LUCIA

My Aunt will wonder where I am.

Marco holds up a coin, points out a telephone kiosk:

MARCO

Call her. Tell her you're not coming back because you've met your future and you're running away with him. She'll understand.

She smiles at his bravado. Marco moves closer, rests his hand against the wall, leans in, tries to kiss her but she turns her head, bursts out laughing.

SAUVEUR

Leave it Casanova, go get us some more drinks.

Marco, a little pissed off, heads over to the bar.

MARCO

A man's got to try!

SAUVEUR

A man's got to know his limitations!

Marco gives him the finger, then breaks into a grin.

LUCIA

He's funny.

SAUVEUR

Yes, I often find myself laughing at him.

LUCIA

Don't be cruel.

SAUVEUR

I'm not, he's my pal. If you can't make jokes at your pal's expense then who can you?

LUCIA

Yourself?

(CONTINUED)

CONTINUED:

They're still watching Marco when he gets approached by a burly man (TATTOO), who hands him a slip of paper. Marco stiffens. Sauveur recognizes that reaction:

SAUVEUR
His uncle calls.

Marco says something to Tattoo, jogs over to them:

MARCO
I've got to get going myself.
Marseilles.
(to Sauveur)
Coming? Last chance.

Sauveur shakes his head and smiles.

MARCO
(backing away)
See you, Lucia. You've got a
great smile! I'm telling you,
you're missing out on me!
(to Sauveur)
Boat leaves at eight, in case you
change your mind.

And he waves as he leaves.

LUCIA
Shouldn't you be going along with
him? To get advancement?

SAUVEUR
I'm not in his clan. I'm not in
any clan. I come without
(mock gallant)
Obligations.

LUCIA
(smiles)
I'm pleased. Marco's nice but
the mafia is ... evil.

The feeling with which she says this surprises him.

LUCIA
Well. I really have to go too.

He pulls down the balloon by the string on his wrist.

SAUVEUR
Don't forget this. It will remind
you of us.

LUCIA
Two crazy boys?

(CONTINUED)

CONTINUED:

They look at one another. Something going on between them.

SAUVEUR

No. Remind you of me... and you.

He releases the balloon. They watch it rise.

SAUVEUR

I give him what he wants. Freedom.

LUCIA

He's going home.

When she looks back down, Sauveur is close to her.

SAUVEUR

You're incredible.

LUCIA

You're drunk.

She knows he's going to try to kiss her. With Marco she resisted - but with Sauveur, she knows she won't.

SAUVEUR

Can I see you again?

LUCIA

Maybe?

SAUVEUR

Like every time I open my eyes?

LUCIA

Does that line always get the girls?

Sauveur feigns being affronted.

SAUVEUR

It's new.

He leans back in to kiss her... and she responds. In the hurly-burly of the carnival these two are in a world of their own. The kiss goes on and on, surprising each of them.

FADE OUT:

INT. POLICE STATION - DAY

ON ANTOINE:

twenty, gangly, earnest...

He watches the local CHIEF OF POLICE typing out a FORM as Antoine responds to his questions. Booking him?

(CONTINUED)

CONTINUED:

CHIEF OF POLICE

Name?

ANTOINE

Antoine Milhaud.

CHIEF OF POLICE

Date of birth?

ANTOINE

February 26, 1952.

CHIEF OF POLICE

(a moment's calculation)

So that makes you twenty.

Employment?

ANTOINE

Law student, Lyon, last two years.

CHIEF OF POLICE

(surprised)

You ... were made to leave?

ANTOINE

(without resentment)

Papa had an accident, can't help
with the fees now.

The Chief reappraises.

CHIEF OF POLICE

(stands, smiles)

I've always wanted a legal expert
on the team.

INT. POLICE STATION - LATER

Antoine is handed his kepis, tries it on. In the mirror, he sees his reflection as GENDARME, in full, pristine uniform. He looks good.

CHIEF OF POLICE

Wear it with pride, Antoine.

Antoine nods. This may not be his heart's dream, but he is eternally positive.

The Chief's gaze settles on a view through the open door: across the way, a surly group of MAFIA MEN sit outside a cafe, served by an intimidated waiter.

CHIEF OF POLICE

There's not a soul I know in Oletta
who doesn't hate the mafia.

(MORE)

(CONTINUED)

CONTINUED:

CHIEF OF POLICE (CONT'D)
 But that doesn't mean they will
 help us stand up to them. In the
 old days the whole town would
 hang out their sheets to say
 'enough'. I haven't seen that in
 thirty years. We police are alone.
 You understand that?

Antoine nods, resigned to this.

CHIEF OF POLICE
 (brightly)
 Shall we go out and celebrate?

ANTOINE
 (awkward)
 I'm er... meeting some friends.

The Chief looks crestfallen.

CHIEF OF POLICE
 This is not a good start.

Then he LAUGHS at Antoine's mortified face:

CHIEF OF POLICE
 Only joking!

EXT. BEACH BAR - DUSK

Antoine (back in civvies) carries two beers to his friend CLEMENT - same age, unkempt hair, John Lennon spectacles. Beside him sits a younger boy, nursing a Coke. This is Sauveur's younger brother, JANVIER (15, a little simple). He has a small cage on the table, a bird inside. In his own world, he plays with the bird through the bars.

ANTOINE
 (resuming debate)
 The Technics deck uses *stroboscopic pulses* to set the speed.

CLEMENT
 Yes, but Bang & Olufsen are
 introducing *linear tracking*.

ANTOINE
 So? You'll never be able to afford
 a Bang & Olufsen.

CLEMENT
 One day.

(CONTINUED)

CONTINUED:

ANTOINE

By then, none of the great bands
will still exist, the Stones, the
Floyd, Sabbath.

CLEMENT

What would a cop know about music?

Evil smile. Antoine nods. Best get used to it.

ANTOINE

Good point.

They look over as a VESPA pulls up, LUCIA'S arms around
SAUVEUR'S waist. They are at ease together, a long-
established item. A year has passed. Her hair is shorter,
he has a small MUSTACHE.

CLEMENT

It's the lovers.

Sauveur goes straight to the bar, Lucia comes to the boys.
She takes a CIGARETTE from Clement's pack.

LUCIA

(to Antoine)

How's the uniform?

ANTOINE

(shy)

I'll get used to it.

LUCIA

Come to the salon when I'm cleaning
up, I'll cut your hair for you.

CLEMENT

What about me?

LUCIA

(holds her nose)

With that stink of dope?

CLEMENT

Oops.

Mugging for Antoine, he holds out his wrists to be cuffed.

Sauveur arrives with beers for the men, a coke for his
kid brother and a Campari for Lucia. He drinks, happy,
not a big talker.

CLEMENT

So guess who I heard is getting
back tonight? Marco.

(to Sauveur)

You knew?

(CONTINUED)

CONTINUED:

SAUVEUR

Sure.

LUCIA

Why didn't you tell me?

Sauveur shrugs.

CLEMENT

Let's go meet the boat?

LUCIA

Great. Sauveur?

Sauveur shrugs.

EXT. COAST ROAD - NIGHT

Two Vespas weave and bounce along the coast road, carefree. There's three on one bike: Janvier (birdcage dangling at his side) sits behind Antoine who clings to the back of Clement. On the other, Lucia's hands proud on Sauveur's muscular waist.

EXT. DOCKS - NIGHT

The ferry docks. MARCO stands atop the steps, carrying two large FILM CANISTERS. He's wearing a sharp SUIT and DARK GLASSES, a far cry from the island boy we last saw.

Then his cool disposition changes, he raises his glasses, checking what he thought he saw:

MARCO POV:

beyond the CUSTOMS POST - LUCIA, leg up on a wall, smoking. Cool and sexy. CLEMENT and ANTOINE kick a can around in the dirt. JANVIER sits crosslegged with his birdcage. And leaning on his Vespa, smoking, moody - SAUVEUR.

MARCO

offers a nonchalant salute and heads down the steps. Saunters through Customs with the suspicious film canisters under his arm. The CUSTOMS OFFICER sees nothing.

As Marco steps into the parking lot, an open-top Fiat SPORTS CAR swoops up, driven by a serious-looking guy, late twenties - AUGOSTINO. He nods a hello to Marco, leans over and opens the door for him.

MARCO

Thanks - but I've got some friends here.

(CONTINUED)

CONTINUED:

His eyes meet Sauveur's.

MARCO

Tell you what, Augostino - maybe you could take Sauveur's scooter over to The Babylon?

AUGOSTINO

Louis won't be happy -

MARCO

Louis will love me for what I'm bringing. Trust me.

Augostino isn't happy but goes over to Sauveur's scooter. Sauveur nods to him, approaches Marco. But Marco is giving Lucia a lingering kiss on the cheek.

MARCO

How I wish I'd never gone away.
A year seems like eternity.

He smiles at Sauveur, who finally smiles back:

SAUVEUR

Hands off.

Then they hug, pleased to see each other.

CLEMENT

I knew they were homos.

ANTOINE

They can be arrested for that you know.

Marco gets behind the wheel, holds the passenger seat forward for Lucia to hop in back.

MARCO

So you guys won't wanna ride with us then?

That makes Antoine and Clement clamber into the back, noisily protesting as they push Sauveur out of the way. As he gets in beside Marco:

JANVIER

I gotta get some more feed.
(holds cage up for Marco)
Hey Marco, you like Dandino!?

MARCO

Cool.

Sauveur smiles, nods to his brother.

(CONTINUED)

CONTINUED:

They head off, enjoying the car, Marco feeling flush, Lucia relishing the night air in her hair.

EXT. CAR, COAST ROAD, TRAVELING - NIGHT

Sauveur beside Marco, old friends once again. Sauveur looks to the film canisters he's cradling:

SAUVEUR

What's this?

MARCO

A movie. Fell off a truck.

SAUVEUR

Burt Reynolds?

MARCO

Yeah maybe. The guys in Marseilles love it. 'The French Connection'. It's got this great chase.

SAUVEUR

So how long you around for?

Marco shrugs.

MARCO

Louis wants to show me the ropes.

SAUVEUR

So you're staying. We'll get you out of your undertaker's clothes.

He tugs at Marco's tie but Marco's hand goes up - not liking the horseplay. He catches himself, smiles, loosens the tie. They both recognize the divergence between them.

EXT. THE BABYLON OPEN AIR CINEMA - NIGHT

A natural amphitheatre with seats set out under the stars. Behind the giant screen, the glistening sea.

The SPORTS CAR is parked next to Sauveur's Vespa.

INT. THE BABYLON, PROJECTION ROOM - NIGHT

The elderly PROJECTIONIST/PROPRIETOR is setting up the reels.

MARCO is on the telephone:

(CONTINUED)

CONTINUED:

MARCO

(into phone)

But Don Louis, the places we protect won't have to deal with distributors, their profits will double and so will our cut. My guy can get pristine prints of every new movie, free. Then we go to the other cinemas --

(He is interrupted, hears out a protest, nodding).

MARCO

You may be right, but come and see this movie anyway? You'll love it I guarantee.

He listens to a rebuff, puts the phone down ... pauses. Then, to the Projectionist, with composure:

MARCO

Roll it.

EXT. THE BABYLON OPEN AIR CINEMA - MOMENTS LATER

Passing a grim-faced Augostino, Marco joins Antoine, Clement, Lucia and Sauveur, sitting in a loose group. He pulls off his tie as the movie starts to play, determined they all enjoy this.

He takes a sidewise glance at Sauveur, sees Lucia's hand clasped tight in his. They're both focused on the screen.

Marco's gaze starts to linger on Lucia, in her distracted beauty. And then she turns to look at him, very directly, unabashed - available? Yet her hand still planted in Sauveur's. Marco is embarrassed, looks back to the screen.

CUT TO:

(LATER) - ON THE CINEMA SCREEN -

Popeye Doyle's car chases the overhead train... Pure adrenaline.

ON OUR VIEWERS

in rapt attention. Including Augostino, crunching nuts, into it...

Sauveur leans over to Marco:

SAUVEUR

This is great.

Marco nods. Then, casual;

(CONTINUED)

CONTINUED:

MARCO

So how's it going with Lucia?

SAUVEUR

(watching screen)

Great. You got a girl in Marseille?

MARCO

Not one like her.

Sauveur looks at him. Sees only a fond smile. They watch some more...

MARCO

...How come no ring on her finger?

Sauveur instinctively shrugs. Keeps watching the action ... but now a flicker of doubt in his eyes.

Both of them steal a look at her. Her eyes shining with the excitement of what's onscreen.

DISSOLVE TO:

EXT. MOUNTAIN PASS - DAY

A CONSTRUCTION PROJECT in the hills - a new bridge replacing an ancient one at the inner elbow of a pass. DIGGERS, TRUCKS, ROADLAYING EQUIPMENT. Fifteen men are sweating in the midday sun. One of them is SAUVEUR, bare muscled torso rippling as he heaves a rock out of the way.

Pleased with that, he rests, wipes sweat from his eyes to see a FANCY CAR pulling up by the FOREMAN'S HUT.

Out get DON LOUIS - compact, dapper mafiosa... AUGOSTINO, business-like... and MARCO, in another sharp suit...

Sauveur watches Don Louis and Augostino and Marco meet with the foreman and contractor. Business is being done. Marco looks this way, doesn't seem to see him.

Sauveur takes him in - dark glasses, suit, but more than that - poise, confidence.

And suddenly Sauveur is terribly aware of how all he has to offer is muscles and a strong heart ...

He makes a decision.

INT. HAIR SALON, OLETTA - DAY

A small, downmarket hair salon. Lucia is busy sweeping giant masses of cut hair.

(CONTINUED)

CONTINUED:

The door bursts open - SAUVEUR stands there, fired-up, with one thing on his mind...

DISSOLVE TO:

EXT. OLETTA - DAY

The cobbled hillside streets are empty, still... Until a BUSTLING NOISE BUILDS, people chattering, laughing...

A couple of smartly-dressed children appear around a corner... Not far behind, Lucia in a white flowing wedding dress, hand in hand with her new husband, Sauveur. Almost alongside is Marco, the best man. Behind them, the whole town. A riot of color and flowers squeezed into the narrow streets. Buzzing behind the bride and groom, as is the tradition, an old man with an accordion (UNCLE PIERRE).

EXT. FARM TERRACE - DAY

The peasant wedding party is spread along a huge table. The eating over, people are chatting, dancing, flirting.

A tannoy plays TRADITIONAL POLYPHONIC MUSIC.

We DRIFT AROUND:

Sauveur is well-oiled, breezy, his arm hooked over his younger brother, Janvier. They're with Antoine, looking sharp in his Gendarme uniform.

ANTOINE

Now you have responsibilities -
you should join the Gendarmerie.

SAUVEUR

I'd never be able to rise above
you, Antoine, I wouldn't be able
to live with that.

Antoine smiles.

SAUVEUR

Besides, I'd always be out
arresting the kid with the spray-
can, eh?

The scamp Janvier pulls away, feigning innocence:

JANVIER

Why d'you think I'm the graffiti
guy?

SAUVEUR

Because you stink of paint.

(CONTINUED)

CONTINUED:

Fooled, Janvier sniffs himself to check.

Sauveur and Antoine laugh, they all know he's the one. Uncle Pierre (sixty, warmly drunk) is sitting nearby and growls out some wisdom.

UNCLE PIERRE

That boy's going to work for me.
Learn my secrets before I go.
There has always been Pinedo honey
in Oletta.

SAUVEUR

Janvier can bring in new flavors,
Uncle. Chewing gum, coca-cola?

UNCLE PIERRE

You laugh at the simple bee. But
have you ever really thought about
the bee?

This is a well-worn path when Pierre is in his cups.
Sauveur propels Janvier over to Uncle Pierre:

SAUVEUR

Learn at the feet of the master.

CUT TO:

Marco: best man, best friend, dances with the girl he missed out on.

MARCO

You realize you only ended up
with Sauveur because I was called
away on business?

LUCIA

Of course, Marco. It's painful
for me too - making do with the
scraps knowing I let the prime
beef get away.

They pause before breaking into laughter.

CUT TO:

AT THE TABLE: OLD WOMEN IN BLACK. And breaking the mould, SAUVEUR'S MOM, MARIUCCIA - FORTY YEARS OLD, sexy red dress.

She watches LUCIA DANCE WITH MARCO. Sauveur comes and puts an arm on her:

SAUVEUR

Dance, Mama?

(CONTINUED)

CONTINUED:

MARIUCCIA

You should be dancing with your bride.

Sauveur sits.

SAUVEUR

Let Marco have his moment with
her. I have my whole life.

MARIUCCIA

(watching Lucia)
It's a big day for an orphan to
start her own family.

SAUVEUR

Hey, we're not having kids yet!

MARIUCCIA

I wouldn't be so sure.

He lights a cigarette in a particular, rakish way. She
eyes this, unnerved.

MARIUCCIA

How did you learn that? It's the
way your father used to smoke.

He meets her gaze: they don't talk about him very often.

SAUVEUR

I can't help it if I look like
him. I'm not going to disappear.

She smiles, moved.

MARIUCCIA

No. You're stronger than he ever
was. Less complicated.

She falls silent as her gaze goes back to Lucia and Marco.
Holding back an opinion?

MARIUCCIA

But your friend, he will be a
powerful man one day.

SAUVEUR

(half-serious)
Are you saying she'll run off
with him?

MARIUCCIA

Not if you become powerful yourself.

He hears this. Defiant:

(CONTINUED)

CONTINUED:

SAUVEUR

I am the lucky one. I have
freedom. Marco has no choice.
He is born into that family.

Janvier approaches, clothes ruffled, a stain on his shirt.

MARIUCCIA

Janvier, you mucky pup.

And she spits on her hand, tries to rub the stain away.

MARIUCCIA

When will you learn?...
(teasing him)
Did you feed Dandino today because
if he's dead when I get home I'm
cooking him.

Janvier looks alarmed.

CUT TO:

LATER

Songs are being sung. A football game is going on between the men, young and old. Sauveur and Marco compete hard for the ball. Sauveur easily the stronger. Then a little kid takes the ball off him. They laugh and slump down, looking out over the olive groves.

Sauveur's lost most of his wedding suit by now. Marco somehow still looks pretty smart, dignified. A man always careful to stay in control. Sauveur slugs back some water. Returning to a conversation.

SAUVEUR

...Yeah. It won't be anything
much, but... you've seen that
hotel they're building outside
Bastia? Huge! More people than
ever are coming. And that little
beach I found, one day I tell you -
(taps nose, winks)
Maybe in a couple of years I'll
be putting up a hotel?

MARCO

I've got to hand it to you, you've
always had big ideas. I'll set
up a meeting with Don Louis.

Sauveur laughs this off.

(CONTINUED)

CONTINUED:

SAUVEUR

Hey, I'm the winner, here. This is my idea.

MARCO

We are drinking his wine.

SAUVEUR

You're right. Tell your uncle I'll only serve his wine at the kiosk.

Marco considers Sauveur, decides to let it pass. It's just bravado. He'll come to his senses in time.

EXT. FARM - NIGHT

A MERCEDES has been decked out with flowers by Lucia's friends from the flower market. The guys have added tin cans and balloons.

The young couple are taking their leave, receiving kisses and presents. Marco hands Sauveur an envelope. Sauveur pockets it, unopened, and hugs him. Marco's eyes stay on Lucia. He loves her.

Sauveur helps her into the car and CLEMENT gets behind the wheel, drives them off with much hooting.

INT. MERCEDES, DRIVING - MOMENTS LATER

Sauveur and Lucia kissing in the back. In love, and happy. Then he notices the car swing off the expected route.

SAUVEUR

Hey Clement. This isn't the way.

CLEMENT

Surprise.

Lucia smiles, in on it.

SAUVEUR

Where are we going?!

He laughs as he starts tickling her for the truth...

EXT. MOUNTAIN LODGE, HILLS - NIGHT

High up in the maquis, the car finds a lodge twinkling with lights and festooned with flowers.

SAUVEUR

This is Don Louis'?

(MORE)

(CONTINUED)

CONTINUED:

SAUVEUR (CONT'D)
(off her nod)
I turned that offer down.

LUCIA
Well I didn't. You're too proud.

SAUVEUR
No, I just don't want to get mixed
up with ...them.

LUCIA
You know how I feel about them.
But this is our wedding night.
This only happens once.

She holds his gaze. His is soon a lost cause.

INT. BEDROOM, MOUNTAIN LODGE - NIGHT

A hundred candles bathe them gold. Sauveur strips Lucia
of her wedding dress... They make love.

INT. BEDROOM, MOUNTAIN LODGE - LATER

They lie in the dark, entwined.

EXT. TERRACE OF MOUNTAIN LODGE - DAY

A glorious morning, the start of their life together.

Lucia is opening presents. Full of life, Sauveur proffers
a plate of bread and ham, waiting on his new wife.

SAUVEUR
...Just a small place. But it'll
be mine. 'Sauveur's Shack'?
What do you think?

LUCIA
I'm not sure I want to be working
there?

SAUVEUR
You won't have to. Janvier will
help me. You keep cutting hair and
building up the flower business.

He sees that ENVELOPE from Marco on the table. Starts to
open it without much thought.

LUCIA
You're so good to Janvier.
(MORE)

(CONTINUED)

CONTINUED:

LUCIA (CONT'D)

(beat)
What about money?

SAUVEUR

We just need to save up for a
year or ...

He breaks off - silenced by the sight of the LARGE AMOUNT OF MONEY IN THE ENVELOPE.

SAUVEUR

(smiles)
Marco.
(to Lucia)
Marco!

He kisses her.

EXT. DECK OF FERRY, TRAVELING - DAY

Bright sunshine. Sauveur and his brother Janvier sit on a large crate near the bow of a ferry as it cleaves the waters of the busy port of Ajaccio...

Janvier is rolling bits of paper and spitting them at Sauveur who gets irritated - makes to slap him, Janvier raises his hands pleased to have got a rise from him.

EXT. TRUCK, HILL ROAD, CORSICA - DAY

A truck trundles along in the heat, the crate on its back, engine faltering,... until the truck stutters to a halt.

CUT TO:

HOOD UP, SAUVEUR TRYING TO FIX THE ENGINE

Oily, he slams the hood down. Shakes his head. Then looks to his brother - who knows what he's thinking.

JANVIER

No, no. You've got to be kidding!

CUT TO:

EXT. HILLCREST - DAY

The two boys, the huge crate on their backs, trying to climb a hill... until the box slides off them - crashing to the ground, wood splintering. A beer tap slides out.

Sauveur shoves it back in and they start hauling the crate along... up and up...

(CONTINUED)

CONTINUED:

They reach the brow of the hill - take a breather looking down at the beach and the sea.

CUT TO:

MOMENTS LATER

They hurry down the sandbank, dragging the crate behind, almost falling over as they go...

JANVIER

(breathless)

Sauveur. What do I get for all this?

SAUVEUR

The ... satisfaction ... you were there when it all began.

JANVIER

Fuck that - I want a half share in the business.

SAUVEUR

Don't make me laugh or -

And he can't help dropping the crate as he falls tumbling down the sand...

EXT. KIOSK - DAY

The crate lies broken open on the beach.

The kiosk is almost constructed. Janvier is trailing some lights across the top, Sauveur is painting a sign.

MARCO'S FIAT

pulls up at the edge of the beach. Marco looks out at the boys' new venture. Grim-faced.

EXT. BEACH - DAY

Marco's shadow passes over Sauveur - he squints up, surprised to see his friend.

MARCO

You didn't talk to Don Louis about this.

Sauveur looks nonplussed.

SAUVEUR

Get out of here, are you joking?
It's just a ... hut!

(CONTINUED)

CONTINUED:

He sees that Marco is not kidding.

SAUVEUR

But you gave me the money for
this. I thought you approved?

MARCO

It's not for me to approve. Things
have to go through Louis, you
know that.

SAUVEUR

Why?

MARCO

It's just the way things are!
This area is under the family's
control - move further up the
coast and you don't have to worry.

SAUVEUR

I'd just have to ask someone else,
Don Giorgio, Don Carlos, right?
Don't be ridiculous, Marco. Just
leave us alone.

Janvier hasn't really been listening, concentrating on
readying the lights:

JANVIER

Hi, Marco.

Marco doesn't reply, trudges back to his car...

Janvier flicks a switch. The lights don't come on.

JANVIER

Shit.

INT. LIVING ROOM/BATHROOM, APARTMENT - AFTERNOON

A very modest apartment. Lucia is washing her hair in
the bathroom, when Sauveur comes in, grabs a WRENCH. He
goes to the fridge, pulls out a pint of milk, gulps it.

SAUVEUR

How can he talk to me like that?

LUCIA (O.S.)

Who?

SAUVEUR

Marco. He just talks this... crap,
the Don says this, the family demands
that. It's poisoning his mind.

(CONTINUED)

CONTINUED:

LUCIA

He's lucky to have a friend outside
the mafia. Most people would
just turn their back on him.

He goes through to her, puts his arms around her, shrugs:

SAUVEUR

He's my friend. What can I do?

He leans in and kisses her.

EXT. BEACH - DUSK

Janvier tightens up a screw on a junction box. Flicks the switch. Colored lights flicker on. He smiles to himself. Then sees that three dark figures are walking down the beach from the silhouette of their parked Citroen.

They close, their faces picked out in different colors.

BLUE FACE

Hi.

RED FACE

You a Pinedo?

It's tense. Janvier doesn't know what to do.

JANVIER

(nervous)

Hey, aren't you Raggio, I know
your sister. We're not open yet,
come back tomorrow, yes?

Raggio pulls out a big KNIFE. It glints in the red light.

JANVIER

What's wrong?

RAGGIO

Time for a little lesson, you
dumb ass.

Janvier looks to the big screwdriver in his own hand.

RAGGIO

Drop it. I'm just going to cut
you up a little.

Janvier's grip tightens on the screwdriver:

JANVIER

(through tears)

Why?

(CONTINUED)

CONTINUED:

RAGGIO

Your brother needs to learn to listen.

Terrified, Janvier HOWLS and charges him with the screwdriver. Raggio blocks the blow with his knifehand - the blade severs two of Janvier's fingers at the knuckle. They drop obscenely into the sand.

Janvier shrieks and goes white, sinks to the sand. Raggio too looks sickened. He watches as the moaning Janvier scrambles around in the sand looking for his fingers. This isn't what was planned.

The other two come forward for a look, queasily excited. One of them is holding a PISTOL, the other a monkeywrench.

LELE (BLUE FACE)

Who said you were allowed to bleed on this beach, cretin?

Janvier keeps scraping the sand.

LELE

I said get up you little shit.

Janvier's fingers close around a sharp ROCK in the sand... he YELLS and hurls it into Lele's face. BLAM! The gun goes off accidentally, blasts the sand at Raggio's feet.

Raggio stares back at Lele, who has blood streaming down his face. Janvier starts to run. In panic and anger - BLAM! BLAM! - Lele shoots him twice in the back.

The three men stare at each other. Fear. Anger. Panic. They start back for the car.

WE STAY ON THE COLORED LIGHTS REFLECTING IN THE DARK BLOOD PUMPING FROM JANVIER'S BODY.

EXT. VESPA - EVENING

The Citroen zips past Sauveur, heading in the opposite direction. They don't look at him. Sauveur now uneasy.

EXT. BEACH - EVENING

Sauveur walks towards the beach bar:

SAUVEUR

Okay little brother, so you fixed the lights, doesn't mean we waste -

No sign of Janvier - he scans around.

(CONTINUED)

CONTINUED:

SAUVEUR

Hey, Janvier?

A bundle of clothes has been dumped in the shadows away from the bar. He walks over... and sees it's his brother. He falls to his knees, cradles him.

SAUVEUR

Janvier! What?...

Janvier's eyes open. Barely alive.

JANVIER

They've messed up my clothes.
Mamma... she'll be angry.

SAUVEUR

Who?

JANVIER

Raggio, Toto,... Lele.

SAUVEUR

I'll get an ambulance.
(to Janvier)
Hang in there, little one.

But Janvier's eyes fix open, dead. Sauveur can't believe it. He hugs Janvier. With all the blood you can't tell where one ends and the other begins...

SAUVEUR

NO NO NO...

INT. KITCHEN - NIGHT

Sauveur stands, staring out of the window, into the gloom. Antoine the cop is at the kitchen table. Lucia is there too. Shell-shocked, wet-faced.

ANTOINE

He told you their names?

Sauveur is brooding.

ANTOINE

If he told you, tell me. I'll bring them in. That's my job.

(beat)

How long have we known each other?
Twelve years? I'm your friend.
We need to stop this now. They have to go to prison. I want to help, don't you believe me?

(CONTINUED)

CONTINUED:

But Sauveur isn't interested in talking. Antoine looks to Lucia for help. She looks away.

ANTOINE
Lucia. Talk to him.

He makes to leave.

ANTOINE
I'm sorry, Sauveur.

But Sauveur won't look at him.

ANTOINE
I'll call you tomorrow.

Once the door closes, Lucia comes over to Sauveur.

LUCIA
He can't do anything.

Sauveur squeezes her hand - then moves to his coat, puts it on, doesn't look at her as he leaves. She slumps down and weeps.

EXT. DOCKS - NIGHT

Sauveur is immune to the freezing air by the docks.
Waiting for someone.

The Fiat pulls up, hood in place. Marco gets out, walks to him. Nervous, wary, pale.

A tense silence as they look at each other. Finally:

MARCO
It was a mistake, my uncle didn't intend -

SAUVEUR
- You're gonna tell me about your fucking uncle?!

Sauveur grabs him by the lapels, pushes him back against a container.

MARCO
You're to blame too. You knew what could happen.

Sauveur punches him.

Marco takes it, doesn't throw one back. As if he knows he deserves it.

(CONTINUED)

CONTINUED:

Sauveur explodes, hitting him again and again, fists raining in, until Marco is a heap on the ground. Sauveur lifts his head up by the hair, is about to deliver the final punch, tears in his eyes - a punch that could kill him. But somewhere inside himself, he realizes this is wrong, drops the head...

SAUVEUR

Get away from me. Keep away!

And he wipes away his tears as he walks into the shadows...

INT. APARTMENT - NIGHT

Half-light. Lucia is tense, worried about what may have happened. She hears footsteps. The door opens, a BLOODY KNUCKLE the first thing she sees as Sauveur attempts to enter quietly. He looks at her. He's still wired.

Relieved, she moves forward to hug him.

CUT TO:

SAUVEUR'S FISTS

raw and bloody, gently dabbed with cotton wool. Lucia tries to appear calm...

LUCIA

What happened? Did you ... kill them?

Even in his dazed state he is surprised by this assumption, shakes his head.

LUCIA

So what happened?

SAUVEUR

Marco. Didn't defend himself.
He'd have let me kill him.

She continues to dab his hands - but a look crosses her face. Does he notice a sudden coolness about her? She hands him a towel but doesn't look him in the eye.

CUT TO:

INT. BEDROOM - NIGHT

She gazes fiercely into the distance. He lies behind her. Puts an arm around her, wanting comfort. She does not respond.

We stay on Lucia - and a MEMORY she is reliving:

INT. BUTCHERS SHOP - 1950S - NIGHT (MUTE FLASHBACK)

SIX YEAR OLD LUCIA, huge worried eyes watching from under a table. Her father is remonstrating with two much bigger men in suits. One of them pushes past him, steps into the cold room carrying a big sack. The father is shrieking now (though we hear no sound). The man comes back out and shoves the empty sack into his hands. Flies buzz out of it, and he throws it away as if it is infected.

Now the mafia men have gone. The father steps into the cold room. The little girl moves to get a view.

Two sides of beef, a pig carcass, rabbits and chickens. All now covered with dripping rotten offal, the air thick with flies... The father miserably tries to scrape them clean. He senses her there and turns to look; ashamed, humiliated.

EXT. SQUARE, OLETTA - DAY

Sauveur's tiny van pulls up in the square. People stop and watch as he gets out. He's acting as if nothing has happened. For a moment he's hit by the sight of the killers' Citroen parked nearby. But he snaps out of it.

Leaving the back doors of his van open, he walks past a cafe where some tough guys are smoking. They watch as he heads into the shop. A moment later he comes out carrying a crate of cokes, which he loads into the van with his swollen-knuckled hands. As he heads back into the shop, word reaches the inside of the cafe... Raggio, Toto and Lele come outside to watch him now load a crate of beers into the van. He's making it perfectly obvious to all he is going to open up the kiosk.

As he closes up the doors, he glances over in their direction, defiant, hiding his nerves. His look tells them he knows they are the ones.

Raggio shrugs contemptuously and heads back into the cafe. Lele's big idea is to spit on the floor, but by then Sauveur is already pulling away in the van.

EXT. MARIUCCIA'S HOUSE - DAY

Dressed in black, raw-eyed, Mariuccia keeps herself busy, hanging out the washing. Some of the items are Janvier's. She keeps a stoic face as she pegs them up.

Suddenly another pair of hands is helping her. Lucia.

They carry on in silence.

(CONTINUED)

CONTINUED:

MARIUCCIA

How is he?

LUCIA

I think he broke his hand. Punching
Marco. He won't go to the hospital.

MARIUCCIA

That one is clever. Letting
Sauveur get it out of his system.
If this capo is walking around
with bruises for all to see, our
honor has been satisfied.

(then)

He hopes.

(she spits)

That would be the end of your husband.

LUCIA

Like my father.

The two women stare at each other, then Lucia's eyes flood, she drops the washing and crashes into Mariuccia's arms. Mariuccia consoles her through her own tears.

MARIUCCIA

I know you won't let Sauveur be
weak.

LUCIA

I can't lose him now.

MARIUCCIA

If he doesn't make a stand, he
will be lost. Your poor mother
would tell you that if she was
still here.

Lucia nods, steeling herself.

EXT. KIOSK - DAY

The area around the kiosk has been raked and combed. Forensic cops are finishing the crimescene examination.

Antoine is with Sauveur by his van, taking FINGERPRINTS from his swollen, bruised hands. He hands him a rag to wipe away the ink:

ANTOINE

(re: fists)

I saw Marco - someone beat him good.

(drops pretense)

I know you know who killed Janvier.

(MORE)

(CONTINUED)

CONTINUED:

ANTOINE (CONT'D)

The fingerprints will probably turn up the killers anyway. But they might get away unless you help me now.

Sauveur lights a cigarette, hiding his torment. He looks Antoine squarely in the eye, shakes his head.

Antoine knew this would be his response, files away the fingerprint chart.

ANTOINE

We're done here. I guess that means you can reopen. Make a widow of your wife.

And he heads off with the others.

CUT TO:

LATER - A WOODEN FLAP BANGS DOWN

Sauveur sets about opening up the kiosk.

After a while he becomes aware of TWO MEN watching from the shade of the sea pines. These are older guys, who'd been sitting at the cafe earlier. One has a tattoo, the other an ear-ring.

They shake their heads, get to their feet, brushing away the sand from their clothes.

TATTOO

Hey.

Sauveur ignores him.

TATTOO

Hey, what are you doing?!

SAUVEUR

What does it look like?

TATTOO

You crazy? You know what will happen.

Sauveur says nothing, goes about his business. Determined.

EAR-RING AND TATTOO walk around the shack studying him...

EAR-RING

Don't you care what happened to your brother?

(CONTINUED)

CONTINUED:

SAUVEUR

You did it?

Tattoo draws a knife from his belt.

TATTOO

Walk away from here now.

Sauveur turns, holding a glass. Ready for anything. He can feel his leg shaking in fear. Tattoo notices.

TATTOO

You're terrified aren't you. You won't be able to fight if you're shaking. I'll stick you so easy.

EAR-RING

Hold it.

He's indicating back up the sand - Marco has arrived.

MARCO

Everything fine here? I think the sun might be going in.

Tattoo and Sauveur stare back at one another, still ready to fight.

MARCO

Put it away.

Tattoo doesn't want to.

MARCO

I don't want any more killing here.

Marco waits, tense...

MARCO

Neither does my Uncle.

Tattoo slowly sheathes his knife.

TATTOO

(eyes Marco, under breath)
Where were you when God was handing out balls?

And Sauveur continues stacking his glasses - and carries on opening the kiosk.

CUT TO:

EXT. ROAD/BEACH - DAY

It's now overcast.

(CONTINUED)

CONTINUED:

Antoine drives his cop car along, looks out at the beach. Marco and the others seem to have gone. A few people are swimming but it doesn't look inviting. No-one seems interested in buying anything from Sauveur.

Antoine carries on by...

INT. BEDROOM - NIGHT

Lucia and Sauveur lie in bed. Again, she has her back to him. He touches her shoulder:

LUCIA

It's late, I want to sleep.

He takes his hand away. Exhales. Doesn't know what to do. After a pause:

SAUVEUR

What do you want from me? I stood up to them, didn't I?

LUCIA

You know who did it.

SAUVEUR

... So you want me to tell Antoine?

LUCIA

Of course not.

He lies there staring at her back, scared of what she might mean with all this.

EXT. GRAVEYARD - DAY

Sauveur is among the pallbearers carrying his brother's coffin through the graveyard on the edge of town. It is crammed full of ornate, grandiose family tombs.

A massive procession. The whole town is there, it seems. Everyone we met at the wedding. And now, of course, Sauveur's mother wears black like the other women. She will never wear another color.

MARCO

stands on a dusty hill overlooking the scene, watching from a distance.

ANTOINE the cop also keeps a respectful distance. His eyes meet Marco's.

(CONTINUED)

CONTINUED:

THE COFFIN

is lowered into position.

PRIEST

...It is terrible for us all to
be here. But it is right. This
is how we stand against the
killers. Shoulder to shoulder,
in honor of Janvier...

...Uncle Pierre sees Marco up on the hill, cuts across
the priest:

UNCLE PIERRE

What's he doing here?

The Priest continues:

PRIEST

God will look after him now...

FAUSTINO

It's not right.

SAUVEUR

Leave him.

But the well-built cousin is headstrong, breaks away from
the group.

FAUSTINO

He likes this graveyard, he can
move in.

SAUVEUR

No. Forget it.

Another young relative (MAX) wants to join Faustino.
CLEMENT grabs him.

CLEMENT

Listen to Sauveur.

MAX

(hisses)

He's the one who caused this!

Sauveur hears this and closes his eyes.

MARCO

can see the trouble his presence is causing. He turns,
heads back to his car...

EXT. GRAVEYARD - LATER

The service over, the family heading out and back to town. Lucia and Sauveur together. His tearful mother and Uncle Pierre are next to them.

UNCLE PIERRE

You are young, it's not your fault
you were arrogant.

Sauveur walks on, reaches for Lucia. She holds his hand tightly.

They all walk on into the town, no-one registering the nationalist graffiti on a boulder (Janvier's legacy)...

INT. BEDROOM - NIGHT

Sauveur downs some vodka. Wet-eyed. Tries to roll a joint.

Lucia can see him from the darkness of the bedroom, where she is undressing for bed.

LUCIA

Where did you get that?

SAUVEUR

Clement.

He lights up inexpertly, takes a toke, coughs.

SAUVEUR

They're wrong about me. They're
all wrong.

She comes out, half-undressed.

LUCIA

Let me try that.

She takes a drag, feels the dope calming her a little. Hands it back. Touches his neck. Affectionate. But deadly serious.

LUCIA

You know who did it. They're out
there somewhere now.

He touches her hand.

SAUVEUR

Let me make love with you.

She takes her hand from his.

(CONTINUED)

CONTINUED:

LUCIA
Don't you understand?

She walks away, into the bedroom. The door closes.

LATER - IN THE EARLY HOURS

Still dark outside. Blanket pulled over him: Sauveur restless on the couch. He can stand it no longer. Throws the blanket off. Starts to dress.

IN THE BEDROOM

Lucia's eyes are closed. We HEAR the front door open as Sauveur leaves. Her eyes open, a look of fear - and resignation.

EXT. BEE FARM - NIGHT

Moonlight shows us a row of beehives. All is quiet. The dark figure of Sauveur moves silently toward a SHED.

INT. SHED - NIGHT

In the moonlit shed, Sauveur is looking for something... Picks up a spade, puts it to the side. Opens a cupboard, fumbles about inside... until his fingers clasp the barrel of a shotgun.

EXT. STONE HOUSE, VINEYARD - NIGHT

A small stone house on the edge of a vineyard. Inside, a light on, a couple of figures moving about inside.

EXT. AMONG VINES - NIGHT

A leg shakes. A hand reaches to stop it. Can't.

EXT. STONE HOUSE, VINEYARD - NIGHT

Moonlight glistens on the grapes.

Outside the house, someone is taking a pee. Raggio. He thinks he sees something in among the vines. A shadow.

Then that shadow looms out at him, resolves into Sauveur - Raggio has no time to react as a shovel SMASHES HIM.

He staggers back and falls with a sickening sound, blood spurting up onto Sauveur.

(CONTINUED)

CONTINUED:

Raggio is half sitting, looking at something red and hard protruding from his chest - he is IMPALED on a vine stake. He SCREAMS.

TOTO AND LELE

are drinking coffee in the small house - HEAR THE SCREAMS. Spill their coffee as they run out...

RAGGIO

has fallen silent before they reach him. They turn at the sound behind them - ONE SHOTGUN BLAST sends Toto tumbling over Raggio and into some bushes.

Lele sits back on the ground. Shocked. Terrified. As Sauveur cocks the gun, blasts him flat.

Raggio looks up at Sauveur, AIR HISSING out of his wound.

Sauveur turns the gun around, raises it above Raggio's head, about to finish him off with the butt. Brings it down hard as we -

CUT TO:

INT. APARTMENT - NIGHT

The front door bangs open. Sauveur enters, bloody.

Lucia comes out of the kitchen, sees his eyes filling up with tears. Devastation on his face. She holds his head, tearful herself, just staring at him, deep into his eyes.

Then they kiss. Just like the first time at the carnival.

The kissing becomes more passionate. His manhood has been asserted, the shadow of inaction that was hanging over him has been banished. And they both know this has happened thanks to her. More heat, almost something aggressive in the way they're feeding on each other. She starts to pull his bloody clothes from him...

INT. BATHROOM, APARTMENT - DAWN

Post-sex. She's in the bath with him, sponging the blood from his skin, his hair...

Then he does the same for her...

EXT. AMONG VINES - EARLY MORNING

Birds tweet. A sleepy young worker ambles across the soil to start the day's work.

(CONTINUED)

CONTINUED:

He stops in his tracks as the grotesque dead BODIES coalesce in the early light. Birds hop around them. One has shat on Raggio's head.

CUT TO:

INT/EXT. POLICE CAR - DAY

Antoine in grim-faced shock as he and his colleagues race along, ahead of another cop car. They pull up outside Sauveur's apartment building, just as Lucia is getting out of Sauveur's van.

She looks appropriately alarmed as the armed police get out of their cars.

LUCIA

What...? It's Sauveur, isn't it?
What's happened to him? I can't
find him.

ANTOINE

Where have you been?

LUCIA

Looking, everywhere. No-one's
seen him. What's happened Antoine,
tell me?

ANTOINE

Three of Louis Maldini's workers
have been killed.

LUCIA

Oh my god.

ANTOINE

(numb)
We're going to have to see inside.

LUCIA

He's not here, I woke and he was gone.

Antoine nods to the others to go in, as he lingers:

ANTOINE

If I could find him maybe I can
help him.

LUCIA

But he'd come to me, he wouldn't
just disappear. Something's
happened to him!

He puts a firm arm on her:

(CONTINUED)

CONTINUED:

ANTOINE

If he's hiding out on his own he's going to die. He didn't tell you anything, where he would go?

She shakes her head, a good little actress.

INT. VICTIMS' RELATIVES' HOUSE, OUT OF TOWN - NIGHT

Tears and wailing. The newly-bereaved mothers and their children cry. Marco watches helplessly.

A car pulls up outside, doors slam.

Don Louis enters. Well-dressed, a WATCH FOB MEDALLION with a Moor's head insignia - his Union Corse (Mafia) credentials hung on his waistcoat. The room goes silent, the people are calmed. He hugs a female mourner.

DON LOUIS

It is a calamity. I will make sure you are looked after. Raggio served me well. Toto and Lele will not be forgotten.

He kisses the mothers' foreheads, then joins Marco and Augostino.

DON LOUIS

You thought he would do this?

MARCO

He's not the type.

DON LOUIS

So what has changed him? The girl?

Marco shakes his head - but he thinks it could just be true.

DON LOUIS

No-one would take us on without some protection, even your headstrong friend. He has some ...strength behind him. Another family, Don Giorgio for instance he knows. Yes?

MARCO

Maybe. But if he's got any sense he'll be off the island by now.

DON LOUIS

If he had any sense he wouldn't have ...

(MORE)

(CONTINUED)

CONTINUED:

DON LOUIS (CONT'D)

(trails off)

I'll have someone ask around the docks. And if he is in the hills, we can draw him out very easily.

MARCO

But a man could hide for years up there.

DON LOUIS

Not if he hears his friends and family are dying because of him? Soon he will emerge, raw, unreasoning - and that is how we will kill him and end this.

(eyes Marco - a test:)

Take your time, make a choice you are comfortable with.

MARCO

A choice?

DON LOUIS

('what could be simpler?')

Who we kill, of course.

Then he rejoins the grieving relatives, leaving Marco with a problem. The ever-watching Augostino would be smiling if he didn't have dead eyes.

EXT. MARIUCCIA'S HOUSE - EVENING

Lucia walks toward the house. She hears a NOISE, looks around nervously. Just a cat.

INT. MARIUCCIA'S HOUSE - MOMENTS LATER

Lucia lets herself in and finds Mariuccia smoking in the dark. Her eyes are still red but she keeps composed.

MARIUCCIA

Do you know where he is?

Lucia nods, watching her reaction anxiously.

MARIUCCIA

He had to do it. You just made sure he knew that.

Beat. Lucia senses just what Mariuccia has now lost. She picks up an old black and white photo of a rakish man smoking (Sauveur's father).

(CONTINUED)

CONTINUED:

LUCIA

What ... happened with his father?

MARIUCCIA

He was ... a ball of fire. Handsome like a bull. But I was young, didn't know how to...

Lucia nods, understanding.

MARIUCCIA

All that strength wasted on drinking and foolishness. Stupid fistfights over nothing. Making enemies cheap.

LUCIA

He was like Sauveur? Too proud to join the clan?

MARIUCCIA

(nods)

'Independent'. But Sauveur is different. When trouble came, his father disappeared. I know Sauveur will be back.

LUCIA

I'm proud of what he did.

MARIUCCIA

Hide it. Let the world think you are weak, nothing. For now, you need to be... invisible.

INT. POLICE STATION, CAPTAIN'S OFFICE - DAY

Antoine watches as the POLICE CHIEF opens a box he's been awaiting. It contains a telescopic stick, to which he screws a mirror.

CHIEF OF POLICE

So he knew the killers all along and he wouldn't tell you. I thought you were his friend?

ANTOINE

I am. But this is Corsica.

(suddenly weary)

It's not our problem now I guess.

CHIEF OF POLICE

What do you mean?

(CONTINUED)

CONTINUED:

ANTOINE

He killed three of the Maldinis.
They'll deal with him. Unless
you're going to try to stop them.

The Chief is disappointed, hurt even. But not altogether surprised. He gets up and ushers Antoine along with him.

EXT. POLICE STATION - MOMENTS LATER

The Chief and Antoine step onto the street.

CHIEF OF POLICE

So you think I am in the Maldinis'
pockets.

ANTOINE

(not meeting his gaze)
This is Corsica.

They reach the Chief's CAR and he starts waving the mirror under it, checking for bombs.

CHIEF OF POLICE

Antoine. It's bad enough already.
We don't need a full-scale blood
feud in this town. 'Men of honor'?
Bullshit! But if you were able
to bring him in? If we got him
locked up, safe?

Antoine nods - but uncertain how he can achieve it...

EXT. HILLS - MORNING

TWO POLICE CARS parked high up a scrubby hill. Antoine and three other cops are looking around, sweating even though it's still early. One of them slips and gets scratched on some thorns.

COP 1

Aagh shit! This is stupid.

COP 2

Dunno, might catch a hare for the
pot.

Antoine knows they're right, but keeps scouring the hills.

COP 1

You ever hear about Aldo Guerin?
He hid out up here for twenty
years, they never found him.

(CONTINUED)

CONTINUED:

ANTOINE
That was a hundred years ago.

COP 1
Yeah but what's changed?

The third cop is peeing into the scrub when he sees something:

COP 3
Hey, Antoine.

Antoine comes over. Down below on the tarmac road is LUCIA'S CAR.

COP 3
Isn't that the wife? So what's she doing heading over that way when she works in town?

Antoine watches the car disappear, too far away for him to follow.

EXT. COUNTRY ROADS - DAY

Lucia drives along, glancing into the woods where Sauveur might be. She keeps checking her rear-view mirror, but the road is clear.

EXT. AJACCIO - DAY

The car drives into the big town of Ajaccio on the other side of the island.

Lucia parks and gets out. She glances around, but no-one gives her a second look.

Across the way is a SWANKY HAIR SALON - LUIGI'S. She goes in.

Through the glass we see her talk with the PROPRIETOR, to whom she seems to be a stranger.

EXT. TOWN SQUARE, OLETTA - NIGHT

Antoine, out of uniform, sits nursing a drink. He's apart from the wise guys, playing chess with an old man.

He looks up to see Lucia drive past. Calls to the barman:

ANTOINE
Two more.

The old man looks at him:

(CONTINUED)

CONTINUED:

OLD MAN
You're drinking more than normal.

ANTOINE
(makes move)
Tomorrow's my day off.

OLD MAN
Check.

EXT. HILLS - DAY

Antoine sits in his beaten-up old car down a lane which hides him from passing cars. He's bored, eating an apple.

Finally, Lucia passes in the van.

Antoine jolts alert, then forces himself to calm down. Counts to himself, then starts the car to follow.

EXT/INT. ANTOINE'S CAR - HILL ROADS - DAY

Antoine maintains a good distance. THEN -

Without any warning her car PULLS UP.

Flustered, Antoine realizes he'll have to drive by. He's nervous, excited: if she's turning off into the maquis then he may have hit the jackpot? Unless she spots him.

He sits low in his seat, sneaks a look - and is surprised to see Lucia stoop over and VOMIT into the dust.

WITH LUCIA

She wipes her mouth, disturbed, surprised. Takes a breath, composes herself. Looks round. No vehicles in sight.

EXT. GAS STATION - FURTHER UP THE ROAD - DAY

Antoine is finishing topping up his tank when he sees Lucia drive by. Reprieved, he jogs over to pay.

EXT. OUTSKIRTS OF AJACCIO - DAY

Increasingly unsure of his suspicions now, Antoine follows her car into the city.

EXT. HAIR SALON, AJACCIO - DAY

On a busy street, Antoine follows on foot as Lucia enters the salon, carrying a bag.

(CONTINUED)

CONTINUED:

He stops at a convenient cafe, grabs a coffee and waits.

After a while, she is visible in the salon - doing nails.

Disappointed, Antoine heads off.

INT. HAIR SALON, AJACCIO - LATER

A customer pays at the till, admiring her nails as she handles her purse.

LADY

Your nail girl is good.

LUIGI

Silvistrine? She's new in town.

Lucia quietly eats a sandwich. Then she's watching carefully as a fancy car pulls up outside:

EXT. HAIR SALON, AJACCIO - CONTINUOUS

The car is driven by DON LOUIS. He is dropping off his fancily-dressed mistress, ANNA. She leans and kisses him.

INT. HAIR SALON, AJACCIO - CONTINUOUS

Lucia is careful not to be seen by Don Louis. Off he goes.

Anna enters, glamorous, a little haughty. Luigi and co fawn on her, providing magazines, coffee, biscotti.

INT. HAIR SALON, AJACCIO - LATER

Anna's hair is drying and Lucia is finishing off a good job on her nails.

LUCIA

... I only charge a little because I want to get people hooked.

ANNA

You'll go far, Silvistrine. Do you have a boyfriend?

LUCIA

No.

ANNA

That's good. If you want nice things, you should consider being a mistress. Wives get nothing. Except cooking, and washing.

(CONTINUED)

CONTINUED:

Lucia smiles demurely.

ANNA

You think I'm joking but I have it all. Have you heard of Don Louis Maldini?

LUCIA

Over the other side of the island?

ANNA

He gives me anything I want.

LUCIA

Isn't it dangerous?

Anna shakes her head. Lucia keeps at it, head down as she concentrates on the nails:

LUCIA

I'm sure I heard there was a killing ...?

ANNA

If Don Louis isn't worried, then I'm not. It's way over the far side anyway, I never go there. I am his mistress, not his wife.

Lucia finishes the job:

LUCIA

There. Do you like?

ANNA

(nods)

I can tell you were trained on the mainland.

(hands over money)

Keep this.

Lucia smiles back.

INT. SHOP - DAY

Lucia hands over some cash to pay for a TENT and SLEEPING BAG, with a few other bits of gear.

SHOP ASSISTANT

Like it outdoors, yeah?

She shakes her head in admonishment, leaves.

EXT. ROAD - EVENING

Lucia checks the rear-view - no cars behind - and turns off the road. The light is starting to fade but she keeps her lights off.

EXT. HILLS - EVENING (LATER)

The track leads to a TV TOWER.

Lucia pulls up and puts on a MUSIC CASSETTE. George Harrison's 'My Sweet Lord' - their song - drifts sweetly across the valley...

It's quite still in the twilight.

Then she feels a hand on her breast. Sauveur has moved in silence. His hair is wild - she's slightly shocked.

They kiss, relieved to see each other. Without intention, he ends up taking her against the van, still clothed.

They remain locked together, in an intense, silent embrace.

Eventually, she leans back and considers him:

LUCIA
Your tan is stronger.

He looks at her with burning eyes:

SAUVEUR
I nearly came down - I was scared for you.

LUCIA
Don't. You'll have everything you need. I'll make sure.

She throws open the doors to the van:

LUCIA
Clothes. Tent. Books. And food.

He tears off a piece of bread and wolfs it down. She watches him devour it.

As he eats, his overactive mind resurfaces:

SAUVEUR
They have that saying, the honeymoon's over.
(laughs, manic)
What are we going to do? I screwed it all up for us.
(MORE)

(CONTINUED)

CONTINUED:

SAUVEUR (CONT'D)

(beat)

Hiding here isn't going to fix things.

She calmly lays out some ham on a plate.

SAUVEUR

If I went to Antoine. What would I get? Ten years. Maybe? Then we carry on.

LUCIA

No. I can't lose you.

INT. CAVE, HILLS - NIGHT

A blanket is laid on the ground deep inside a cave where he's been hiding out. She unpacks more supplies. Even lavatory rolls.

LUCIA

This is perfect. Nobody knows these caves like you do.

SAUVEUR

Marco does.

LUCIA

Marco isn't going to be a problem.

SAUVEUR

What do you mean?

LUCIA

He wouldn't want to dirty his suit.

(smiles)

No. He knows you. He knows how strong you are

(gestures to heart)

In here.

SAUVEUR

Am I?

LUCIA

And you've got me.

And then she pulls out the last object - the birdcage with Janvier's white homing pigeon in it (Dandino).

LUCIA

And him. Well who else is going to look after him?

INT. WAREHOUSE - DAY

Marco watches as a truck backs into the warehouse. A tarp on the back is whipped off to reveal a 1960s PRINTING PRESS.

Marco looks to the three other men in the warehouse, takes off his immaculate jacket. Revealing an immaculate shirt.

CUT TO:

The four men sweat as they struggle with the heavy press.

CUT TO:

The power-cord is connected, a lever is thrown, the machine groans into life... Relieved, Marco breaks out some beers.

CUT TO:

A SMALL WOODEN BOX IS OPENED:

it contains an engraved printing PLATE.

An elderly man admires it for a moment, removes it from the box with exaggerated care. He sets about loading the plate into the press, watched intently by Marco.

EXT. MARCO'S CAR - DAY

Quietly excited, Marco thrashes his Fiat sports car. Racing for the future.

EXT. VINEYARD - DAY

AN AMERICAN EXPRESS TRAVELER'S CHECK

held out for inspection.

DON LOUIS

studies the forgery. Serious - because this is new territory. He stands in a row of vines, where Marco has caught up with him. Louis gestures to him, and Marco supplies an AUTHENTIC traveler's check.

There's nothing between them.

DON LOUIS

And you can guarantee this quality
every time?

Marco nods. Still Don Louis reserves his approval.

(CONTINUED)

CONTINUED:

MARCO

I have buyers waiting in
Marseilles, Barcelona, Hamburg,
Athens... But the paper has to
be of that quality.

DON LOUIS

And for this you need - ?

MARCO

Half a million Francs will make
us twenty million.

DON LOUIS

Your source is selling cheap.

MARCO

That's what I thought.

Louis laughs. Which we haven't seen him do before.

DON LOUIS

Perhaps he's encouraging
enterprise.

Decided, he starts to amble along the vines. Marco falls
in alongside him.

DON LOUIS

(at leisure)

You can have two hundred thousand.

(sees Marco's look)

As you anticipated?

Louis busies himself inspecting some grapes on the vine.

DON LOUIS

One day you will have to deal
with the question of these grapes.
So far I have been defeated.

Marco smiles. As does Louis, pleasant:

DON LOUIS

So. Who have you have chosen to
die?

INT. BELLY OF SHIP - DAY

An unshaven man in a vest is counting money - a thick wad
of grubby notes onto a beaten up table. Cigarettes,
playing cards, porn.

Clement sits opposite him, trying to hide his discomfort.
He looks to his fixer, a Lebanese barman. He nods
reassuringly.

(CONTINUED)

CONTINUED:

STUBBLE

I don't like to sell to strangers.

FIXER

Is that why you are charging so
much more than they're worth?

Stubble shrugs, puts the money in a tin box, nods to a tall guy who then goes out the door. He comes back and hands Stubble a rag bundle.

The rag is unwrapped to reveal TWO OLD REVOLVERS.

STUBBLE

(flipping a chamber open)
Old - but still beautiful.

He hands one of the guns to Clement, who takes it awkwardly.

STUBBLE

Be careful.

Clement nods, puts it in his pocket without really looking at it, stands. But the Fixer puts out a hand, slows him.

FIXER

(to Stubble)
We need ammunition as well.

EXT. DOCKSIDE - DAY

Clement parts from the Fixer, looks around ... and gets into a small car.

INT. SMALL CAR - DAY

Lucia is sitting waiting for him. Clement doesn't want to talk. He hands over a pistol. Lucia raises the big gun, it makes her hand look small... She weighs it, nods.

He hands her the second pistol. She refuses it.

LUCIA

It's for you.

CLEMENT

(a beat)
But ... it's not me... I'm not
part of that.

Lucia refuses to take the gun and hands the normally carefree Clement a heavy burden.

LUCIA

We're all a part of it.

EXT. MAQUIS - DAY

Sauveur is moving silently through the scrub, a few dead rabbits on his belt. He glimpses something in a cave mouth, heads in - stepping over an ANCIENT LEATHER BOOT.

As his eyes acclimatize he sees the remains of an old hideout. Old black pots, cider flasks, a lantern. A very old shotgun and a scythe. And semi-mummified in an old blanket, a man's CORPSE.

Sauveur lifts the fabric with his knife. Most of the skin has rotted away, but you can tell the man was old when he died. Clasped in his skeletal fingers, a rosary.

Nearby, a very old bible. Sauveur picks up a harmonica, and an oxidized mirror. He looks at his reflection in the mirror. Seeing his own fate.

INT. APARTMENT - DAY

Lucia throws up again. She knows the reason.

INT. DOCTOR'S CLINIC - DAY

The end of an examination. The Doctor is a philosopher:

DOCTOR
A beautiful disaster.

LUCIA
No. A blessing.

Lucia is calm, knows it is a good thing.

EXT. MARIUCCIA'S HOUSE - NIGHT

A bottle of wine is opened. Drinks poured for a small group of family members.

Uncle Pierre hugs Lucia.

UNCLE PIERRE
This child will have greatness.
You and Sauveur are both strong.

Music goes on.

UNCLE PIERRE
Shall we?

Lucia smiles, before she has to dance with the crazy old guy. Everyone claps to the beat, enjoying the spectacle.

EXT. ROAD, CLOSE TO MARIUCCIA'S HOUSE - NIGHT

Uncle Pierre is walking home singing, drunk.

A car pulls alongside - a window is open - darkness inside.

UNCLE PIERRE

Lost?

A gunbarrel appears from the darkness - fires three bullets into the old man. He staggers back, sits down, his head lolls forward. Probably dead.

The door to the car opens. The gunman calmly walks over to the body, puts another bullet in his head just to make certain. As the moonlight catches the killer's features we recognize him as TATTOO. As he gets back in the car we see the driver is his pal, EAR-RING.

In the shadows, CLEMENT drops his JOINT. Can't believe what he has seen.

EXT. ROAD - LATER

Wet-eyed, Lucia puts a coat over the corpse, as Mariuccia wails. The lights of an AMBULANCE approach and Lucia moves that way. Then she sees something on the floor: CLEMENT'S DISCARDED JOINT. Without even needing to think, she kicks dirt over it, concealing it from the police.

INT/EXT. MARIUCCIA'S HOUSE - DAY

A somber wake around Pierre's open coffin.

Lucia stays focused on Clement. He can feel her eyes upon him.

WHEN HE STEPS OUTSIDE, SHE FOLLOWS.

LUCIA

You saw them?

He is too weak to lie to her. Nods.

LUCIA

You didn't have the gun with you.
You'll always carry it now. Who
was it?

EXT. HILLS - DAY

Lucia carries a bag of food toward a cave. Sauveur comes out, so pleased to see her.

(CONTINUED)

CONTINUED:

But he can tell from her expression, something's not right.

LUCIA
Uncle Pierre.

SAUVEUR
What... ?

LUCIA
(tears in her eyes)
Three bullets in his lovely head.

Numb, he takes the bag, sits on a rock. She comes over.

LUCIA
We know who did it.

He looks up at her, surprised. She places his hand on her swelling belly.

LUCIA
You have more than me to protect
now.

He is delighted and horrified in the same moment:

SAUVEUR
We're going to have a baby?

They look out over the hills, down to the coast.

A cloud covers the sun, casting them in darkness...

EXT. TOWN SQUARE - NIGHT

A few lights illuminate men playing boules; among them, TATTOO and EAR-RING. At one end of the court, standing in the shadows...

...The dark figure of Sauveur.

As he moves out of the shadows, the bulbs strung about strobe light onto his face. MURMURS among these slightly drunken folk. Because of who he is. And because he's pulling out a LARGE KNIFE.

VOICES
(shouting)
Get away! Everybody! Run!

Some scatter at the shouts.

He keeps coming... but Tattoo and Ear-ring stand their ground.

(CONTINUED)

CONTINUED:

Tattoo pulls a knife too - goes for Sauveur - the blades flash in the light - but Sauveur's determination is greater - he digs his knife into the killer's stomach - - stabbed, but tough, Tattoo slices with his blade and Sauveur pulls away, not quick enough, takes a deep cut across the face...

As Tattoo drops to his knees, Ear-ring tries to run past - but Sauveur grabs him, digs the knife into his chest, twists it cruelly, then lets the body drop.

Sauveur's nose is deeply gashed; he wipes blood from his face but the wound keeps pouring... He runs into the shadows... Behind him, the killers' bodies lie in a pool of light on the empty boules court.

SCREAMS ECHO from other parts of the town as word swiftly gets around...

TWO POLICEMEN run down the street toward the scene, pulling on their jackets (they'd been sitting in the station playing cards). While one radios through:

POLICEMAN

...We need an ambulance...

- The other looks into the shadows where Sauveur disappeared. There's not a sound. He's gone. Like a ghost.

EXT. CORSICA - DAY

The quiet of a new day. The sun rises over the rugged island.

EXT. HILLS - MORNING

Sauveur sits in the shade of his cave entrance, a shaving mirror balanced on a rock. He stitches up his nose as best he can. Stoic in his agony.

He looks terrible but what he did last night has sealed his own legend.

EXT. SQUARE - DAY

ANTOINE KNOCKS ON A DOOR.

An OLD MAN answers.

ANTOINE

You were in the square last night.

OLD MAN

No. I was here watching television.

(MORE)

(CONTINUED)

CONTINUED:

OLD MAN (CONT'D)
And those mafia scum deserved to
die!

Antoine looks despondent, it's clearly not the first time
he's been met by this response.

ANTOINE
Did anyone tell you what happened?

The man shakes his head.

CUT TO:

POLICEMAN QUIZZING POTENTIAL WITNESSES IN THE SQUARE.

OLD MAN 2
(to policeman)
I didn't see anything. I left
just before it happened.

CUT TO:

A TEENAGER ON A BENCH:

TEENAGER
Nope. Didn't see or hear anything.

CUT TO:

ANOTHER COUPLE OF THE TOWNSFOLK SHAKE THEIR HEADS.

EXT. FLOWER STALL - DAY

Lucia is serving flowers, her stall is doing great
business, she's practically fighting off the customers.
She offers back change to one man, but he refuses it:

LUCIA
I said twenty Francs, not fifty.

MAN
It's okay. Keep it.

She is surprised, but he is deadly serious.

INT. APARTMENT - DAY

Lucia has counted out the large sum of cash she took today,
and is talking into the phone.

LUCIA
I can't believe it.

(CONTINUED)

CONTINUED:

MARIUCCIA

(over phone)

It's tribute. Bring the money
here in the morning. I have a
place we can keep it.

And she puts the phone down, leaving Lucia to ponder.

There is a knock on the door and she hides the money before
opening the door on a surprise guest.

Marco.

MARCO

Can I... come in?

LUCIA

To do what, slit my throat?

MARCO

No-one's going to hurt you, you
know that.

Lucia stares at him, jaw fixed, trying to decide.

LUCIA

I'm pregnant.

He nods.

INT. KITCHEN, APARTMENT - DAY

Marco sits at the table. Lucia stands, waiting to hear.

MARCO

We have to make peace. Or everyone
will die.

LUCIA

Then you stop killing.

MARCO

I can make that happen.

Beat. Lucia is surprised.

MARCO

And you can talk to Sauveur.

Suddenly she is overcome, slumps down in tears.

LUCIA

It's over. He was seen. He'll
be identified, they'll catch him -

Marco moves awkwardly to comfort his enemy's wife.

(CONTINUED)

CONTINUED:

MARCO

Lucia. Are you crazy? No-one would dare testify against him. They won't want him visiting in the night.

She looks up at him with wet eyes - maybe he's right? Her pride in Sauveur surges and defiance and victory flashes in her eyes:

LUCIA

Maybe one day my Sauveur will make you the Don.

Something takes over Marco - he pulls her to him, kisses her fiercely - she responds... both heating up, her pregnant bump touching his body... until she pulls away.

LUCIA

Go.

MARCO

I want you.

LUCIA

I'm his.

She stares at him, hand instinctively going to her belly. Marco is tormented - was she playing with him, showing him what he's missing? He suddenly seems exhausted.

MARCO

Call him off. I know he'll do anything for you.

EXT. STREETS OF OLETTA/CEMETERY - NIGHT

Leaving Lucia, Marco walks the quiet streets at the edge of town. The moon is high.

Something makes him head over into the CEMETERY.

He finds himself at JANVIER'S GRAVE, festooned with fresh flowers. He stares, weighed down. Then he senses something, looks around in the moonlit graveyard. Is he being watched. Is Sauveur here?

His gaze rises to the hills. Where his friend lurks.

DISSOLVE TO:

EXT. FLOWER STALL - DAY

The flower stall is now three times the size, and a team of people are putting it away for the night.

(CONTINUED)

CONTINUED:

One of them is FAUSTINO, burly cousin of Sauveur's. He walks to a car and hands the bag of takings to Lucia, who is being driven by Clement.

FAUSTINO

Ciao.

EXT. NURSERY IN COUNTRYSIDE - DUSK

Clement smokes, Lucia walks among the flowers with the owner of the nursery. We now see she is EIGHT MONTHS PREGNANT.

OWNER

But I charge everyone the same,
that's how I've always done it.

LUCIA

So. You won't help me...

Neutral words that feel like a threat. A lump is suddenly there in his throat.

OWNER

The best I can do is twenty percent.

She says nothing. Rubs her belly. The child of her hider in the hills.

OWNER

Any more and I'd be destroying my business!

She waits. We know he's going to relent.

EXT. HILLS - DAY

Clement drives through the beautiful countryside, shaking his head at how she just handled the nursery man.

CLEMENT

I have to hand it to you...

Lucia just strokes her full belly. Sees something through the window:

LUCIA

Stop.

They do. Clement follows her gaze: on top of a defensible hill above the road, an old run-down FARMHOUSE. An old PEASANT is feeding some chickens.

(CONTINUED)

CONTINUED:

LUCIA

That will do. That can be the place.

Clement looks at her as if the pregnancy is giving birth to fantasies.

EXT. WAREHOUSE/DOCKS - NIGHT

Bundles of COUNTERFEIT TRAVELER'S CHECKS wrapped in plastic are slipped into barrels of olive oil.

The barrels are loaded into a CONTAINER...

INT. CAR, DOCKS - NIGHT

Don Louis, Augostino and Marco walk away from the CONTAINER as it is loaded onto a ship.

DON LOUIS

Marseilles is impressed. They'd like to set the same thing up in New York.

Marco looks pleased but there's soon a cloud of doubt:

DON LOUIS

Things are calm here, this peace is going to hold. You should go.

MARCO

(nods)
I'll think about it.

He walks off distractedly. Don Louis looks to Augostino, who shakes his head.

INT. CAVE - EARLY MORNING

Lucia wakes in a sleeping bag. Sauveur is brewing coffee over a camping stove. She gets up and puts an arm around him tenderly. He is bearded and his hair is longer, but he's no caveman, it suits him. His big hand moves to cover hers tenderly. They kiss, calm.

She yawns, stands:

LUCIA

I have to go, nail appointment.

SAUVEUR

Why keep that up? All the killing's over.

(CONTINUED)

CONTINUED:

LUCIA

I just want to know what they're thinking, that's all. Doesn't hurt to be careful.

EXT/INT. HAIR SALON, AJACCIO - DAY

Don Louis' mistress Anna flounces in.

LATER

Anna's hair is being dried. In a well-oiled routine, LUCIA pulls up a stool to start working on her nails. As if the girl with the successful flower business doesn't exist.

Anna barely looks up from her magazine.

ANNA

How long now, Silvistrine?

LUCIA

A month.

Anna shudders.

ANNA

Just think what else it's going to do to your body.

Lucia doesn't look up.

ANNA

...But you wouldn't listen to my advice.

LUCIA

(direct, cheeky)

You're just worried who'll do your nails when I'm away with my baby.

Beat. Anna smiles, "true". Lucia/Silvistrine is the strong one - hard as nails - and Anna is soft and dependent.

ANNA

I'll miss you. You could come to my new house, bring the bambino?

LUCIA

(angling)

New place?

ANNA

Didn't I tell you? Front row at the new marina at Calvi.

(MORE)

(CONTINUED)

CONTINUED:

ANNA (CONT'D)
Don Louis gets a nice fat discount
from the developer.

LUCIA
A secret love nest? Sounds great.

ANNA
So you'll visit?

LUCIA
I'd love to.

INT. BAR - NIGHT

Late, drinking, dancing. Some money is handed over by FAUSTINO to CLEMENT. In return, Clement gives him his old PORTABLE RECORD PLAYER/GRAMOPHONE, counts the money.

FAUSTINO
So you got your new machine?

Clement smiles mischievously.

CLEMENT
Come round some night and hear
how records are meant to sound.
But you'll wanna chuck that piece
of shit away.

FAUSTINO
Hey!

But Clement has already gone.

'POPCORN' BY HOT BUTTER COMES ON.

FAUSTINO is in high spirits, slaps the bottom of a girl in hot pants.

FAUSTINO
Hey wanna come and listen to some
real music?

Another guy shouts from another table:

PATRICK
She's mine you fat fuck.

FAUSTINO
Who are you calling a fuck?

PATRICK
It was "fat fuck", fat fuck.

People laugh. Faustino roars to his feet:

(CONTINUED)

CONTINUED:

FAUSTINO

You made a mistake. You know who I am, you know who my cousin is?! Sauveur Pinedo. So you and your shitheads better get out now.

Even though Faustino is a buffoon, Sauveur's name causes a chill. Patrick's friends try to calm him. They start making to leave:

FRIEND

Hey, it was a misunderstanding.

FAUSTINO

Yeah, yeah that's right.
(as they go,
overplaying it)
Just run away, you fucking coward
shits, just run.

But this is too much for Patrick who screams and comes running back to Faustino, grabbing a GLASS ASHTRAY AND SMASHING IT INTO HIS FACE. FAUSTINO goes down. Patrick starts kicking his head in, a dynamo of hate. Women scream.

INT. VINEYARD - LATER

Slumped, dazed, drained, Patrick sits before Don Louis and Marco.

This is not their fight, the truce has held. But they can't escape being drawn in:

DON LOUIS

...So you want our protection.

Patrick nods.

DON LOUIS

And why should we help you against this killer, Pinedo?

PATRICK

...I've worked hard... my business is swimming pools, a good business.
(weary)
If you keep him away, and the police, you'll have a tenth of it all.

DON LOUIS

Half.

PATRICK

Half? Why didn't you deal with this guy a year ago?

(CONTINUED)

CONTINUED:

He knows he's said too much. He sees a look between Don Louis and Marco, a pained recognition of this truth.

DON LOUIS
Sauveur Pinedo will not harm you.
And you will give us half.

EXT. HILLS - DAY

We follow JANVIER'S PIGEON as it flies through the trees... it lands beside Sauveur.

Despite the scars, there is an air of tranquillity about him as he sits beside a mountain stream: a fishing rod on his knee and a book lying open on the bank.

He reaches to the pigeon, carefully removes a message from a ring around one leg.

CLOSE ON MESSAGE:

FAUSTINO KILLED BY PATRICK THURAM

SAUVEUR

crumples the note, in bitter disappointment. He hurls the fishing rod into the stream.

EXT. AIRPORT/ISLAND ROADS - DAY

Marco stands by a car, watching people exit the airport. A heavyset, anonymous man with a medallion appears and Marco nods at him.

The man gets into the car. He is the silent type. Marco gets in and drives them off.

MARCO
How is Marseilles?

The man gives him a disdainful look. This is the way of the 'Trawler', whose only functions are to kill and to rest between killings.

As they leave the airport area, the man opens a CANVAS BAG that was waiting in the footwell of the car.

Inside, PISTOLS, SHOTGUN, AMMUNITION. He looks them over.

TRAWLER
Got a photo?

Marco fishes in his pocket and hands him a photograph.

(CONTINUED)

CONTINUED:

CLOSE ON PHOTOGRAPH:

A WEDDING SNAP, with Lucia, a beaming Sauveur, and Marco, his proud best man.

TRAWLER

studies the photograph and casts a wry eye over Marco.

MARCO

It wasn't me who sent for you.

A long beat, as they drive.

TRAWLER

I guess you want this back?

MARCO

Keep it.

The man studies Sauveur some more.

TRAWLER

Will he agree to meet you?

MARCO

No.

TRAWLER

Have you been watching the wife?

Marco nods. Then;

MARCO

There's a baby due. Any day.

The Trawler smiles, nods. Then lets the photo drop onto the floor.

INT. LAW OFFICE - DAY

A typed legal document. Clement watches as Lucia signs - followed by the toothless old Peasant farmer.

LAWYER

(to Lucia)

Congratulations. One day I'm sure it will make a fine home for you and the baby.

INT. LUCIA'S APARTMENT - NIGHT

Lucia comes in, tired. The place is dark. She starts turning on lights.

(CONTINUED)

CONTINUED:

LUCIA
Mariuccia?

VOICE IN DARK (SAUVEUR)
She's staying out.

Lucia recovers from her surprise - and knows not to turn on the light.

LUCIA
(low)
This is a risk.

SAUVEUR
I'm not going to hurt Patrick Thuram.

LUCIA
You must.

SAUVEUR
You know Faustino. He probably asked for it.

LUCIA
So? If we don't hit back, the rest of us will be next. All of this will be lost.

SAUVEUR
All of what? I'm living in a fucking cave!

LUCIA
But your sons will live in a fine house. Thanks to you.

We can make his face out now in the dark. A look of shock.

Her belly is full. He can't ignore it. He drops to his knees and kisses it. Buries his face against it.

SAUVEUR
My God, my God!

She cradles his head against her jutting belly.

LUCIA
(soothing)
All thanks to you. My love.

EXT/INT. PATRICK'S HOUSE - NIGHT

A man with a machine gun (UGO) patrols a house surrounded by swimming pools of all sizes - prefabricated, stood on end, stacked.

(CONTINUED)

CONTINUED:

The gunman looks out to the hills where Sauveur is lurking. Two more men here with machine guns. He opens the front door, takes another look before stepping

INTO THE HOUSE.

Patrick sits in the living room, watching TV.

THURAM
What's it like out there?

UGO
Quiet. Look, don't worry -

THURAM
Why should I worry, I've got you.
(beat)
Maybe I should just take the next
boat out of here?

UGO
You don't need to run. He's just
one guy.

THURAM
One guy just waiting quietly for
the right moment. Why didn't you
lot finish him off six months
ago? I'd be better off in prison.

Ugo looks back though the window. Despite his machine gun, he looks anxious.

CUT TO:

BINOCULAR POV:

The bodyguards on patrol.

SAUVEUR

lowers the binoculars. This looks too difficult. Decides not to go for it, runs low away from the scene...

INT. VINEYARD - NIGHT

Don Louis sips some wine, not pleased by it. He's at a chess board, but his opponent Marco is on his feet, by the window, clearly anxious.

DON LOUIS
You know in the old days the queen
could only move one square at a
time. Bishop too.
(MORE)

(CONTINUED)

CONTINUED:

DON LOUIS (CONT'D)

But the Renaissance came along and everyone was suddenly in a hurry. Get on with things. So they changed the rules. Give the queen more power, and it changes everything. Sometimes impatience is good. We're doing the right thing.

Marco nods, wanting to be convinced.

EXT. SAUVEUR'S HOUSE - NIGHT

Sauveur arrives among the shadowed bushes, looking towards his own apartment block.

HIS POV:

A car drives fast down the road, brakes hard. Antoine the cop yanks his door open, helps a Doctor out. The man hurries into the house.

SAUVEUR

moves closer... From the first floor apartment window THE SOUND OF LUCIA MOANING IN LABOR. And yet he can't go inside. Tears well in his eyes.

Then rain starts to patter through the trees, a deep rumble from the sky above.

A FLASH OF LIGHTNING LIGHTS UP THE SCENE: the road, the trees,... and him - a lonely furtive figure. The outsider.

He backs away, looks around - sees a man is getting out of a parked car. A car he hadn't noticed before.

The man breaks into a run, coming at him. The Trawler.

Sauveur isn't prepared for this, runs into the trees. The chasing man pulls a pistol, lines it up, fires at the dodging figure - catches him in the shoulder. Sauveur crashes down into the soaking leaves.

The guy pursuing slows as he approaches the body. About to drill him with another bullet - when he's surprised by Sauveur suddenly throwing a KNIFE - INTO HIS CHEEK - the force knocking him back -

He staggers, gun firing wildly - drops it to grab the handle of the knife in his cheek -

Then Sauveur is on him, tearing the knife out - PLUNGING it into his chest, turning it up into his heart...

(CONTINUED)

CONTINUED:

The two men fall back hard into one tree - then another - Sauveur holds him as he dies... Sauveur's shirt slicking with rain and blood...

INTERCUT:

INT. APARTMENT - NIGHT

Blood is wiped from the baby as it is born. It is passed up to Lucia's chest.

INTERCUT:

EXT. TREES - NIGHT

Sauveur rests back on the wet earth, lets the dead man slip off him... Reaches inside the dead man's jacket, pulls out a wallet, a picture of the man and his wife and two kids. Lets it drop.

He drags himself to his feet, looks back through the trees - at the distant light coming from his apartment window. Then runs away. The THUNDER RUMBLES DISTANTLY...

INT. LUCIA'S APARTMENT - DAY

A knock at the door.

Mariuccia opens it - onto an old woman from the village, holding flowers.

OLD WOMAN
For the new baby.

She is ushered in.

INT. APARTMENT - DAY

As the woman leans over the cot, Lucia opens the flowers:

LUCIA
You didn't have to. I just hope
you got these from my stall?

OLD WOMAN
Of course.

Lucia looks at her - she'd only meant it as a joke, but the woman is genuinely anxious. As Lucia unwraps the flowers a bundle of Francs falls from inside the bunch. The old woman's eyes beseech her to take the money.

ANOTHER KNOCK.

(CONTINUED)

CONTINUED:

Lucia is pleased to see another olden from the village.

VILLAGER
I heard the good news.

She gives Lucia a kiss and as she does she whispers:

VILLAGER
We're all behind Sauveur.

As the man who runs the baker's is admitted, Lucia opens an envelope: inside a NEW BABY card, more Francs.

INT. MORTUARY - DAY

The body of the stabbed Trawler is lowered onto the slab. The Police Chief examines his disfigured face. Antoine stands against the wall.

POLICE CHIEF
He's not from around here.

A deputy brings over a tray of the dead man's possessions. AUTOMATIC PISTOL, TWO EXTRA CLIPS, A STILETTO KNIFE.

POLICE CHIEF
Assassin. They brought in a
'trawler'. And Sauveur Pinedo
gutted him.

Antoine stares at the horrible corpse and the horrible handiwork of his old friend.

EXT. HILLS - DAY

His injured arm now patched up, Sauveur is doing one arm pulls ups on a tree branch. He is muscular and agile. With honed animal instincts he senses a change in the environment. Drops down. Moves through the trees, drawing his knife...

- To find the PIGEON waiting for him near the cave.

EXT. LAKE - DAY

Mariuccia drives up to a quiet lake. After a while, Sauveur emerges from the maquis. He is wary, but emotional to see his mother again.

SAUVEUR
Mamma.

She is brisk, practical, hiding her shock at his state.

(CONTINUED)

CONTINUED:

MARIUCCIA
No-one followed us.

He looks confused, then sees what looks like a bundle of washing on the back seat of the car - and in it, a BABY. Who starts crying loudly.

MARIUCCIA
He has your lungs.

Sauveur goes to the car and pulls out the baby, so gently, tears filling his smiling eyes.

MARIUCCIA
We did a switch, they're watching
your house.

SAUVEUR
What's his name?

MARIUCCIA
Lucia says it is the man's
decision.

SAUVEUR
(emotions welling)
Tell her I miss her.

MARIUCCIA
So, have you a name for him?

He looks lovingly at the boy.

SAUVEUR
Janvier.

Mariuccia smiles but is holding back her tears.

EXT. PATRICK'S HOUSE - DAY

Marco stands with others among the stacked swimming pools, the perimeter dotted with gunmen. A car swoops up and out steps Don Louis, agitated.

DON LOUIS
Get rid of those men, it looks
ridiculous, like we're afraid for
our lives!
(calms)
He's not stupid. He knows we're
protecting this guy. He won't
come.

He takes a gun from one of the gunmen and heads into the house.

(CONTINUED)

CONTINUED:

We hear TWO SHOTS. After a while, Louis comes out, strangely calm. Marco is quietly shocked, never seen him like this before.

DON LOUIS

Our family has ruled Oletta for sixty years. I'm not about to let that end.

He lights a cigar to calm himself.

MARCO

I will deliver his body. When the snow comes he'll be easy to track.

DON LOUIS

There's a faster way to flush him out.

MARCO

Louis. If you kill the girl or the child you will lose Oletta for sure. The people will turn against us.

DON LOUIS

They're already against us!

With an effort, Louis calms himself again. Considers Marco, and what is driving him:

DON LOUIS

Why didn't you marry her?

Marco can't deny the supposition behind this.

DON LOUIS

Didn't want to steal from your friend, eh?

MARCO

I won't let you down.

DON LOUIS

What about you? You could be making a name for yourself in Marseilles, even New York. She holds you back and she's not even yours.

MARCO

There will be time for that when Sauveur is dead.

DON LOUIS

The snow won't change things.
(MORE)

(CONTINUED)

CONTINUED:

DON LOUIS (CONT'D)

So we escalate. We kill, he kills back. Again and again. Until he's in a frenzy, not careful any more. And you will have a whole army ready for that moment.

INT. BAR - NIGHT

Marco slips into a booth. Antoine is there, nursing a drink, pale from what he has seen and the expectation of the violence to come.

MARCO

This island is turning into Hell.
(slides envelope
across to Antoine)
Go away. Finish your law degree.

ANTOINE

(joking to hide
his surprise)
You trying to get rid of me?

MARCO

One day you might come back. Be
my lawyer?

ANTOINE

The devil's lawyer?

Marco smiles for the first time in a good while. The envelope lies there. Antoine runs his finger under the flap, sees some bills.

ANTOINE

I can't, it's...

MARCO

Bribery?

He looks very directly into Antoine's eyes, not wanting to say any more - the emotion is too great. Antoine understands ... this is to keep him from harm, maybe even to keep him alive.

MARCO

I'm bribing you to make the most of yourself.

Antoine is tempted.

ANTOINE

No strings?

(CONTINUED)

CONTINUED:

MARCO

Hey, don't even come back, I'm
the dream-maker, not the devil.

Antoine picks up the envelope, a lifeline he hadn't dared
hope for.

ANTOINE

Having to leave college ... *that*
was hell. For me.

So he pockets it.

ANTOINE

I'll pay you back. Start with a
drink?

MARCO

What, now you've got money? Just
get out and make me proud.

He stands again.

ANTOINE

(serious)

You should leave as well.

MARCO

I know. And you know I can't.

They share a sad smile of recognition, before Marco leaves.
People part for him to pass - the mafia shadow descending.

MUSIC BEGINS - A MONTAGE OF VIOLENCE AND BANALITY...

CAMERA MOVES DOWN A DARK ALLEY, OMINOUS MUSIC - FINDING...

A BODY IN SHADOWS, black blood pooling around the head.

ONE HOUR LATER - TWO TEENAGE BOYS ON PUSHBIKES WATCH THE
BODY BEING REMOVED, BLOOD BEING MOPPED.

KID 1

I wanna die like that. In the
head, bang. It's all over.

KID 2

But in the face? That's the worst!

KID 1

No it's instant. Front or back,
it doesn't matter - but in the
head for sure.

(CONTINUED)

CONTINUED:

KID 2
What about the chest? One in the
heart and kaput.

SAUVEUR'S CAVE - THE PIGEON FLUTTERS DOWN, SETTLES ON A ROCK, A MESSAGE ATTACHED TO ITS LEG.

Sauveur looks at it: a newspaper cutting -

ANOTHER RELATIVE OF FUGITIVE DIES AT HANDS OF MAFIA

KID 1'S VOICE (O.S.)
No, in the chest hurts bad. Your
lungs fill with blood while the
bullet burns inside you, agony.

A HAT

Tilted to hide Sauveur's scarred face. He follows a man through a market. The man gets into a small red car.

KID 1'S VOICE (O.S.)
No, the head's better because you
won't piss yourself or shit in
your pants. No writhing on the
ground for half an hour.

THE SMALL RED CAR

smoulders in the new day. Inside a cadaver is fixed, charred.

The Carabiniere who found it retches, looks away.

NEWSPAPER HEADLINE:

AVENGING ANGEL KILLS AGAIN

A TRUCK

backs up to the OLD FARMHOUSE Lucia had spotted. Clement and another guy start lugging furniture into the house. Lucia throws open the shutters. Mariuccia cradles the baby.

SAUVEUR AND LUCIA

make love on a blanket inside the cave...

UGO

enters a grocery store, checks no-one on the street saw him enter - and turns the 'OPEN' sign to 'CLOSED'.

SAUVEUR

sits on a rock, a home-made crossbow in his lap. He's whittling an arrow out of a piece of wood. Four small RAZORS laid out next to him.

AN ELDERLY WOMAN

Picks cartons of milk off the floor, cleaning blood spatters from the glass of the cold- cuts counter. A few circles and tags show that the police have finished doing their checks.

The woman puts the shop back in order as if straightening the snacks could cancel out the death that has happened here.

NEWSPAPER HEADLINES:

TIT-FOR-TAT KILLINGS INCREASE. THIRTEEN NOW DEAD

SMALL TOWN VENDETTA CLAIMS MORE LIVES

MARCO

Watches as larger bundles of his Amex traveler's checks are bound in plastic. Business going well.

ANNA (DON LOUIS' MISTRESS)

opens the door and coos all over the baby in Lucia's arms. Lucia enters the waterfront apartment, taking in all the details...

SAUVEUR

in the hills with his baby son, now crawling. Sauveur uses his knife to finish whittling a piece of wood into the shape of a man. Hands the toy to his son.

SAUVEUR

hunts a WILD BOAR. Climbs onto a sharp precipice, sees the boar below - readies the crossbow, we see the razors

(CONTINUED)

CONTINUED:

have been used as flights on the tail of the arrow... he lets fly - the arrow buries hard into the boar.

A CORPSE

beside a beehive, broken and on its side. The honeycombs are splayed over part of the body, bees swarm around. The man's white protective gear is ripped apart by bullets, the material darkened horribly with blood.

CLOSE ON THE RAZOR-TAILED END OF AN ARROW AS IT PULSES GENTLY. A FINGER TOUCHES IT, PRESSES, THE PULSING STOPS.

Sauveur walks away from the body of a middle-aged man lying in his garden beside his rake. The arrow sticking out of his back.

TV SCREEN:

The image of the beehives from a distance.

TV PRESENTER

... Yet another death near the town of Oletta. Nico Calcetti was a cousin of Louis Maldini, one of the families involved in this relentless vendetta. There have now been fifteen deaths in this small village.

SAUVEUR

Crouches on a cliff edge.

HIS POV: way in the distance, at the outskirts of town, the flickering screen of the open air cinema. PLANET OF THE APES is showing - CHARLTON HESTON YELLING IN FRONT OF THE STATUE OF LIBERTY ON THE BEACH. The blue sea on the screen shines in front of the real moonlit sea.

MONTAGE ENDS

INT/EXT. CAR, MARINA DEVELOPMENT, CALVI - DAY

Lucia waits in her car. Serious. Breathes deeply. About to embark on something...

INT. ANNA'S APARTMENT, MARINA DEVELOPMENT - DAY

ANNA opens the door on a very different, smiling Lucia.

(CONTINUED)

CONTINUED:

ANNA

I'm so glad you came. Where's
the little one?

LUCIA

Sleeping.

ANNA

Oh, I have a present for him, I
wanted to see him smile.

LUCIA

Next time, I'll keep him awake.

Anna doesn't notice the intelligent gleam in Lucia's eye
as she checks the layout of the apartment - stairs to the
roof, balconies, etc.,...

LUCIA

I still can't believe you're so
lucky.

ANNA

I work hard for it.

Lucia picks up a PHOTO of Anna with Don Louis.

ANNA

He's grumpy most of the time now.
This business over in Oletta.

(takes photo)

His gutless nephew's been trying
to talk him out of what needs
doing. He's the friend of the
bandit. But Louis has lost
patience. There are going to be
some big changes.

EXT. CAR - DAY

Lucia drives into a tunnel - but doesn't emerge on the
other side.

INSIDE THE TUNNEL

The car stopped, window down. A SHADOW beside the car.
Sauveur.

EXT. APARTMENT BLOCK, MARINA DEVELOPMENT - DAY

The sun is low. Don Louis arrives for his regular
assigntion with his mistress. A car is behind him, his
bodyguards inside.

EXT. ROOFS - DAY

A SILHOUETTE leaps between two roofs, risking a drop of six floors.

INT. STAIRS/APARTMENT - DAY

The elevator doors open. Don Louis steps out with one bodyguard, taking his apartment key, lets himself in.

The bodyguard takes up position in the corridor, opens his sports newspaper.

INSIDE

Anna is fixing a drink. Slips some ice into the glass.

DON LOUIS

(perky)
Mathilde is visiting her sister.

ANNA

Ooh. You can stay all night!

He takes off his jacket, undoes his tie. He unhooks his watch, lays it on the table. Takes the drink.

DON LOUIS

How's your mother?

ANNA

Better.

He touches her face. Soft. Caring. She holds his hand there. They're comfortable together.

DON LOUIS

(smiles)
I've missed you.
(beat)
Happy here?

ANNA

Yeah,... Let's go build up an appetite...

And she leads him to the bedroom.

INT. APARTMENT - LATER, DUSK

Don Louis slips some fresh ice into his abandoned drink.

He's wearing his trousers but has yet to put his shirt back on. Anna, from the bedroom:

(CONTINUED)

CONTINUED:

ANNA (O.S.)
So shall I fix us food here or
shall we go out?

DON LOUIS
Oh let's go out.

He sips the drink as he walks to the balcony window, takes out a cigar, lights it...

As he's about to blow out the match a gust of wind extinguishes it. He glances briefly at the balcony sliding door, very slightly ajar. Thinks nothing of it.

He puffs on the cigar, surveying the marina, the fabulous launches burnished in the dying light. He seems at peace. But then ill ease creeps up on him as he thinks more about that open door,... his eyes go to it, then - on the edge of his vision - a SHADOW against the wall. He takes a breath to shout but in two quick steps SAUVEUR is on him, clasping his mouth and CUTTING HIS THROAT. A huge wound opens up and a ghastly whizz of cigar smoke comes out.

ANNA

steps into the room, half-naked.

ANNA
I think you don't trust my cook -

But she freezes, then stumbles back. She screams. Doesn't stop screaming at the unbelievable horror:

Louis' body shakes and shudders and Sauveur hangs on grimly. The weight of Louis forces them closer to the window. Sauveur can't stop himself - they crash against the glass - their combined weight cracking it, taking them through it. They fall onto the balcony in a splash of glass and blood.

A FIST HAMMERS ON THE APARTMENT DOOR.

VOICE (O.S.)
Don Louis?!

Anna can't form words, can only scream.

A BOOT KICKS THE DOOR IN - the bodyguard bursts into the room.

Follows Anna's eyeline to the balcony - where glass crunches as Sauveur is getting to his feet.

The bodyguard pauses briefly - you have to before taking on Sauveur - then he races to the window.

(CONTINUED)

CONTINUED:

Sauveur climbs on the balcony wall - leaps across to the next balcony.

Then runs, leaps up on to the next wall, across to the further balcony -

The bodyguard FIRES TWICE - chipping masonry by Sauveur as he jumps down - disappearing from view.

The bodyguard pulls his radio.

BODYGUARD

He's here - Pinedo is here! Moving
(checks street name)
Uh, dropping down to Paoli -

He looks to the body of his boss, the only thing moving is his blood.

BODYGUARD

He got him. Don Louis is dead.

EXT. APARTMENT BLOCK, MARINA DEVELOPMENT - DUSK

The bodyguards in the waiting car panic into action.

EXT. STREET - DUSK

Sauveur drops from a pipe, races down the middle of the street - behind him... the bodyguards' car skids around the corner, coming for him...

INT. CAR, STREET - DUSK

The bodyguard in the passenger seat has his radio out -

BODYGUARD 2

(into radio)
Marco - we're chasing him, Pinedo.
He got the Don.

INTERCUT:

INT. RESTAURANT - DUSK

Marco is in the restaurant, on his radio. The news is difficult to swallow.

MARCO

Don't lose him.

He looks to the three guys he was eating with. They get to their feet.

EXT. BAR - EVENING

Marco comes out to the street, the others not far behind.

He opens the trunk of his car - pulls out a FLARE GUN - points it into the sky and fires.

It's like the bat signal for Don Louis' men.

CUT TO:

SHOTS OF:

TWO GUYS IN CAFES COME RUNNING OUT.

WEIRD SHADOWS ARE CREATED AS THE HOUSES, STREETS AND TREES ARE LIT BRIGHT GREEN - THE FLARE GLOWS STRONGLY, DRIFTING THOUGH THE DARKENING SKY...

A MAN SEES THE LIGHT THOUGH HIS WINDOW, LEAVES HIS SUPPER, HEADS OUT...

MEN PUTTING JACKETS ON, JUMPING INTO CARS, ONTO BIKES...

THE CARS, MEN AND BIKES ROAR INTO A PIAZZA - THE PRE-ARRANGED RALLYING POINT.

Meanwhile...

EXT. NEAR MARINA DEVELOPMENT - NIGHT

Sauveur races down an alley - one man following.

The other bodyguard is taking the car around the block...

Sauveur runs to a bar at the end of the alley, a few kids hang around two Vespas (keys in ignitions)... He yanks one Vespa off its stand, fires it up.

Shoots the scooter down the road, as the car turns into his street, rejoins the chase...

Sauveur turns into some traffic, mounts the pavement...

SHOTS OF:

SIX CARS, THREE SCOOTERS

The babble of radios. Drivers and riders keeping in close contact.

Don Louis' squadron getting closer to the pursuit...

EXT. CLIFFS/HILLS/COUNTRYSIDE - NIGHT

The Vespa hurtles along - but the bodyguard's car still has him in his sights...

And now - more headlights - here come the rest of them.

The mass of cars and bikes join the chase... gaining on their prey...

Sauveur switches his headlamp off - and bumps the Vespa straight off the road -

The cars follow, spreading out wide, their headlights bouncing shafts of light over the dry scrub, occasionally picking out their target...

A few gunshots ring out, a couple of guys leaning out with guns - but it's so bumpy it's difficult to keep the pistols steady...

They seem to be closing, the Vespa struggling with the rugged landscape... when the front wheel hits a rock, the Vespa flips and Sauveur is catapulted into the air...

Hits the ground hard, recovers quickly, starts scrambling away, breathing hard as he clammers over rocks and into the thorny hinterland, making his way back up to his home: the maquis.

The pursuing cars and bikes can go no further - the terrain too steep, too rough...

They all jerk to a stop at different angles. Twelve men head off on foot. Torches, pistols and shotguns in hand.

MARCO LEADS THE PACK.

He has another flare ready, shoots it high...

THE STARK ROCKS, DRY GRASS AND TREES EXPLODE BRIGHT GREEN.

A green Sauveur is visible too. A volley of shots smash all around him - he ducks from view...

As the shadows return and the flare lands - it ignites a small patch of grass, the wind quickly developing it into a larger fire...

WITH MARCO AND HIS MEN

MARCO

Set it alight! Set the maquis
alight!

(CONTINUED)

CONTINUED:

He grabs a few branches, races past the fire the flare caused - lets the branch catch alight - and drags it across the scrub...

The others grab branches, set them alight with lighters... spreading out, hurling them forwards or dragging them across the bushes...

Then they withdraw as soon a hellish fire is burning, spreading rapidly through the landscape...

SAUVEUR

turns to see the raging flames, quickly leaping from tree to bush. He scrambles further up the hill... but the flames aren't far behind.

EXT. HILLS, WITH MARCO - MOMENTS LATER

Marco and the others have withdrawn a good way and watch the fire rage. It's hot even here.

MARCO

He won't outrun that...

Awed by the scale of the fire they have unleashed, the guys share nervous but hopeful looks - nobody could survive that.

Through the heat haze and flames he thinks he sees someone: Sauveur. He stands there. Defiant. Yelling in rage at them - as the roaring flames seem to engulf him, swallowing him up...

- Then a branch beside Marco sways. Then another. He and the others look up, feel the breeze in their hair, an ominous distant woosh. And they know what it means. They RUN.

With the change of wind, the FIRE now races after them. ROARING. Black smoke looming over them like an evil ghost.

They are quickly separated. Marco looks back - hears the SCREAMS of his own men. He keeps running...

DISSOLVE TO:

EXT. HILLS - DAY

A FIRETRUCK is wetting down the burnt ruins of the Maldini's MOUNTAIN LODGE where Sauveur and Lucia spent their wedding night.

A dazed-looking Marco is there, watching. Shell-shocked. But it is done.

EXT. HILLS - DAY

VULTURES circle.

FOREST RANGERS follow the wheeling of the vultures through blackened scrub and find THREE CHARRED BODIES, burnt beyond recognition.

EXT. VINEYARD - DAY

A place in a state of shock. Snow starting to fall.

INT. HOUSE, VINEYARD - DAY

Don Louis in his open casket, neck wound concealed. His widow wails, consoled by the other women. Anna is nowhere to be seen.

THE KITCHEN

The men of the clan stand in silence. A sense of paralysis. Nobody knows what to do. Marco comes in, carrying a SHOULDER BAG.

AUGOSTINO

You did this.

Marco has been expecting this accusation.

MARCO

Louis is avenged. Sauveur is dead.

AUGOSTINO

Is he? We need a body.

Marco puts the bag on the table. Facing the men:

MARCO

You need a leader.

He UNZIPS the bag. It is full of CASH - more than any of them have ever seen in their lives.

AUGOSTINO

What's this? You think you can buy us?

MARCO

No. I'm showing you why Louis chose me to take over. I brought all this in. More than all your racketeering - ten times over. I am the future.

(CONTINUED)

CONTINUED:

Augostino looks to the others, they are impressed.

MARCO

I have ideas. What do you have, Augostino? Guts? Then why didn't you challenge Louis' choice when he was alive?

Augostino glares at him, faced down.

AUGOSTINO

Your friend better be dead.

Marco gazes back, lifts two stacks of notes:

MARCO

Ten thousand dollars to the man who finds his body. Let's put Augostino's mind at ease.

EXT. LUCIA'S NEW FARM - DAY

Clement and another cousin keep watch outside. Lucia chose this place well: they have good views of all approaches. Inside, we can hear CRIES of the toddler.

INT. LUCIA'S NEW FARMHOUSE - DAY

Mariuccia tends to the kid. Red-eyed, Lucia paces, grieving for Sauveur, worried for the child. We haven't seen her so vulnerable before.

Mariuccia now has the child calm in her arms.

MARIUCCIA

If they think his father is dead ... there's nothing to stop them coming for Janvier. The world needs to think Sauveur is alive.

Lucia looks at her quizzically, then understands her meaning.

EXT/INT. CHURCH - DAY

Snow dusts the church.

INSIDE THE CHURCH

A large gathering for the funeral of Don Louis. The coffin stands on a trolley before the altar.

The priest performs the sign of the cross over it, then looks to Marco.

(CONTINUED)

CONTINUED:

Marco moves out of his pew and the congregation observes him walk toward the coffin. He stops by it - and now we realize DON LOUIS' WATCH AND FOB MEDALLION have been placed at one end of the coffin.

Marco takes the watch and chain, bows to the coffin, returns to his place. Augostino watches him with contempt.

As the mass continues, he turns the watch fob medallion over in his hands, rubs his thumb over the Moor's crest insignia (the sign of the UNION CORSE) then clasps it tightly. The new Don.

EXT. TOWN SQUARE, OLETTA - DAY

A cold day. Men are drinking:

OLD DRINKER
It had to happen sooner or later.
How he survived so long...?
(raises glass)
Good luck to Hell!

Then a hush falls as Lucia walks through the square. She looks calm, serene.

She buys some fruit, smiles at the owner of the stall. The men look to each other.

YOUNG DRINKER
Can he be alive? -

A JOURNALIST

sits in a car, points a long lens camera at Lucia. Snaps.

EXT. TABAC, OLETTA - DAY

On the newspaper rack:

LE CORSE MATIN: FRONT PAGE PHOTO OF LUCIA. HEADLINE:
BEAUTY CAUGHT IN BLOOD FEUD. DEATH TOLL RISES AS LOUIS MALDINI SLAUGHTERED.

INT. LUCIA'S NEW FARM - NIGHT

The toddler sleeps. But Lucia lies there awake, looking awful, drained by the effort of publicly pretending he's alive when she has no idea.

Then there's a flutter. She sits up. On the window sill, the pigeon has landed, a message wrapped around its leg.

Lucia's spirit soars, her prayers answered.

EXT. ROADS - DAY

Clement drives Lucia up the island. She looks resolved, re-invigorated. The toddler plays in the back...

INT. RESTAURANT - DAY

Holding the toddler's hand, Lucia walks through a room of men. In the back, the only diner is a grizzled man with a mustache, elegantly dressed. He looks up at her, his brow furrowing at the sight of the kid.

LUCIA

Don Giorgio. Thank you for seeing me.

He considers her.

DON GIORGIO

You want someone to take the child?

She shakes her head.

LUCIA

He won't disturb us.

DON GIORGIO

Sit. I have an idea why you are here. You want some of my men to help protect your husband?

LUCIA

You are as wise as I expected.

He lets this temerity pass.

DON GIORGIO

Why should I get involved?

LUCIA

Because Sauveur is a thorn in Don Marco's side. And Don Marco has ambitions here in Bastia.

Don Giorgio hides his surprise, as is his way.

DON GIORGIO

How do you know this?

LUCIA

I get to hear what the women say. Wives, mistresses...

The Don reconsiders her.

(CONTINUED)

CONTINUED:

DON GIORGIO

I've heard about you. Your husband, he's just a killer, a good one I hear - But you ...

He ponders.

LUCIA

I love my husband.

DON GIORGIO

But now you have a child to love more.

LUCIA

(re: child)

If my husband dies, this one will follow.

He ponders.

DON GIORGIO

My mother was like you, God rest her soul.

Lucia looks back at him evenly.

EXT. VINEYARD - EVENING

Marco stands among the vines in the dusk. One of his men is walking away from him and Marco looks like he's just heard very bad news. We've never seen him this agitated.

He sees a car arrive. Augostino gets out with a couple of other men. Looks this way. A crisis meeting.

Marco steels himself.

INT. KITCHEN, HOUSE AT VINEYARD - EVENING

Augostino sits at the kitchen table, his back to the door. Knocking back grappa. Readyng himself for his next shot. His cohorts are on edge, uncomfortable.

He hears Marco come in.

AUGOSTINO

She has brought the Castellinis in. What are you going to do about it?

MARCO

I have a plan.

(CONTINUED)

CONTINUED:

AUGOSTINO

No more plans. This is about showing force. And we are not going to be led by a man with no blood on his hands.

BANG!

Augostino's brains spray across the table and he slumps dead.

Marco holds the gun. And now there is blood on his hands.

His eyes meet those of the others, who have seen this coming.

Ugo nods, measured, respectful.

EXT. HILLS - DAY

Stew simmers on a camping stove. Sauveur is sharing a JOINT with Clement, looking out to the distant sea. A couple of BODYGUARDS (Don Giorgio Castellini's men) we haven't seen before keep lookout, cradling shotguns. Another is unloading the supplies that Clement has driven up here.

CLEMENT

(low)

So what are these guys like?

SAUVEUR

(shrugs)

Someone to talk to. We play cards.

CLEMENT

You trust them?

SAUVEUR

What choice do I have? It was all her idea.

Clement snorts a laugh. What an understatement.

CLEMENT

Yeah.

SAUVEUR

Tell her I want a visit.

(leans in)

Or I'm gonna turn homo with these guys.

They both burst out laughing.

(CONTINUED)

CONTINUED:

SAUVEUR
That would show her, heh?

He roars with high laughter.

CUT TO:

EXT. FLOWER STALL - DAY

ON LUCIA'S FACE,

unsmiling as Clement stops by to deliver the message. He thinks it's hilarious.

CLEMENT
You needed to be there I guess.
No need to shoot the messenger!

A car door slams across the street - someone comes toward them -

ANNA is a little unsteady on her feet, and not as well presented as she usually is. She carries that NEWSPAPER with Lucia's photo on the cover.

ANNA
You killed him.

Clement turns, uncertain how dangerous this is - does she have a gun? Lucia SHOUTS to the guys on the flower stall:

LUCIA
Janvier!

The toddler is bundled away. Anna is oblivious:

ANNA
You were never my friend. I
trusted you.

She throws the newspaper at her.

ANNA
And you just wanted his blood.

She dives at Lucia. They struggle, she scratches Lucia's face. The two women crash into the stall of flowers. An explosion of color, flying in all directions. The women disappear into the chaos until Clement pulls Anna off Lucia.

ANNA
You destroyed my life. You did!

Lucia clammers up, in shock. Clement bundles Anna to her car.

(CONTINUED)

CONTINUED:

ANNA

She is worse than any of them.

LUCIA

NO! I have my family! I am his
wife!

She shakes. We haven't seen her like this before.

People nearby make themselves scarce, don't want to catch her eye.

INT. LUCIA'S NEW FARM - DAY

THE UNION CORSE WATCH FOB SWAYS

Marco walks toward Lucia's farm.

A couple of heavies are just behind Marco. One of Lucia's sentinels is on a radio, he's already warned everyone inside the building. It's tense. Will there be killing?

Lucia opens the door, holding her son's hand. She hands him to a nanny, who takes him away swiftly. Anna's scratches are visible on her face, despite the make-up.

INT. LUCIA'S NEW FARM - DAY

Marco looks out to the fields. They're alone together.

MARCO

You've done well.

LUCIA

I'd like to say the same for you.

MARCO

You said Sauveur would make me
boss.

She shrugs - maybe not a memory she wants to revisit? He
senses this.

MARCO

You remember that night? Of
course, you were just leading me
on. To keep me thinking I had a
chance. Yes?

LUCIA

- What do you want?

MARCO

Or was it real? Did you really
want me for a moment there?

(CONTINUED)

CONTINUED:

He has moved in close, full of angry desire. She glares up at him, trying to hide her fear.

LUCIA

How could I ever want you? A mafia man! Your kind drove my father to kill himself!

MARCO

You hate the mafia - but you've created your own one right here.

She stares at him, for his temerity in stating the unspoken truth.

MARCO

Don't you see how you've used Sauveur? How you use everyone?

To even consider this would be weakness.

MARCO

You befriended that simple stupid woman, just so you could plan my uncle's murder...

LUCIA

No! I had to know!

He moves away, strained by a grief he hasn't yet faced up to:

MARCO

Louis was good to me.

She stares at his turned back. Does he want her comfort?

LUCIA

Why don't you have a woman that you can share this with?

And even as she says it, and his neck stiffens - she apprehends the answer: he loves her still?

LUCIA

I see.

MARCO

Am I so foolish?

After a dangerous hesitation...

LUCIA

...of course you are.

He turns, serious, searching her face.

(CONTINUED)

CONTINUED:

LUCIA

If you're the boss, show it. Put a stop to it all. For Sauveur's sake.

He grabs hold of her. Tormented. He wants her. Her defiance infuriates him yet makes him want her more. He loves her and he hates her. Then he gets control of himself, and remembers what he came here to say.

MARCO

It's not that simple. I have to keep my people onside. There has to be proof that it will not continue. Not just Sauveur staying in the hills.

Lucia nods slowly.

LUCIA

He will.

MARCO

And he must not respond to what happens ...now.

LUCIA

What ... happens now?

She looks at him questioningly. Is he going to force himself on her? He sees this flash before her. Is that what she really wants?

MARCO

Don't worry. It's not you.

She frowns. What the hell does he mean?

INT. CLEMENT'S PLACE - DAY

An unlit JOINT waits on a plate.

Careful hands remove the inner sleeve from an extravagant gatefold LP. DARK SIDE OF THE MOON.

CLEMENT lovingly blows the surface of the vinyl, carefully places it on the super-chic Bang & Olufsen deck.

He presses buttons and the special parallel tracking arm selects the third track in. 'GREAT GIG IN THE SKY'. A lyrical then ominous piano build-up as Clement lights the joint, anticipating aural ecstasy -

EXT. CLEMENT'S PLACE - CONTINUOUS

THE MUSIC PLAYS OVER A CAR PULLING UP.

(CONTINUED)

CONTINUED:

Three men get out. Marco's men. One takes a sledgehammer out of the trunk.

INT. CLEMENT'S PLACE - DAY

As the track's mordant female moan grows in intensity, Clement closes his eyes, communed with the ineffable...

The door is suddenly smashed off its hinges. In they walk.

Clement goes for his gun but a bullet knocks him back. Then they go to town - they shoot him fifty times. Job done.

As the dust settles one of the killers moves to the hi-tech hi-fi, peers at it with some bemusement as the moaning continues.

KILLER

How d'you shut this fucking thing off?

EXT. CAR, FARM - DAY

Marco is being driven away, looking out of the window - can see Lucia on the terrace, watching him. Her child is brought back to her.

Ugo, in the passenger seat, holds his radio to his ear:

UGO

It's done.

Marco gazes back to Lucia.

INT. LUCIA'S FARM - DUSK

Lucia takes a phone call. Her eyes close tight as she hears the dreadful news of Clement. She lets out a dreadful howl and collapses, inconsolable, hysterical. It's all just too much. Through her tears, she looks to the others who are just staring at her, unsure what to do:

LUCIA

Clement! Clement!

EXT. HILLS - DAY

His back to us, Sauveur sits looking out over the maquis. Birds tweet.

Lucia, bleary-eyed, waits for his reaction to what she has said. Finally:

(CONTINUED)

CONTINUED:

SAUVEUR
Do you trust him?

LUCIA
Yes.

SAUVEUR
Then we'll do nothing. Clement -
(halting, wet eyes)
- has given us peace.

They hug, tightly. Tears in her eyes as well. He places his hand on her belly. Banishing sadness.

SAUVEUR
...I wonder if it's a girl.

She tries to smile. Her gaze moves to the bodyguards.

LUCIA
You feel safe with them?

SAUVEUR
(non-committal)
They're fine.

LUCIA
I can speak to Don Giorgio, ask for more men?

SAUVEUR
No. Worry about the child, and Janvier. Don't worry about me.

End of subject.

DISSOLVE TO:

EXT. SQUARE, OLETTA - DAY

The FLOWER STALL is yet bigger. A RIOT OF COLOR. A figure walks toward it, impressed. ANTOINE. Mature now. In a suit. He doesn't recognize any of the people working there.

ANTOINE
I'm looking for Lucia?

INT. SHOP/OFFICE - MOMENTS LATER

Antoine enters the cool interior of a shop. A guy from the flower stall follows him in, keeping an eye on things. TWO well-dressed boys are playing demurely with plastic soldiers. They are three and five years old and Antoine can see a resemblance to Sauveur.

(CONTINUED)

CONTINUED:

He goes to rub the younger one's head but the boy looks back blankly. Antoine smiles thinly and moves on toward the sound of TYPING from a back office.

LUCIA looks up from the typewriter. Her face softens as she recognizes Antoine.

EXT. SQUARE, OLETTA - LATER

Lucia and Antoine drink coffee, watching life go by in the square. The boys play nearby.

LUCIA

Sorry to hear she's sick.

ANTOINE

I'll tell Mamma you're thinking of her.

(re: boys)

They're just like their father.

LUCIA

I hope not. He doesn't have much of a life. They will have everything.

ANTOINE

He can never come back?

LUCIA

(without bitterness)

Marco would have to kill him. You escaped all that, honor... You're qualified now?

ANTOINE

(nods)

Justice Department.

The two of them eye each other, knowing this puts them on a collision course.

ANTOINE

I'd like to talk to him. I think I could help him.

She is suddenly very serious, very composed:

LUCIA

(beat)

You'd put him in prison.

ANTOINE

We'd make him safe.

(CONTINUED)

CONTINUED:

LUCIA

You couldn't protect him. You're wasting your time. Go home.

ANTOINE

This is my home.

The look she gives him makes her unrecognizable as the girl he knew.

DISSOLVE TO:

EXT. LUCIA'S FARM - DAY

The farm is now well-established, surrounded by perfect fields of lavender, people laboring away on the land.

Mariuccia pushes a buggy containing the younger son, with his brother (ever-smartly-dressed) walking alongside.

The boys wave stiffly as Lucia passes on her horse. She nods hello, very erect as she rides.

EXT. BOARDING SCHOOL - DAY

The grounds of a smart school, seven-year-olds looking very cute in their outsized uniforms.

Lucia gets out of her sleek BMW. She is met by a secretary and is led into the main building.

INT. HEADMASTER'S OFFICE, BOARDING SCHOOL - DAY

The Headmaster is uncomfortable.

LUCIA

This is because of what you've read about my family -?

HEADMASTER

Of course not. I mean... I am aware ...

He trails off, embarrassed.

LUCIA

I'd do anything for my boys. You understand that? This is the best school - a *beautiful* school. They need this. To change their lives. Please.

The headmaster knows he's on dangerous ground here, but:

(CONTINUED)

CONTINUED:

HEADMASTER

I'm sorry. We have no space.

LUCIA

No, no, you're not understanding
me...

Is this a threat? The sudden surprising intensity of her need for this could make it seem so:

HEADMASTER

(stands)

Bullying is something all
schoolmasters understand.

She stares back at him, only now understanding that he thinks she was threatening him.

EXT. ROADS - DAY

Lucia is driven away, hurt, angry, silent.

EXT. TAVERN, HILLSIDE VILLAGE - DAY

On a terrace, Sauveur and two men are dining.

An old man hurries past the place, clearly afraid.

The eyes of Sauveur's bodyguards are on him, positioned at either end of the stretch of road bordering the restaurant. A couple of guys also sit on the hillside above the restaurant.

The BMW slows by one sentinel, is waved through, draws up at the restaurant. Lucia gets out.

INT. BAR, HILLSIDE VILLAGE

Sauveur takes a seat opposite Lucia in a nook by the fire.

SAUVEUR

Where are the boys?

LUCIA

They won't be coming anymore.
Too dangerous.

This hits Sauveur hard.

LUCIA

And this headmaster needs to see
he was wrong... Perhaps - I don't
know -

(CONTINUED)

CONTINUED:

SAUVEUR

Wait. You want me to - what?
 Beat up a teacher -? - because he
 doesn't want a bandit's kids mixing
 with decent people's children?
 Don't you think he might have a
 point about the type of people we
 are? Or we've become?

LUCIA

We're on our own, Sauveur. No-
 one's going to help us. We have
 to do everything ourselves.

SAUVEUR

I may be nothing more than...
 (he won't say 'an animal')
 ...But you can't send me in any
 direction just to make a point! I
 don't want to hurt people anymore.

Lucia looks at him.

LUCIA

You can't just retire.

SAUVEUR

Why not - ?

LUCIA

- What, so we move to another
 part of the island? Sell up?
 Try and teach the kids ourselves?

SAUVEUR

(explodes)
 Listen to me!

She sees that ferocity that has helped him survive. She
 quietens, waits.

SAUVEUR

We sell up? Yes. We take the
 money we've made. Good money.
 More than maybe we deserve.
 Then... we leave the island. Go
 somewhere - Toulouse, maybe, get
 a farm, start afresh.

LUCIA

Leave Corsica? Leave our home?
 No. You've been up there too
 long - we have our position to
 protect.

SAUVEUR

- You're right.
 (MORE)

(CONTINUED)

CONTINUED:

SAUVEUR (CONT'D)
 (long beat, quiet)
 I have been up here too long.

Beat. She stands. Says nothing.

SAUVEUR
 I want to see my sons.

Without a word, she leaves. Pissed off, Sauveur stares after her.

EXT. SQUARE, OLETTA - DAY

A normal spring day, life goes on as usual, a few cars, the baker's van, the corpses of pigs are shouldered into the butcher's...

And then there's a stir. Heads turn. Several tough-looking men are taking seats at the cafe. In their midst is SAUVEUR.

He makes no effort to disguise himself. He's been drinking, and his bodyguards are wary of him: this trip is obviously his idea and they're not too happy.

The Waiter comes up nervously. Sauveur acts normal, but is acutely aware this commonplace little ritual is now a luxury he can no longer enjoy.

SAUVEUR
 Ciao. Brandy, all round. And for yourself.

He feels the Waiter's eyes linger involuntarily on his scarred face. But he is not angry. He is after all, a living legend.

SAUVEUR
 You want my autograph or something?

The guy hurries away, to the amusement of the bodyguards.

Sauveur looks around the square, a place he knew so well. The others watch as a couple of men (must be Marco's) get up and leave.

BODYGUARD
 This is stupid, Sauveur.

Sauveur doesn't answer. The drinks arrive.

SAUVEUR
 (holding his gaze)
 Drink up my friend.

(CONTINUED)

CONTINUED:

And as Sauveur downs it, we see the need he has for escape and oblivion.

INT. OFFICE - DAY

Marco is going over some accounts when the two men from the square arrive, with a look on their faces. Marco stands.

EXT. SQUARE, OLETTA - LATER

Sauveur looks up to see a car stop. Marco and several bodyguards get out.

On both sides - hands in pockets, nursing concealed weapons.

WITH MARCO:

Ugo holds his arm -

UGO
This is no good.

Marco can't take his eyes off Sauveur, staring back at him.

SAUVEUR

motions his men to leave his side. Reluctantly, they withdraw. Sauveur nods to Marco.

MARCO
(to Ugo)
Keep away from them.

He walks forward and joins Sauveur at the table.

They consider each other. Marco in his smart suit, controlled, groomed. Sauveur a scarred peasant - but with a panther's presence. His big rough hands pour a drink for Marco... Finally:

SAUVEUR
It's funny the little things you miss.

MARCO
So, you've had enough.

Sauveur looks at him and then starts laughing.

SAUVEUR
(through laughter)
Oh yes, you could say that.
(then, soberly:)
Hasn't everyone?

(CONTINUED)

CONTINUED:

Marco nods. Then aware of watching eyes. The whole town has gone silent. Focused on this meeting.

SAUVEUR
(detached, curious)
Do you think ... there's any way,
we both can live?

Marco stares back at him. That tells Sauveur enough.

SAUVEUR
I thought not. I've been out of
touch, you see.

MARCO
Sauveur. You can leave, and keep
going.

Sauveur pours himself another drink, knocks it back, looks Marco in the eye, with fire in his own.

SAUVEUR
I should have killed you at the
docks.

MARCO
You're not like that.

SAUVEUR
Is that why you're sitting there?
Because you think you know I won't
kill you?

MARCO
Have you come to die?

Sauveur realizes something about himself, and nods.

SAUVEUR
By your hand alone.

Marco is on the spot, aware of his watching men.

SAUVEUR
This has to end.

Then, with warmth - the friend, the co-conspirator:

SAUVEUR
Let's go together. Go the way we
should?

He sees shock in Marco's eyes. Disgusted, Sauveur shakes his head and stands - Marco's men pull their pistols - matched by Sauveur's -

(CONTINUED)

CONTINUED:

SAUVEUR

A true friend would know what to do.

Sauveur is not scared. He looks back at the gunmen and sees their fear in his presence. He puts his arms out and HOWLS:

SAUVEUR

WHAT'S THE MATTER WITH ALL OF YOU!?

His shout ECHOES around the streets.

INT. CAR - DAY

MARCO IS DRIVEN IN A CAR. HE LOOKS DEVASTATED, A MAN WHO HAS LOST. HIS BODYGUARDS KNOW HE BLEW IT.

He makes a decision. Taps Ugo on the shoulder.

MARCO

Arrange a meet with Don Giorgio.
Tonight.

INT. LUCIA'S FARM - EVENING

Lucia reacts to the news of Sauveur's appearance in town, utterly shocked. She withdraws from the others,

TO ANOTHER ROOM,

And we stay with her as she makes a decision.

She moves to her desk, takes a pen and some writing paper.

CLOSE ON PAPER as she writes:

DEAREST SAUVEUR, I HEARD ABOUT TODAY,

WE HEAR HER VOICE, TENDER, SINCERE:

LUCIA (V.O.)

*And now I know you were right,
and it's time to go. I will find
us somewhere, away from here,
where we can be together as we
wanted, that lifetime ago.*

EXT. LUCIA'S FARM - NEXT MORNING

With a perky, hopeful look on her face, Lucia comes out, beckons over a young lad. Hands him an envelope. We don't hear what is being said.

EXT. ROADS - DAY

The boy rides a Vespa along a road leading into the mountains...

INT. LUCIA'S FARM - DAY

Lucia leafs through the property listings in a French newspaper. She circles an advertisement: a small black and white photograph shows a modest but charming farmhouse with 3,000 HECTARES. Lucia smiles.

EXT. INN IN HILLS - DAY

A sentinel ushers a car past, it pulls up by the side of the inn. A large guy gets out, is heading into the house, just as the Vespa arrives. The young rider is recognized and allowed past the sentinel.

The messenger parks in front of the house, some yards from the car. Then he notices the guy who went in the house has reappeared out the back.

He frowns, wondering why the guy is heading away from the house. The guy dips, starts running low, away up a hill...

The boy shoots a look to the car the guy just left. Then to Sauveur through the window by the car, playing cards in the kitchen.

The boy takes a quick breath, about to shout warning to Sauveur. As if connected to him, Sauveur turns to look out at him as -

KABOOM! The car explodes.

CUT TO:

ANTOINE IN AN OFFICE, HEARS THE DULL BOOM

MARCO GETTING IN HIS CAR, HEARS IT ECHO, TURNS TO THE MAQUIS.

WORKERS ON LUCIA'S FARM HAVE HEARD IT.

LUCIA LOOKS OUT OF THE WINDOW. FEAR IN HER EYES.

BACK TO:

Dazed and cut, the messenger boy struggles to his feet, having been thrown yards by the blast. The kitchen has been destroyed. Nobody inside could have survived.

INT. LUCIA'S FARM - NIGHT

The messenger boy stands before Lucia as she supports herself against the door frame to the house. The boy is bloodied, clothes mussed up.

Behind in the field, several old women are crying. But Lucia isn't wailing like them. She is numb, dead.

EXT. OLETTA - DAY

SHOTS OF:

AN OLD WOMAN TYING A WHITE BEDSHEET TO HER BALCONY.

ANOTHER VILLAGER DOES THE SAME THING.

YET ANOTHER DRAGS A SHEET THROUGH HER APARTMENT, HANGS IT OVER HER BALCONY.

An old man is watering his tomatoes. It is the Chief of Police, now retired. He looks up and sees more and more white sheets being draped up. He wells up, sad and yet proud. He disappears inside and is soon unfurling a sheet over his balcony...

The streets are suddenly full of white sheets hanging from the balconies. It's an amazing sight. The whole town in mourning for Sauveur.

MARCO'S CAR

pulls up at the edge of town. He watches from the back seat. Shakes his head slightly in wonderment.

EXT. CEMETERY - DAY

Sauveur's coffin is lowered into the ground.

Mariuccia, Lucia and the rest of town in attendance. Her two sons seem devoid of emotion, confused by it all. Lucia is still just a drained husk, a shadow of the assertive woman she had become. More than one concerned glance in her direction.

MARCO IS IN HIS CAR

He sits watching from a distance. Not pleased about what he has achieved. But his authority strengthened by it.

ANTOINE

walks up the graveyard path, moves through the throng. Lucia eyes him, unseeing. He can't manage a smile.

INT. LUCIA'S FARM - NIGHT

As Lucia steps through the door, weighed down with grief, several of the men are pulling off their jackets and loading shotguns. Not your normal funeral wake.

COUSIN MAX

They'll be the next target.

He means the boys, who are watching but not understanding.

MARIUCCIA

The boys should go away. We must hide them.

A quiet voice surprises them.

LUCIA

No. That's not the way.

A look between the others - she hasn't said much since Sauveur's death.

MARIUCCIA

What then?

LUCIA

I will sort this out.

INT. BEDROOM, LUCIA'S FARM - NIGHT

Lucia sits in front of the mirror. She composes herself. Unzips her makeup bag. Begins to make herself up. An empowering ritual.

She slips into a tight skirt, smoothes down the material. Checks her reflection again. It's as if she's going on a date. Or putting on her armor.

She notices Mariuccia watching from the doorway. The older woman knows what she is going to do.

MARIUCCIA

You will be hated by everyone.

LUCIA

...Including you?

MARIUCCIA

The boys' safety is all that matters.

EXT. CAR, FARM - NIGHT

Lucia helps her two boys into the car. She gets in, fires the engine, drives away...

EXT. OLETTA - NIGHT

Lucia drives along a street lined with sheets draped from balconies, the fabric tinted blue by the moon...

EXT. MARCO'S VINEYARD - NIGHT

Lucia stands beside the car. Her children watch confused as she is patted down by Ugo. Then the boys themselves are searched.

Marco stands by the front door, watching.

She heads towards him. He steps aside as she walks in, holding her sons' hands. Resigned. Proud. Beautiful.

Marco follows them in.

His men look to each other. No-one can believe this.

INT. BEDROOM, MARCO'S VINEYARD - NIGHT

The two, pliant boys are in a bed. Lucia tenderly kisses them both good night.

LUCIA

This will be our new home. So much to explore tomorrow. Sleep now.

Marco watches from the doorway. Mesmerized by this woman.

INT. MASTER BEDROOM, MARCO'S VINEYARD - NIGHT

Lucia strips in the moonlit room.

Marco watches. Her eyes slowly rise to meet his. He can't hold back any longer. He comes to her. They kiss.

Then she slaps him. He pulls her to him, kisses her again. She struggles ... then kisses him fiercely.

They collapse onto the bed.

EXT. VILLAGE STREETS - DAY

Lucia walks down the street carrying a shopping bag. An old woman spits at her. She doesn't react, just brushes the spittle from her clothes...

UP AHEAD - SHEETS BLOW ACROSS THE SQUARE, DIRTY, TORN...

INT. MARCO'S VINEYARD - DAY

Trunks are being carried to the main house from a couple of cars. Lucia, inside the house, watches them being brought in.

MARCO

The boys will get only the best.
They're my sons now.

EXT. MARCO'S VINEYARD - DAY

Lucia rides a horse. Marco rides alongside her. A handsome couple, on handsome steeds. They slow as they reach a car parked on the borders of the vineyard.

Inside, Ugo eyes her with barely concealed contempt.

MARCO

The families have been joined.
The war is over. Understand?

Ugo hesitates before nodding assent. Lucia rides away. Marco digs in his heels, follows.

INT. BEDROOM, VINEYARD - NIGHT

Lucia and Marco kissing in bed. As Marco gets more passionate, she breaks away.

LUCIA

No, I don't... feel right.

She turns away from him. He is surprised. History repeats.

LUCIA

(beat)
Who betrayed Sauveur? One of Don
Giorgio's men?

Marco won't answer. Somehow he knew this would come, though he hoped not.

(CONTINUED)

CONTINUED:

LUCIA

I need to know that whoever did
it is dead.

MARCO

(beat)
I understand. It can be arranged.

Propped on an elbow, he traces her proud, strong, desirable back.

LUCIA

A strong man would take care of
it himself.

She's impossible.

MARCO

How can you doubt my manhood?

LUCIA

I was married to quite a man.

He slumps back onto the pillow, looking at the ceiling...

She turns around to face him and he sees she is now holding a small purple medicine bottle:

LUCIA

They need to die in pain.

EXT. MARCO'S VINEYARD - DAY

Marco works on the vines, but something's troubling him. Bids Ugo to come over.

INT. RESTAURANT, HILLSIDE VILLAGE - DAY

Marco and Ugo are sitting in a small restaurant when two men enter, join them. These are two of the bodyguards Giorgio provided for Sauveur's protection.

MARCO

After this you should disappear for a while. Introductions are being arranged in Marseilles. Your reward for helping end this war.

Marco makes a fuss of pouring a glass for each of them from a carafe. He raises his glass.

MARCO

To the peace you helped bring.

(CONTINUED)

CONTINUED:

BODYGUARD
(raising glass)
And the money we made - for our
wives.

MARCO
(laughs)
Of course.

The waiter brings menus then a look from Marco sends him away. The men drink...

And their agony begins.

Now we see the rest of the restaurant is empty. Marco and Ugo push their chairs back, step away, watching with some disgust.

The two bodyguards fall to the floor, clutching their throats, their chests... As they writhe about, their feet kick out at tables, chairs...

INT. KITCHEN/SITTING ROOM, HOUSE, VINEYARD - NIGHT

The purple medicine bottle is placed on the kitchen table. Marco goes through to

THE SITTING ROOM

MARCO
I did as you wished. They're dead.

She comes to him, pulls him to her, kisses him fiercely.

INT. BEDROOM, HOUSE, VINEYARD - NIGHT

Dead of night. Lucia is careful not to disturb Marco as she slips out of bed.

EXT. CAR - HOUSE, VINEYARD - NIGHT

A CAR ENGINE SPLITTERS. Lucia turns the key again, her sons - scared - watch as she PRAYS for it to start.

INT. BEDROOM, HOUSE, VINEYARD - CONTINUOUS

Marco stirs as the engine coughs in the night... Then he slumps asleep, all spent.

INT. HOUSE, OLETTA - NIGHT

A door opens - Lucia stands there looking at a very tired Antoine. She's just woken him.

INT. KITCHEN, ANTOINE'S HOUSE - NIGHT

Antoine on the phone. The medicine bottle in an evidence bag. Lucia's arms around her sons.

EXT. ANTOINE'S CAR, ARMY CHECKPOINT - NIGHT

Antoine drives Lucia and her boys into an army base...

INT./EXT. VINEYARD - DAWN

Marco opening doors...

MARCO

Lucia?

He peers into a couple of rooms: no sign of her or the boys. He moves into the kitchen - looks to where the medicine bottle had stood. The incriminating evidence! He races to the trash can, looks inside. Rummages in the hope of finding it.

But in his heart he knows...

Then - through the window: POLICE CARS stream up the drive to the house.

THE SOUND OF GUNFIRE. A police car drifts off the drive, smashes through a fence -

UGO

shooting from the vines.

POLICE RETURNING FIRE

shredding the vines. Ugo is blown to hell.

MARCO

moves to a dresser, opens the drawer - a sawn-off SHOTGUN. But something else in the drawer arrests him -

He picks up the WEDDING PHOTOGRAPH. SAUVEUR, LUCIA AND MARCO, young and happy. Everything goes still and silent. He leaves the shotgun where it is, mesmerized by the photo. He slumps down at the kitchen table, holding the photo.

(CONTINUED)

CONTINUED:

And through his tears he smiles at Sauveur's image.

DISSOLVE TO:

INT. ARMORED CAR, COURTS, BASTIA - DAY

Lucia applies her make-up. Light streams in as the doors of the armored car open.

She readies herself. Puts on dark glasses. Steps into the light. Composed. All emotion suppressed.

The sound of HELICOPTER ROTORS overhead. Lots of armed POLICE OFFICERS. The highest security for this trial.

Crowds watch from behind a cordon. Lucia briefly locks eyes on a small child holding an ALIEN BALLOON. She doesn't smile, just keeps going...

FADE DOWN

Superimpose:

On Lucia's evidence, Marco received a life sentence for killing Sauveur's assassins. After serving three years for her part in the murders, Lucia moved away with her sons, to live under a new name.

FADE UP:

EXT. CAR, COAST ROAD, TRAVELING - NIGHT

MUTE, MUSIC OVER:

An open-top Fiat SPORTS CAR swoops along the coastal road.

Marco behind the wheel, his friend Sauveur in the passenger seat. In back, Lucia, Clement and Antoine. Meandering behind on his Vespa, Janvier with his birdcage. The gang feel great.

Lucia relishes the night air in her hair...

FADE DOWN AND ROLL CREDITS

- THE END -