

Unorganized Crime

A Play by

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SCENE 1

(LIGHTS UP on a small, shoddily furnished one bedroom house. Stage-left, a small light above the sink barely illuminates the kitchen. There's a kitchen table with four chairs already set for dinner. Occupying two of the chairs are a pair of RUBBER MANNEQUINS, fashionably dressed.

Down-stage center is the living room, complete with a coffee table, sofa and love-seat. Extreme stage right is a door that leads into the bathroom. Upstage center of the living area is a staircase which leads to the upstairs bedroom. The imaginary wall, a see-thru curtain, allows a full view of the room consisting of a dresser, a mirror, a floor lamp, a double bed and small closet.

GINO SICUSO enters through the front door holding a back pack. He opens it and pulls out a waiter's apron and ties it around his waist then walks over to an imaginary table and picks up an imaginary bottle of wine and presents it to the male dummy.)

GINO

Good evening, sir. Would you care for a glass of Cabernet?... You would?...

(GINO fills an imaginary glass for the male dummy.)

GINO (CONT'D)

You're welcome, sir.

(GINO puts down the bottle then reaches for an imaginary plate of food and addresses the female dummy.)

GINO (CONT'D)

Steak? Medium rare?... Yes, ma'am.

(GINO carefully places the imaginary plate directly in front of the female.)

GINO (CONT'D)

I hope you enjoy.

(GINO addresses the male dummy.)

GINO (CONT'D)

Problem, sir?... Your Cabernet tastes like a Merlot?... I guarantee you it's not a Merlot... How do I know?... Because I just poured it out of the bottle myself. Excuse me.

(GINO address the female dummy.)

GINO (CONT'D)

Ma'am?... Your steak is overdone?... Would you mind cutting a piece in the middle instead of at the end?... Yes, ma'am. Right there.

(GINO quickly steps away from the male dummy.)

GINO (CONT'D)

Sir, please don't touch me... I heard you the first time, but keep your hands to yourself. Do we understand each other?... Do I know wine? Yes, I know wine. I've been to more wineries than you have gas stations. That's a 2004 Napa Valley Cabernet. Just a minute...

(GINO addresses the female dummy.)

GINO (CONT'D)

What?!... Whadaya mean, medium-well?! There's blood on your plate and you're tellin' me your steak is medium-well? Are you kiddin' me?... Then would you do me a favor, ma'am?... Would you blow me?...

(GINO quickly turns to the male dummy.)

GINO

Was I talkin' to you?... Was I talkin' to you?... Then shut the fuck up!

(to female dummy)

You wanna see the manager?... How about you stick that fork up your ass and then I'll see about gettin' you a manager?

(to male dummy)

What did you call me?...

(GINO rushes the dummy. SAL SICUSO steps out of the bathroom. He remains still and out of sight as GINO continues.)

GINO (CONT'D)

You're gonna drink that fuckin' glass of wine, ya hear me?

(GINO chokes the male dummy's with his neck tie.)

GINO (CONT'D)

And she's gonna eat that steak just the way it is. Medium. Fuckin'. Rare.

(GINO slams the dummy's head against the table. SAL doesn't move, just quietly continues to watch. GINO finally collects himself and takes a deep breath.)

GINO

That felt good. That felt really good.

SAL

Excuse me, can I get a table?

(GINO sees SAL.)

GINO

Sal. Are you kidding me?

SAL

Hey. Com'ere.

(They embrace.)

GINO

What the fuck are you doin' here?

SAL

Better question, what the fuck are YOU doin' here?

GINO

I asked you first.

SAL

I stopped by to see you. Whadaya think?

GINO

All the way from Queens?

SAL

I had business in Detroit. I thought I'd swing by before I head back.

GINO

How long ya been here?

SAL

About an hour. I was takin' a nap.

GINO

I didn't see a car.

SAL

Car's in your garage.

GINO

Why the garage?

SAL

A BMW in a neighborhood where they make Fords?

GINO

You still hate to fly?

SAL

More than ever.

Where's Rosie?	GINO
She ran out when I came in.	SAL
Ran out or went out?	GINO
Left quickly.	SAL
Was she upset you were here?	GINO
Whadaya think?	SAL
She was upset you were here.	GINO
I get that a lot.	SAL
Where'd she go?	GINO
Didn't say.	SAL
You had business in Detroit? To see who?	GINO
	(No answer.)
You worried about wires?	GINO (CONT'D)
Should I be?	SAL

GINO

Nobody's tappin' my phone.

SAL

Maybe I checked already.

GINO

Yeah, right.

SAL

What'cha playin'?

GINO

It's complicated.

SAL

That would've been my guess, too.

GINO

I just got home from work. I wait tables.

SAL

You still on the clock?

(GINO takes off his apron.)

GINO

How bout a brownie? Rosie's weakness. Straight from the restaurant.

SAL

No. Thanks.

GINO

You sure?

SAL

Yeah.

(SAL grabs a glass off the shelf and fills it with water. He takes a plastic baggie out of his pocket and pours a white substance into the glass.)

GINO
What's that?

SAL
Epsom salt. With a splash of water.

GINO
You drink that shit?

SAL
Does the body wonders.

GINO
Be serious.

SAL
Why would I put you on?

GINO
Cause you love bourbon.

SAL
It's been three years since we've seen each other. Things change. After forty years of bourbon, my liver gets a rest, and I ain't fuckin' constipated. Whadaya think?

GINO
Salute.

SAL
Now... What the fuck you doin' with these two dummies?

GINO
Therapy.

SAL
Physical therapy?

GINO
The other kind.

SAL
You see a shrink?

GINO
Rosie.

SAL
Rosie's your shrink?

GINO
She happens to know a lot about people and their problems. Especially men.

SAL
She does this for a livin' now?

GINO
She has a few wackos that actually pay for her opinions. Other than me, of course.

SAL
You tellin' me she's done turnin' tricks? Whore'n?

GINO
Only in an emergency. Like when Pop's checks don't come. But nothin' like she used to. And when she does have a date, it's only with the tip in.

SAL
The tip in?

GINO
Yeah. When she's doin' a guy, it's never all the way. It's only with the tip in.

SAL
I see.

GINO
Rosie calls it the "Out of The Box Special."

SAL
That's very good.

GINO

And Sal, please... what ever you do don't call her a whore. She'll go bananas.

SAL

How about a slut?

GINO

No, I wouldn't say that either.

SAL

I'll keep that in mind.

GINO

Thanks.

SAL

What about you? What are you doin' around here when you're not beatin' up dummies?

GINO

Focusin' on the big picture. Havin' the right mind set so I can do what I couldn't do before. That's why I'm waitin' tables right now. Mentally, it's an important step so next time I won't hesitate. Like Rosie says, it's critical I do this.

SAL

It's critical you wait tables?

GINO

Yeah.

SAL

How so?

GINO

It's a place where I take a lot of shit.

SAL

And that's a good thing?

GINO

It's absolutely necessary. Every day I meet a ton of assholes, which decreases the esteem I have for people. In other words, I grow to hate their fuckin' guts. And when all that hate builds up, it fuels the therapy I have here at home. What you just saw. Whadaya think?

SAL

Wow.

GINO

Credit Rosie. This was all her doin'.

SAL

Yeah, well, if anyone knows the service industry, it's your wife.

(GINO pours himself a glass of wine and downs it. Then wipes his runny nose.)

GINO

Listen to me. Soon I'll be kickin' real ass. Takin' real names. What else can I tell ya?

SAL

What about the baby?

GINO

Rosie told you?

SAL

Yeah. You the father?

GINO

You think she'd be havin' a kid if I wasn't?

SAL

The fuck do I know?

GINO

She wasn't supposed to say nothin' to nobody.

SAL

Why not?

GINO

It's just... If things don't go according to plan.

SAL

What plan?

GINO

It's been seven weeks.

SAL

Say what you mean.

GINO

She's been pregnant seven weeks. She's not a kid anymore. Somethin' could happen.

SAL

To the baby?

GINO

Yeah. Or to Rosie.

SAL

Medically speaking.

GINO

Medically, yeah.

SAL

She has a miscarriage.

GINO

Bingo.

SAL

Bingo? The fuck is Bingo? Did I win somethin'?

GINO

I'm just sayin'.

SAL

You're sayin' Rosie could have a miscarriage and lose the baby?

GINO

Yes.

SAL

Then say what you mean instead of beatin' around the bush. Speak like a Sicuso instead of some pussy waiter who enjoys takin' orders from people who don't respect you.

GINO

What are you talkin' about? I don't enjoy it. That's the whole point.

SAL

Please.

GINO

You got no idea what I go through every day. None. I'm The House of Fucking Yes. Anything they want the way they fucking want it.

(to the DUMMIES)

Well, fuck yooze.

SAL

Okay, relax.

GINO

Fucking cock-suckers.

(GINO takes a step toward the dummies.)

SAL

Gino. Si'down.

GINO

(to MALE DUMMY)

What'd you say?

SAL (CONT'D)

Gino!

GINO

Sorry... How's Pop?

SAL

He's fine.

GINO

I quit tryin' to call. He doesn't answer my letters...

SAL

Answer your letters? He don't open'm.

GINO

Does he know?

SAL

Know what?

GINO

Where you are?

SAL

That I stopped by to see you?

GINO

Yeah.

SAL

No.

GINO

Do you think he's got it in him to ever move on?

SAL

He's moved on, Gino.

GINO

I mean, do you think Pop will ever give me a second chance?

SAL

No. Fuck no.

(GINO wipes his nose.)

GINO

How about you? If you were the head of the family, would you have kicked me out? Sent me packin' to Michigan like he did because I fucked up once?

SAL

Don't make it about your inability to follow orders that one time. When you drink, you get drunk. When you steal, you get caught. I mean, you would fuck up a wet dream. And you never learn, Gino. We warned you about the drugs. You're not a professional anything. You're a punk.

GINO

It's been three years, Sal. I haven't touched a thing. I'm clean. Ask Rosie. She's still here.

SAL

She's still here because you're still on the big tit.

GINO

What?

SAL

Tell me she won't pick up and run the minute those checks from home stop comin'.

GINO

You think she's here for the checks? For two G's a month? Do the math, that's twenty-four grand a year. I used to make that over a couple of weekends. After Pop threw me out, Rosie could've hooked up with anyone but she stuck by me. She never lost faith cause she knows if I had a second chance I'd be as good as made man on the face of the earth. And with all due respect, punks don't do what I do, okay? Punks don't wear white aprons. Punks don't go to work every day, including fucking Sundays, taking hits from people who show no respect. I was this close to being made like you, takin' orders from Pop, instead of some cheap scumbag who thinks he's better than me because he's holding a menu and I'm holdin' a pen.

SAL

You had your chance.

GINO

You come all this way to tell me that?

SAL

No.

GINO

Then why are you here?

SAL

Because I have some news I thought you should know.

GINO

What news?

SAL

Bad news. About Ma.

GINO

What happened?

SAL

She's dead.

GINO

... Ma's dead?

SAL

Yeah.

GINO

When?

SAL

Last month.

GINO

Last month? You mean last month a few days ago?

SAL

No, a month ago. Thirty-two days to be exact.

GINO

You sayin' I missed the funeral? I missed my own mother's funeral?

SAL

Pop wanted it that way.

GINO

Fucking piece of shit. What kind of father would do that to his own son?
How fucking twisted is that?... What happened? She get sick?

SAL

It was an accident.

GINO

Car?

SAL

She was shot.

GINO

A hit?

SAL

The bullet was meant for Pop.

GINO

Who was the lousy shot?

SAL

That's all I know.

GINO

All you know or all you're tellin' me?

SAL

Does it matter?

GINO

Of course it matters.

SAL

I'm not even supposed to be here. If you had half a brain you'd know I've said too much already.

GINO

I'm your brother. The only one you got. I know that doesn't mean anything to Pop, but what about you?

SAL

I'm here, ain't I?

GINO

Who killed Ma?

SAL

What are you gonna do when you find him? Ask him to apologize?

GINO

I'll fuckin' whack him.

SAL

You couldn't pull the trigger then, all of a sudden you can do it now? You go sideways on a few customers and you become a tough guy?

GINO

I can close, Sal.

SAL

Two made guys nearly died because you couldn't close.

GINO

Nearly died? Pauly turned an ankle jumpin' back in the car and Frankie lost a few fingers when I slammed the door.

SAL

Did you forget the barrage of gunfire they took tryin' to save your ass because you couldn't pull the trigger? I was there when you looked Pop straight in the eye and told him you weren't cut out to whack nobody. You forget that?

GINO

I remember.

Then what's changed?

SAL

A lot.

GINO

Like what? Say something. Give me something. Anything.

SAL

You want something?

GINO

Yeah.

SAL

You watchin'?

GINO

I'm watchin'.

SAL

Okay. Watch this.

GINO

(GINO opens a drawer and pulls out a REVOLVER with an empty chamber. Points it at the male dummy.)

You wanna die?... Huh?... Then start talkin'... Did you kill my mother?
... Did you kill her?

GINO

(GINO pulls the trigger. He shows SAL the gun then puts it away.)

I see it, Sal. What you do. You don't blink. You blow somebody's brains out and then the next thing you know you're at Frankie and Johnny's eatin' a Porterhouse.

GINO

Ribeye.

SAL

GINO
Bone-in?

SAL
More flavor.

GINO
Of course. I get it now. Completely. It's business.

SAL
Beatin' up dummies don't get you in the club.

GINO
But Sal, I'm tryin' to explain to you...

SAL
I'm sorry. I'm just bein' honest.

GINO
Bein' honest. Can I be honest with you?

SAL
Yeah.

GINO
Throw'n me out like I was the enemy. Never in a million years could I ever have imagined that. Loyalty. Honor. Family. What a fucking joke.

(GINO wipes his nose.)

SAL
Then prove me wrong.

GINO
How?

SAL
Are you willin' to do that?

GINO
Of course.

	SAL
Yes or no.	
	GINO
Yes.	
	SAL
Stay there.	
	GINO
What?	
	SAL (CONT'D)
Stay there.	
	GINO
Why?	
	SAL (CONT'D)
Put your hands on the table.	
	GINO
For what?	
	SAL
Turn around and put your hands on the table.	
	GINO
Why?	
	SAL
I'm not gonna ask again.	
	(GINO turns and puts his hands on the table. SAL begins patting him down.)
	GINO
This ain't right.	
	(SAL takes out a wallet, some loose change and a cell phone.)

SAL

How much did you make at work today?

GINO

One twenty-five.

SAL

A hundred and twenty-five?

GINO

Yeah.

SAL

You doin' drugs again?

GINO

What?

SAL

You haven't stopped sniffin' since you walked in.

GINO

I got a runny nose. I caught a cold.

SAL

There's five dollars here. You're short a twenty and a C-note.

GINO

I put gas in the car and put the rest in the bank.

SAL

You went to the bank after work?

GINO

I paid some bills today. The checkin' account was short so I stopped by the bank after work to make a deposit.

SAL

Where's the deposit slip?

GINO

I threw it away.

SAL
You made a cash deposit and threw the receipt away?

GINO
I always throw'm away.

SAL
Don't lie to me.

GINO
I swear to God.

SAL
You doin' drugs?

GINO
No.

SAL
Lemme see your checkbook.

GINO
My what?

SAL
Your checkbook. The journal. Where is it?

GINO
Over here.

SAL
Just tell me where it is.

GINO
On the counter next to the phone.

SAL
Don't fucking move.

(SAL enters the kitchen.)

SAL (CONT'D)

I don't see it.

(ROSIE SICUSO enters holding a small shopping bag.)

GINO

It's not by the phone? Maybe it's --

SAL

I said don't fucking move!

ROSIE

I hope you're not talkin' to me.

SAL

Give me the checkbook.

ROSIE

What? Why?

GINO

Don't ask questions. Just give him the check book.

ROSIE

Okay. Jesus. Here.

(ROSIE gives the checkbook to SAL.)

GINO

Where ya been?

ROSIE

I stopped by the freakin' drug store. What's goin' on?

SAL

Where's the deposit?

GINO

The what?

SAL

There's a balance of seventy-three dollars here. Where's the money you put in today?

GINO

How can I make a notation when she has the checkbook?

ROSIE

What's the problem, baby?

GINO

He thinks I'm doin' drugs.

ROSIE

What kind of drugs?

GINO

Illegal drugs.

SAL

His nose has been on fire since he walked in.

GINO

I told you I caught a cold.

ROSIE

Didn't I just stop by the drug store? Are you freakin' clueless?

GINO

Drug store. Ya see? She went to the drugstore to get medication. Look in the bag if you want. C'mon, Sal. Are we good?

SAL

We're good for now. But if I find out you're lyin' to me...

GINO

I'm not lyin'.

ROSIE

You guys are freakin' nuts. You haven't seen each other in three freakin' years and you lose it in ten freakin' minutes.

GINO

We're fine. And what's with the freakin' this and freakin' that?

ROSIE

Your brother thinks it's beneath a woman to use bad language. So we made a bet. If I get through the day without droppin' the f-bomb, he's buyin' me a winter wardrobe.

GINO

And what if you lose?

ROSIE

How can I lose?

SAL

You're a hooker, that's how.

ROSIE

Sorry, Sal. It ain't gonna work.

SAL

Admit it, you're a slut.

ROSIE

Nice try. I'm gettin' that freakin' wardrobe.

SAL

You think I'm really gonna buy you a winter wardrobe?

ROSIE

You're lyin'?

SAL

Why would I buy a fuckin' whore a winter wardrobe?

ROSIE

Go fuck yourself.

SAL

I win!

ROSIE

Fuck!... Fuck!

SAL

You lost.

ROSIE

Fuck you. That's bullshit what you did. You cheated. That shouldn't count. What's right is right. Gino, tell'm!

GINO

What do you want me to say?

ROSIE

Are you fucking kidding me right now?

GINO

Look. You guys made the bet. I'm not part of it.

ROSIE

Really?

SAL

Come on. Show us your true colors.

(SAL takes out a wad of hundreds. He peels off a few and drops them on the floor.)

ROSIE

I ain't show'n you shit.

(SAL drops a few more hundred dollar bills on the floor.)

SAL

Everyone's got a price. Especially whores like you.

(GINO starts picking up the money.)

ROSIE

Are you gonna let him talk to me like that?

GINO
What'd he say?

ROSIE
(to GINO)
You know what? Fuck you, too.

SAL
You missed a hundred.

GINO
C'mon, Sal.

SAL
She is what she is.

ROSIE
Your sister-in-law, you son-of-a-bitch.

GINO
Rosie, he's kidding.

ROSIE
He meant every word of it.

GINO
Sal, tell her.

SAL
I meant every word of it.

GINO
He does not. He's joking.

ROSIE
Gino, it pisses me off when you treat me like a five year old. Since day one he's treated me like shit. But what's funny is if I gave the green light, he'd be the first in line to taste my sweet ass. Too bad for him I don't do business with family.

SAL
You might not have a choice now.

GINO
What's that supposed to mean?

SAL
She lost the bet.

GINO
(to ROSIE)
You lost the bet. What did you lose?

ROSIE
Nothing.

GINO
You're not gonna tell me?

(ROSIE doesn't answer.)

GINO (CONT'D)
(to SAL)
What did you win?

SAL
Whatever I want.

GINO
What does that mean?

SAL
A favor. Whatever I ask, she's gotta do it.

GINO
A favor?

SAL
Right.

GINO
Does this include sexual favors? Cause if it does then Sal was right. You are a whore.

(She slaps him hard.)

GINO
You fuckin' hit me?

ROSIE
Take it back.

GINO
Jesus Christ.

SAL
You two need to calm down.

ROSIE
You take it back, too. Right fucking now.

SAL
You should know I don't take back nothin'.

ROSIE
Of course you don't. You're so good at hurtin' people, takin' lives, destroyin' families. Even your own. You're one of the most fucked up human beings I've ever known.

SAL
Hey. Playtime's over.

GINO
You leavin'?

SAL
Before I collect my winnings?
(to ROSIE)
Get ready to freakin' pay up.

(SAL laughs, exits.)

ROSIE
No regrese canto cabron. You no good fucking animal.

GINO
Rosie, you can't talk to him like that.

ROSIE
Take it back.

GINO
Calm down.

ROSIE
Take it back.

GINO (CONT'D)
I take it back.

ROSIE
Get the fuck away from me.

GINO
I'm sorry.

ROSIE
I mean it. Don't come any closer.

GINO
I was pickin' up money. Look. Five hundred dollars.

ROSIE
Fuck the money.

GINO
Here. Take it.

ROSIE
I don't want the money. I'm your wife. You let him come in here and say whatever he wants to me?

GINO
I lost my head. I wasn't thinkin'. It's just that you said you owe Sal a favor. I wouldn't care if it were anyone else. It's fucking Sal. Guy's got everything. More than that, he's got my father in his back pocket. If somethin' ever happened between you two, I don't know what I'd do.

ROSIE

Look. I've done things I'm not proud of. All those times I've had to play dress up, get myself just right for work. It's not easy lookin' in the mirror sometimes. But in the end, all I got is the big picture. And that's you gettin' back what you once had: Money. Power. Respect. And I want that again too, Gino. So you can call me whatever you want. Call me a nut-job. Call me a cunt. Just don't call me a fucking whore. Ever.

GINO

I won't. I'm sorry.

(ROSIE starts up the stairs.)

Did Sal tell you why he's here?

(ROSIE doesn't answer.)

GINO (CONT'D)

Did he tell you what happened?

(ROSIE looks over to GINO.)

GINO (CONT'D)

He didn't tell you?

ROSIE

No.

GINO

I lost my mother.

ROSIE

What?

GINO

She's gone.

ROSIE

Oh, my God.

GINO

She took a bullet with my father's name on it.

ROSIE

Gino, I'm so sorry. When?

GINO

Thirty-two days ago.

ROSIE

Thirty-two?

GINO

Thirty-two. They buried her without me. Ask me why.

ROSIE

Because your father wanted it that way.

GINO

I'm still her son, right? I guess that counts for nothin'.

ROSIE

Your mother was a lovely woman, and it's tragic what happened, but this business, sometimes it's ugly. You want people to respect you? Stop feelin' sorry for yourself every time the big wheel don't stop on your number.

GINO

When I die I hope you put my body in a casket before you bury me.

ROSIE

Your mother is dead. How bout you find out who did it?

GINO

I'm way ahead of you.

ROSIE

Oh, yeah? How so?

GINO

Find out who did it. Take the motherfucker out. Prove my father wrong.

ROSIE

Now you're thinkin. Like a made man, Gino.

GINO

I told Sal already.

ROSIE

What he say?

GINO

His hands are tied. Pop's still callin' the shots.

ROSIE

Then let's get outta here. We'll go to Chicago.

GINO

I grew up a Knicks fan. I hate that fuckin' town.

ROSIE

Then we'll go to Miami.

GINO

Not Miami, not Vegas, not anywhere, okay? We gotta make a go of it here, you know that.

ROSIE

How, Gino? This place might as well be the Middle East. No wonder the Italians got out.

GINO

At least the food's good.

ROSIE

Why do we have to stay?

GINO

Cause that was the deal.

ROSIE

Because of the money? Cause now that your mother's gone, I wouldn't count on gettin' a dime from your old man. The check is two weeks late, right? And your mother's been dead a month? How long before you open your eyes and see what I see?

GINO

It's not about the money.

ROSIE

Okay. Then stand up to them.

GINO

With what? A cork screw and white apron? My father is the head of the third largest crime family in New York. When he says you're gonna leave this earth, then you're gonna leavin' this earth. If we leave Dearborn without his say so, I promise you, we'll be leavin' this planet shortly thereafter. Is that what you want?

ROSIE

Why are you so afraid, Gino?

GINO

It's got nothin' to do with bein' afraid. I'm just not ready to die right now.

ROSIE

You fear your brother and you fear your father. You just said as much.

GINO

When?

ROSIE

Just listen to yourself when you talk to your brother. I asked you to stand up for me, you stand up for him instead. That's why he's made and you're a maybe.

GINO

Fuck you.

ROSIE

Fuck you, you chicken-shit.

GINO

You want me to prove I'm not afraid?

ROSIE

Yes.

GINO
Okay. Watch me.
(Gino pulls a vial of cocaine out of a sock.)
ROSIE
What are you doin'?
GINO
What's it look like?
ROSIE
If Sal sees you doin' this --
GINO
Fuck, Sal.
ROSIE
Gino, you do that and you're throwin' away everything we've worked for.
GINO
I'm not afraid of him.
ROSIE
Put it away. I'm not gonna tell you again. Don't do this.
(GINO takes a hit of coke.)
ROSIE
Okay, I'm outta here.
GINO
Who's chicken-shit now?
ROSIE
I'm sayin' for good.
GINO
What?
ROSIE
I'm fucking leaving. For good.

GINO
Wait. Wait.

ROSIE
What?

GINO
You never said that before.

ROSIE
I never wanted to before.

GINO
But now you do?

ROSIE
It's time.

GINO
We're havin' a kid, for chrissake.

ROSIE
What's your point?

GINO
I thought havin' a family meant everything to you.

ROSIE
It does.

GINO
Then what's the problem?

ROSIE
Us. All the bullshit we put each other through.

GINO
Are you kidding me right now? You think we're the only two people that love each other one second and hate each other the next?

ROSIE
That's not what I'm talkin' about.

GINO

Then what are you talkin' about?

ROSIE

It's about trust, Gino.

GINO

Okay. What about trust?

ROSIE

... When I was little, I would hear my bedroom door open at night, and I would make believe I was sleeping. Sometimes I could fool my father but other times I'd be shaking so much he could tell I was just pretending. When it was over, all I could think about was being with someone who wouldn't hurt me. You're the only man I ever felt safe with. The only one I ever trusted. But now I'm not so sure.

GINO

I know how you feel, I do. Sometimes I feel the same way. I know you care for me and all, but sometimes I think you're searching for something I don't have or for someone who's just plain different from me. It sounds crazy but I accept it cause I love you so much. I don't care what anybody says or thinks, you're perfect for me.

ROSIE

No, Gino.

GINO

Look at me. You know it.

ROSIE

Everyone's perfect until you fall in love with them. You get close and everything changes. I was hopin' it would be different with us.

GINO

I'm not sayin' you're perfect. I'm sayin' you're perfect for ME.

ROSIE

How do you know?

GINO

Because you are.

ROSIE

How, Gino?

GINO

Do you remember that night we met Sinatra? We were in Vegas at the Desert Inn sittin' fifth row, center. You had on the skimpy white dress I bought you for your twenty-first birthday. With all the rubberneckers in that place I should've charged a fee. Pop kept reminding us over and over that when the time came for us to meet Ol' Blue Eyes after the show we had to call him Mr. Sinatra. Not Frank, right? And then the house lights go down, and the audience goes bananas, and the band starts to play, and then a spotlight appears and out he walks. Frank Sinatra. We never saw anything like it. The room goes up for grabs. Everyone in it belongs to him. I mean, we couldn't take my eyes off the man. When the show ended, we were escorted over to the Gigi room to meet him. We walk in and there he was, surrounded by all these movie stars and bigwigs. I mean, I was nervous, these people were heavyweights, but even so, no one stood shoulder to shoulder with him. At least I thought so until I saw Sinatra walk right up to you and start chattin' away like you two were fast friends.

GINO

He was so taken with you, he turns to Jilly and says,

ROSIE

Add two more chairs!

GINO

Add two more chairs!

GINO

Can you imagine that? Frank Sinatra askin' us to dinner. And just when you think the best is yet to come my father steps in and says, "Thanks but no thanks, they got somewhere's to go"... I wanted to take his fuckin' head in my two hands and crush his skull... And then the next pair of eyes I see are yours. I took a deep breath and started to hear again. I felt you grab my arm and pull me away. You saved me from him, from myself, like you've done so many times. That's how I know.

(ROSIE leans in and kisses Gino.)

ROSIE

You see that guy over there?

GINO
What guy?

(ROSIE looks over at the dummies.)

ROSIE
The guy scratchin' his balls with his dinner fork?

GINO
Oh, that guy. Yeah.

ROSIE (CONT'D)
He's done with dinner and he tells you he wants his check. Guess how much it is?

GINO
I don't know. What'd he have?

ROSIE
They split a salad, a steak, and a nice bottle of wine.

GINO
Define nice.

ROSIE
Anniversary nice.

GINO
A hundred eighty dollars?

ROSIE
Don't forget the tax.

GINO
One ninety-five.

ROSIE
Exactly.

GINO
So?

ROSIE

So he hands you two C-notes then has the balls to tell you to keep the change.

GINO

Wait a sec. He left me five dollars?

ROSIE

Yeah.

GINO

On a two hundred dollar tab?

ROSIE

Yeah.

GINO

How was my service?

ROSIE

Impeccable. You even decanted the wine without him askin'.

GINO

That's wrong.

ROSIE

How does that make you feel?

GINO

Completely violated.

ROSIE

Angry?

GINO

Like a forest fire's ragin' in my head.

ROSIE

Do you know why he stiffed you?

GINO

Cause he's cheap.

ROSIE

No, Gino. Cause he thinks you're garbage.

GINO

Does he really?

ROSIE

What are you going to do about it?

(GINO walks over to the male dummy.)

GINO

(to the DUMMY)

Hey, pal... I couldn't help but notice the lousy tip. Lemme ask you... Did I give you lousy service?

ROSIE

He asked you a question, donkey!

GINO

Sweetheart, please.

ROSIE

Es un fucking burro.

GINO

No, I wanna do this. I can do it.

ROSIE

Of course you can. Cause you are Gino fuckin' Sicuso.

GINO

(to the DUMMY)

Pal. Did I greet you promptly when you first sat down? Yes, I did... And was I mindful to your needs throughout the meal? Yes, I was. Then you pay your bill. Nearly two hundred dollars. And you leave me five bucks. I gotta say, my wife is absolutely right. You're a fucking donkey.

ROSIE

Kick his ass, Gino.

GINO

So you know what?

(GINO starts bashing the dummy)

Keep the change. Keep it.

ROSIE

That's right. Fuck him up good.

GINO

Keep your five dollars.

ROSIE

You cheap motherfucker.

GINO

(with every bash)

Keep the change. Keep the change.

ROSIE

KILL HIM.

GINO

YOU.

(GINO swings, connects.)

GINO

FUCKING.

(GINO swings, connects.)

GINO

DONKEY.

(GINO connects with a kill shot. ROSIE walks over and splits on the dummy.)

GINO (CONT'D)

Is he dead?

ROSIE

I don't see him movin'.

I did it.	GINO
You did it, baby.	ROSIE
	(BOTH start unbuttoning their clothes.)
Was I good?	GINO
You were great.	ROSIE
Be honest.	GINO
You were amazing.	ROSIE
I felt amazing.	GINO
You started off a little slow.	ROSIE
I didn't wanna go right at him.	GINO
No, I loved that you started slow. It was so scary.	ROSIE
Was I scary enough?	GINO
You were so scary you would scare the scary guys.	ROSIE
I owe it all to you, baby.	GINO

ROSIE

Just watchin' you beat that dummy. You were so fuckin' hot.

GINO

Not as hot as you. Nobody is.

(ROSIE pushes GINO on the couch and pounces on him. Suddenly, the front door is kicked open. SAL blows in, carrying a PRISONER slung over his shoulder.)

SAL (CONT'D)

MAKE ROOM!

GINO

What the -- ?

SAL

Get me a chair!

GINO

What's goin' on?

SAL

Just do it.

GINO

Jesus Christ, Sal.

(GINO readies a chair. SAL tosses GINO a roll of tape then throws his PRISONER down in a chair. The PRISONER'S hands are tied and he has a hood over his head, concealing his face.)

SAL

Tape him up.

GINO

Okay.

(GINO wraps tape around the PRISONER securing him to the chair.)

SAL
Are you ready to commit to me?

GINO
You gotta ask?

SAL
Yes. Because if you screw up again, I'll put you in the ground myself.

GINO
I'm ready. I swear to God I am.

SAL
Can I trust you?

GINO
Yes.

SAL
Absolutely?

GINO
Yes.

SAL
A hundred percent?

GINO
A thousand percent.

SAL
Are you doin' drugs?

GINO
I already told you.

SAL
I'm askin' again because now's the time to come clean if you're lyin'.
From this point on, it's all about trust. We either have it or we don't. Do
we have it?

GINO

We have it.

SAL

Look in my eyes. Are you doin' drugs?

GINO

No.

(SAL stares at GINO long and hard before turning to ROSIE.)

SAL

What about you? Do you have your husband's back? Can I trust you with mine? You don't have to be part of this. You can walk out of here right now. But if you do, you're out. You'll no longer be cared for. And that goes for the kid.

(The PRISONER struggles. GINO walks over and grabs his head.)

SAL

Gino.

GINO

What?

SAL

Don't touch the merchandise.

GINO

Look, I'm not here to fuck around, okay?

SAL

You don't eat, sleep or piss until I say so.

GINO

Okay, I got it.

ROSIE

I want to stay.

SAL
You sure?

ROSIE
Yes.

SAL
Fine.

GINO
Like I said, Sal, she's always had my back. That's never gonna change.

(SAL gets right in GINO'S face.)

SAL
This is your last chance. Whatever happened in the past is the past.
What's important is right here, right now. It's all about what's in front of
you at this moment. You understand?

GINO
I do.

SAL
Where are you?

GINO
With you.

SAL
Where are you?

GINO
(confused)
In the living room?

SAL
Where are you?

GINO
Jesus, Sal, I'm right here.

SAL
That's right. Say it again.

GINO
I'm right here.

SAL
Right here. In the moment. The three of us. Yes?

GINO
Yes.

SAL
Rosie?

ROSIE
I'm so 'right here' I forgot what you just said.

SAL
Stay in the moment. Do as you're told. And everything will be fine.

GINO
Sal?

SAL
What?

GINO
Is he the one who killed Ma? Cause if it is, I'll close the deal right now. Just give me your gun and I'll plant one in the back of his fuckin' head.

SAL
Let's do it. Lock the door and pull the shades.

GINO
Beautiful.

(GINO goes to close the shades.)

SAL (CONT'D)
What about you next door neighbor?

ROSIE

He's not home. He works all night.

SAL

What about the house that's for sale across the street?

ROSIE

Been empty for months.

SAL

Any lights on timers?

ROSIE

No.

GINO

Whaddaya mean, no? What about the flood light over the garage?

ROSIE

It's motion-activated.

GINO

That's what he's askin' about.

SAL

Gino.

GINO

What?

SAL

Deactivate them.

GINO

I don't know how.

SAL

You don't know how? You walk over. Unscrew the motherfuckin' bulbs. Boom. Deactivated.

GINO

Done.

HAAKIM (O.S.)
(singing, in Arabic)
Where's my love?

(The DOORBELL rings.)

Shit.
ROSIE

Fuck.
GINO

Who is it?
SAL

Haakim.
ROSIE

Who's Haakim?
SAL

The landlord.
ROSIE

Why is he here?
SAL

Rent.
ROSIE

GINO
Like I told you. The check from Pop is late.

SAL
Rosie, go to the door. When he asks about the rent, tell him he'll have it tomorrow.

ROSIE
It won't work.

SAL
Why not?

GINO

Cause the deal is if the rent's two weeks late then Rosie has a date.

ROSIE

It means --

SAL

Yeah, yeah. Haakim gets the out-of-the-box special.

ROSIE

You told him?

(ROSIE pushes GINO.)

GINO

What's the big deal?

(The DOORBELL rings again.)

HAAKIM (O.S.)

(thick Arabic accent)

Rosie. It's me. Haakim. Your dancing Syrian.

ROSIE

Let me handle this.

SAL

Wait.

HAAKIM (O.S.)

(nearly singing)

Ro-sie. I see your car outside. It's time to pay-eeay.

ROSIE

Sal, he's owns this place. He has a key.

SAL

Then handle it. Gino, get him.

(We hear keys jingling. Then the sound of a key being inserted into a lock.)

GINO cuts the PRISONER loose. SAL, GINO and the PRISONER disappear into the hallway.)

ROSIE

Just a minute. I'll be right there.

(A few moments pass before the door is unlocked and slowly opens. HAAKIM enters.)

HAAKIM

There you are. I knew you were home.

ROSIE

Haakim.

HAAKIM

You are a sight to behold and to be treasured.

(HAAKIM grabs her and dances across the room.)

ROSIE

Haakim, what the fuck?

HAAKIM

Yes, my queen?

ROSIE

You just can't walk into somebody's home.

HAAKIM

What are you talking about?

ROSIE

You're trespassing.

HAAKIM

Really?... You forget this is MY home.

ROSIE

I know it's technically your home, but you don't live here. We do.

HAAKIM

Let me explain a few things to you. When you don't pay the rent then you don't live here, Haakim does.

ROSIE

But Haakim, baby...

HAAKIM

The agreement is if you're two weeks late with the rent then it's time for cha-cha-cha.

(GINO enters)

HAAKIM

Gino. Marhaba. Still beating the dummies? Are you winning yet?

(HAAKIM laughs.)

ROSIE

Can you give us one more day?

HAAKIM

No. Not a day. Not a minute. You owe me eleven hundred dollars for rent plus a two hundred dollar late fee - one hundred dollars for each week you are late - for a total of one thousand, three hundred dollars. Pay now or put on your dancing shoes.

(GINO steps forward and pulls out the hundred dollar bills he picked up from the floor.)

GINO

Okay, look. Here's five hundred, cash. You'll have the rest tomorrow.

HAAKIM

What good does it do me tomorrow? Fuck... I could be dead tomorrow.

GINO

You could be dead a lot sooner.

HAAKIM

Did you just threaten my life? You fucking sharmutah. I would fucking kill you on the spot for less.

GINO

Not tonight.

HAAKIM

What does this mean, not tonight?... Who's this?

(SAL slowly steps out of the kitchen shadows.)

GINO

Haakim, I'd like you to meet my brother Sal.

SAL

Hello, Haakim.

HAAKIM

Really? This is your brother? How great to finally meet you, Sal. I hear all about you from Gino. Is it true what he says? You're a brother he would never go to war with because you don't have his back? Or does Gino still need more work with the dummies?

(HAAKIM laughs. No one else is amused.)

HAAKIM (CONT'D)

My friends. Where is your sense of humor? You're depressing the hell out of me.

SAL

Then you should leave.

HAAKIM

I think you have that ass-backwards, Sal. Or did you not hear what I just said to Rosarita?

SAL

I heard what you said. The rent's not paid so it's time for cha-cha-cha.

HAAKIM

Cha-cha-cha, sahibi. You understand perfectly. Perfectly.

SAL

Rosie? Get yourself ready to go with Haakim.

Sal. GINO

SAL
Shut it. Come back after your done. We'll still be here, alright?

ROSIE
That's not how it works.

GINO
That's not how it works, Sal.

SAL
How does it work?

GINO
They don't go anywhere. They do it here. Upstairs in the bedroom.

SAL
Here?

HAAKIM
This is a fact. I am a married man, well-respected in this community with many friends, therefore discretion is a virtue I am proud to uphold.

ROSIE
Sal? Can you lend us the rest of the money?

SAL
Whadaya think, Haakim?

HAAKIM
As much as I cherish the cha-cha-cha with Rosarita, if you pay what is owed, then I would have no choice but to go.

SAL
(to ROSIE)
How much more do you need?

ROSIE
Eight hundred.

SAL

Then that would make TWO favors you owe me, right?

(ROSIE doesn't answer.)

SAL (CONT'D)

Lemme check.

(SAL takes out a billfold and fingers through a
WAD OF BILLS.)

ROSIE

Thank you.

GINO

Thank you, Sal.

SAL

Sorry. Not enough.

(SAL pockets the money.)

ROSIE

You hateful sonnavabitch.

GINO

Sal, if you give him the money, he'll leave. Isn't that what we want?

SAL

I told you. I'm short.

GINO

I just saw the wad of hundreds. You have plenty.

SAL

Maybe the money's not mine. Or maybe I'm tryin' to make a point.

(GINO exits to the bathroom.)

ROSIE

Gino.

I think he's upset.

HAAKIM

He'll be okay.

SAL

I understand.

HAAKIM

(ROSIE knocks on the bathroom door.)

HAAKIM

Rosarita, I'll give you time to prepare. As usual, I brought a special sound track for the occasion. Sal... Feel free to remain here as Gino always does and enjoy the music. I offer this as a sign of friendship, not provocation.

(HAAKIM climbs the stairs and disappears from sight.)

ROSIE

Sal, can't you just -- ?

SAL

Your business is up those stairs. Don't take all night.

ROSIE

You should've thought about that earlier.

SAL

On his best day I'd give him twenty minutes. Tonight? Not even ten.

ROSIE

I know one thing... YOU wouldn't last five.

(MUSIC BEGINS: a percussion driven, unrelenting beat, blares over the scene. The fusion of sound is reminiscent of a tribal sacrifice and a gentlemen's club lap dance. ROSIE turns away from SAL and looks up the stoop of stairs.)

FADE TO BLACK over SAL (the first floor) while they simultaneously FADE UP on the second floor bedroom. HAAKIM's naked silhouette appears through the scrim. He is already dancing solo in the middle of the room. Think Shadow Bar... Vegas. His movements are wild and raw, with undeniable sexual intensity.

ROSIE'S silhouette enters the room. Her sultry physique is in stark contrast to HAAKIM'S. The music builds as HAAKIM gives way to ROSIE. Her dancing is powerful, polished, and immensely sensual. She ultimately invites HAAKIM to join her but she is careful to keep her distance.

As the tension and passion mount, we notice SAL'S silhouette appear in the corner of the room. The music switches gear, foreshadowing imminent danger. With every beat of the drum, HAAKIM'S hips thrust toward ROSIE. They unknowingly move closer to SAL who unwinds a thick piece of rope.

HAAKIM now engulfs ROSIE. SAL pounces, throwing the rope around HAAKIM'S neck and pulling him off ROSIE. HAAKIM struggles for his life, but it's useless as death comes quick.

MUSIC ENDS.

SAL allows the corpse to fall gently to the floor. ROSIE now stands only a few feet from SAL. SAL doesn't move, just observes her. A few moments pass before ROSIE slowly walks past SAL until she disappears.)

BLACK OUT.

(A small spotlight appears over the kitchen table where the dummies and the PRISONER are seated. The PRISONER, still with a hood over his face, regains consciousness and sits back in his chair.

GINO, wearing SAL's fedora, appears out from the darkness and gently places both of his hands on the PRISONER's shoulders.)

GINO

Do you know who I am?

(The PRISONER nods, yes.)

GINO (CONT'D)

Do you know your life is in my hands?

(The PRISONER nods, yes.)

GINO (CONT'D)

Do you know my father?

(The PRISONER nods, yes.)

GINO (CONT'D)

Did you try to kill him?

(The PRISONER swings his head side to side, signaling no.)

GINO (CONT'D)

You tried to kill him, but you killed my mother instead, didn't you?

(The PRISONER powerfully swings his head side to side, signaling no.)

GINO (CONT'D)

Don't lie to me.

(The PRISONER keeps swinging his head side to side.)

GINO (CONT'D)

You lie to me, it's gonna be painful. Tell me the truth, you die quick. You understand?

(The PRISONER nods, yes. GINO unleashes a brutal fist into the side of his head. The PRISONER's head slumps over.)

GINO (CONT'D)

That ain't no fuckin' dummy.

BLACK OUT. END OF SCENE ONE.

SCENE TWO

(We HEAR what sounds like someone CHOPPING WOOD. Lights slowly rise.)

SAL is behind the kitchen counter, partially hidden from view. He lifts a large cleaver then swings it down forcefully. After a few more chops, he picks up the remains of HAAKIM'S ARM and tosses it in a large outdoor garbage bin containing multiple body parts.

SAL walks out of the kitchen wearing a cooking apron splattered with blood. He calls to GINO who's parked himself in the bathroom.)

SAL

Gino!

GINO (O.S.)

What?

SAL

Ya been in there an hour! Whadaya doin?

GINO (O.S.)

Cleanin' the tub! Like you told me!

SAL

Get out here!

(GINO appears, peeking out past the bathroom door.)

GINO

Are you through?

SAL

Like I said. Six easy pieces. Put this in the bathroom.

(GINO drags the bin into the bathroom.)

GINO

You should've paid the man.

SAL

The way that guy danced he deserved to die.

GINO

Where's Rosie?

SAL

In her room. She passed out when I cut off the head.

GINO

This is crazy. Why couldn't we just put cement in his feet and dump'em in the river like everybody else?

SAL

Who are you to give advice? Last I looked, you were shovin' a gas nozzle down a dummy's throat.

GINO

I'm just askin'.

(GINO starts wiping the floor with a towel.)

SAL

Askin'?

GINO

Yeah.

SAL

Can I ask YOU somethin'?

GINO

Sure.

SAL

You let that guy fuck your wife? In your own house?

GINO

Sal, it's a different situation for me.

SAL

And you're watchin'?

GINO

Not exactly. I mean, I hear everything.

SAL

Does that turn you on or somethin'?

GINO

Well, it doesn't turn me off.

SAL

What the fuck is wrong with you? Listen you might be a fuck up but you're still my brother. You're my blood. And I'm not gonna have that scumbag disrespect you like that.

GINO

What are you so mad about? He's dead.

SAL

I'm mad I can't kill him again.

GINO

The tub is clean but the walls are still a mess. There's splatter everywhere. And I don't know what to do upstairs?

SAL

What's upstairs?

GINO

When you choked him to death he must've pissed himself. It fuckin' stinks up there.

SAL

Don't worry. They'll be able to hold an open house here by tomorrow.

GINO

You callin' a cleaner?

SAL

Whadaya think?

Who? GINO

Someone. SAL

You know the guy? GINO

I told you. I had business in Detroit. SAL

Is that a yes? GINO

Enough with the questions. SAL

Why won't you tell me anything? GINO

Shut your mouth and do as your told. SAL

Don't you trust me? GINO

You wanted in, right? I asked you more than twice if you wanted in and what did you tell me? A thousand percent. You were in a thousand percent. So shut your mouth and do what I say. SAL

Sick fuck. GINO

What? SAL

Nothin'. GINO

(SAL grabs GINO by the throat and pins him against the wall.)

SAL

You called me a what?

GINO

Nothin'.

SAL

I could break your fuckin' neck.

GINO

(choking)

Okay...Okay...

(ROSIE runs down the stairs and rushes SAL.)

ROSIE

Get off him. Get off him.

(SAL releases him. GINO catches his breath.)

SAL

No one calls me that, you hear me?

GINO

I'm sorry, Sal. I was wrong to say that.

SAL

No one.

GINO

I'm sorry, Sal.

SAL

No more dummies. No more bullshit. Are you ready to prove to me you can pull the trigger?

GINO

Yes!

(SAL loosens the knot then pulls off the hood. Sitting there bound and gagged is CARMELO SICUSO, GINO and SAL'S father.)

Hi'ya, Pop.

SAL

Holy shit.

ROSIE

What is this, a joke?

GINO

No, Gino. No joke.

SAL

(SAL unties the gag.)

How ya feelin', Pop? You all right?

SAL (CONT'D)

Are you outta your fuckin' mind? Do you have any idea what you're doin'?

CARMELO

I know exactly what I'm doin', you piece of shit.

SAL

No one talks to me like that.

CARMELO

Like what? Like how you always talked to Gino?

ROSIE

Since when do I answer to you?

CARMELO

Since now.

ROSIE

I'm not that desperate.

CARMELO

SAL

You're done, Pop.

CARMELO

What game do you think your playin'?

SAL

Game? This ain't no game.

GINO

Sal, I don't understand.

SAL

What don't you understand? You don't need those dummies no more. I got the real dummy for ya right here. Your father. Your fucking mortal enemy.

CARMELO

Untie me.

SAL

Untie you?

CARMELO

What are you worried about? I'm an old man.

ROSIE

Next you'll be askin' for his gun.

GINO

Sal, what's goin' on?

SAL

He's lost touch. He doesn't care about anyone. Even his family.

CARMELO

I put our family above everything. Always.

ROSIE

Really? Then where's our fuckin' check?

SAL

Open your eyes, Pop. Pauly and Frank have jumped shipped.
They're in Chicago now where there's a future.

CARMELO

They didn't jump ship. They're there because I put'm there.

SAL

You're lyin'.

CARMELO

They're watchdogs, for chrissakes.

SAL

You would've told me. You're a liar.

CARMELO

I'm many things but I'm not a liar. I've been straight with you from day one.

SAL

Yeah, just like you've been straight with Gino.

ROSIE

Yeah, Sal. Tell him what he's done to us. Tell him how we've been livin' for the past three years. And how fucking dare you tell us we had someplace to go. Frank fuckin' Sinatra.

CARMELO

Why is the whore talking?!

(ROSIE goes after CARMELO. SAL catches her and throws her back.)

ROSIE

Be te par carajo viego cabron.

GINO

Don't you ever call her that, you hear me?

SAL

That's enough.

CARMELO

Alright, Sal, let's go home. We can start all over again. This is all a big misunderstanding.

SAL

Tell me somethin', Pop. Why did Ma get shot or did you plan that, too?

CARMELO

My God. You are a nutcase.

(SAL slaps CARMELO.)

CARMELO

How dare you. How fucking dare you.

SAL

For the past I don't know how many years, not once did I see you open a door or pull a chair or tell her how nice she looked. Every time she tried to hold your hand, you'd pull away.

CARMELO

Your mother meant everything to me.

SAL

When you sent Gino packin', she got down on her hands and knees and begged you to bring him back.

CARMELLO

That's not true.

ROSIE

Bullshit. She loved Gino.

SAL

Nothing she ever said or did mattered.

CARMELO

From the first day we met, your mother knew who I was and where I was going. We were married for fifty-three years. So don't you tell me what she meant to me.

SAL

Then shame on you.

CARMELO

You're lucky I can't get up.

GINO

Or what? What would you do?

CARMELO

Gino.

GINO

You don't care who you hurt, do you?

ROSIE

He never did.

CARMELO

Gino, please.

GINO

One more word and I'll shove this gag down your throat myself!

ROSIE

Do it.

GINO

Go'head. Try me.

ROSIE

He's a changed man.

GINO

Who else knows about this?

SAL

All the rival bosses know. I've got their support.

GINO

You're takin' over the family?

SAL

Yes.

GINO

What about the son-of-a-bitch who shot Ma?

SAL

The responsible party has offered us a large sum of money... provided Pop disappears.

GINO

How much?

SAL

Four million.

ROSIE

Four million?

CARMELO

Do any of you see what they're doing?

GINO

And you trust them?

ROSIE

Four million?

SAL

They're dealing with me.

GINO

I know, but I don't know if we should trust them, Sal.

ROSIE

He's not askin' for your opinion, Gino.

GINO

Excuse me?

ROSIE

You should listen to Sal.

GINO

Stay out of this.

CARMELO

Yeah, putana. Stay the fuck out of this.

GINO

What did I tell you, huh? What did I did tell you?

CARMELO

She's no good for you --

(GINO gags CARMELO.)

SAL

There's hope for you yet, brother.

ROSIE

(to CARMELO)

I told you, he ain't playin'.

SAL

Here's the deal. You get a quarter million when the job is done.

ROSIE

Wait. Two hundred and fifty thousand out of four million? That doesn't sound right.

SAL

That sounds right to me.

ROSIE

Sounds right to me, too.

SAL

And I'm gonna make it easy for you. All you gotta do is pull the trigger.

(SAL pulls out a gun. GINO is silent.)

SAL (CONT'D)

But if you rather not do this, I'll take care of Pop myself and save the dough. But that means you're out, ya hear me? No letters, no phone calls, no second chances, nothin'. Like father, like son. I don't know you.

SAL

Who the fuck was talkin' to you?

ROSIE

No one.

SAL

Then shut the fuck up.

ROSIE

Hey, I told you I was stayin'. That I was in a thousand percent. The three of us just like you said.

GINO

Sal. If I do this, I'd be Made, right?

SAL

Consider yourself sponsored. You'll come back home where you belong.

ROSIE

We want a nice place.

SAL

You got it. With yard service. They'll even snow-blow your driveway in the winter... You think about it. Let me know what you want to do when I get back. I know you'll make the right decision.

GINO

Where you goin'?

SAL

Goin' to the car. I wanna show you somethin'.

(SAL exits.)

ROSIE

Don't you dare fuck this up.

GINO

Not askin' for your opinion?

ROSIE

I'm tryin' to protect you.

GINO

From who?

ROSIE

Yourself.

GINO

You can't answer for me like that in front of my brother.

ROSIE

Or what?

GINO

Just don't do it.

ROSIE

I'm not the enemy, Gino. So don't treat me like one. You do what Sal tells you to do. Period.

GINO

And then what? What's everyone gonna say about me?

ROSIE

Fuck what they say. You followed orders for once.

GINO

He's my father, for chrissakes. That shouldn't mean anything?

ROSIE

Did you ever mean anything to him? Cause I never saw it. Not one fucking pat on the back. Not one word of encouragement. Not one time did I ever hear him call you 'son'. Forget about how he treated ME. Have I ever brought that up to you? How he treated ME? No. Do you know why? Because I didn't need to. You hurt enough for the both of us...You oughta be jumpin' outta your skin to do this.

(MORE)

ROSIE (cont'd)

A made man after all these years workin' for your brother with two hundred and fifty thousand in our pocket, are you kiddin' me?

GINO

I thought you hate Sal.

ROSIE

He's an asshole, but he's reachin' out, isn't he? We've been livin' on the edge for three years and we're ready to fall off and he's reachin' out. How many times like this are going to come our way? This is your time, Gino.

GINO

... Go get Sal.

(ROSIE embraces GINO.)

ROSIE

I knew you had it in you. I just knew it.

GINO

Cause I am Gino fucking Sicuso.

ROSIE

I love you, Gino fucking Sicuso.

GINO

I love you, too, baby.

(ROSIE runs out. GINO turns to his father.)

GINO

I'm mean, is this great or what? You and me together after all we've been through? I always hoped it would happen. That we would see each other again. Straighten things out. So what if it took tieing you up and throwin' you in a trunk to get here. I gotta look at the bright side, right? But before I say goodbye to you for good, I got a couple of questions. If you don't want to talk, that's okay. We can end things just like Sal said, right here, right now. It's up to you. Feel like talkin'?

(CARMELO nods yes. GINO unties the gag.)

CARMELO

What would you like to know?

GINO

Forget about me fuckin' up all those times in my life. About me not followin' orders. About not believin' in me. I get all that. I just want to know... How a father can throw away a son? How do you do that?

CARMELO

You wouldn't understand.

GINO

That's it? I wouldn't understand? C'mon. Maybe I'll surprise you.

CARMELO

Your mother wanted it that way.

GINO

What are you talkin' about? Ma loved me. She begged you to bring me back.

CARMELO

She was devastated when you left, yes. But she loved you enough to tell me to keep you away.

GINO

Why would she say that?

CARMELO

Because she didn't want you to be who I was or who Sal had become.

GINO

That's bullshit.

CARMELO

And every call, every letter you sent was a reminder that maybe I had done something right by keeping you away from this life.

GINO

You're a liar.

I know I hurt you. CARMELO

You're a fucking liar. GINO

I know you resent me. CARMELO

I don't believe anything you say. GINO

Then why don't you do what you gotta do? CARMELO

You don't think I can? GINO

No. CARMELO

You're wrong. You never believed in me. GINO

You don't have it in you. CARMELO

Stop it. GINO

You never did and you never will. CARMELO

Stop saying that. GINO

Your mother and I loved you. CARMELO

(A BEAT.)

GINO

You're telling me this now?

CARMELO

Listen to me. You're not like your brother. Your brother is gone. And I'm to blame. But I want you to know this... no matter what you think, no matter what you decide to do, Sal is not on your side.

GINO

That's enough.

CARMELO

In the end, he will only think of himself.

GINO

I said that's enough.

CARMELO

Gino --

(GINO gags CARMELO.)

(SAL and ROSIE enter. SAL is holding a briefcase.)

SAL

Hey, Rosie just told me the good news. This is gonna be big. Gino, where's the bubbly?

GINO

The what?

SAL

Champagne.

ROSIE

We don't have any. Only wine.

SAL

No, no. We need champagne to celebrate. Where's the nearest liquor store?

ROSIE
Down the street.

(SAL pulls out a wad of cash and rips off a few bills.)

SAL (CONT'D)
Go get some. I want the best fuckin' bottle a nickel can buy. And tell'm to throw in a couple of cigars if they got'm.

(SAL hands ROSIE some money.)

ROSIE
You're the boss.

SAL
Keep the change. And make sure the bottle's chilled.

ROSIE
Sure thing, Sal.

(ROSIE starts out.)

SAL
There's fifty thousand in this suitcase and another two hundred comin' after you kill him.

ROSIE
Fifty thousand?

SAL
Champagne.

(ROSIE exits.)

GINO
They paid you already?

SAL
A down payment for Ma. And you don't get a dime until he's dead.

GINO

Okay. Can I at least get him a drink?

SAL

What do think, you're still a waiter?

GINO

No.

SAL

Go get your apron.

GINO

My apron?

SAL

Yeah, the white apron. The one you wear when you're takin' orders from those nice patrons at work. Put it on.

GINO

What for?

SAL (CONT'D)

Go get it. I want you to show Pop your therapy. How you're buildin' up all that resentment and hate so's you can take real names and kick real ass one day.

(GINO puts on the apron.)

GINO

You want me to beat the dummies?

SAL

No. I want you to beat Pop. He's gonna order his last meal from you. You're gonna lose it and beat the piss out of him. And then you're gonna kill'm.

GINO

But, Sal. I'm just a little confused about somethin'.

SAL

About what?

GINO
About what Pop said.

SAL
What'd he say?

GINO
He said something about Ma. That Ma was the one who...

SAL
Whatever he told you is a lie. He's lyin' for his life. Now take his fuckin' order.

GINO
Okay, gimme a second.

SAL
Yeah, sure. Take all the time you need.

(GINO approaches CARMELO but stops when he's only half way. He goes back to where he started and mumbles to himself, trying to pump himself up.)

GINO
What do you mean that's a Merlot? Let me tell you somethin'. I know my wines, okay?

SAL (CONT'D)
That's right. Get real pissed.

GINO
How the hell am I supposed to concentrate?

SAL
Sorry. I'll shut up.

GINO
Please.

SAL
Start again.

(GINO approaches CARMELO in a rage.)

GINO

You're gonna drink that fuckin' glass of wine or I'll shove it down you like a fuckin' gas nozzle.

SAL

Perfect.

GINO

You did it again.

SAL

Okay, I won't say anything.

GINO

It isn't right. I can't find it.

SAL

You better find it fast.

GINO

I'm tryin'. You see that I'm tryin'.

SAL

You don't think he's got it in him, do you? That's the difference between me and you, Pop. I have faith in him. You don't. Gino, look, it's easy. You walk up to him like this.

(SAL walks up to CARMELO.)

SAL (CONT'D)

Good evening, shit-head. What would you like for your last meal on earth? Are you deaf?

(SAL hits CARMELO in the back of the head.)

SAL (CONT'D)

Just like that. Only by the time you're done, I wanna see blood. Then you're gonna pick up this gun and shoot him.

GINO

I hear what you're sayin' but usually I do this right after work. After dealin' with all the jerk-offs.

SAL

Your mortal enemy is sittin' right there. What more do you need?

GINO

That's what I gotta figure out.

SAL

Hold on. Maybe this will help.

(SAL heads over to the coat rack and reaches into his trench coat. He pulls out an envelope and throws it at GINO.)

SAL

Open it. You sent that to Pop three weeks ago. Read it. Out loud.

(GINO opens the letter.)

GINO

(reading from the letter)

Pop. What else is new? By not taking my calls or answering my letters you've continued to be an asshole until the very end.

SAL

What the fuck is that? You sound like you're takin' a bike ride through the fuckin' countryside. Read it like you wrote it.

GINO

(reading from the letter)

What you never understood is you've destroyed everything around you since I can remember.

(SAL rips the letter out of GINO'S hands and pushes him aside.)

SAL

Gimme that.

(reading from the letter)

(MORE)

SAL (cont'd)

When you die, I would bet nobody would have one goddamn good thing to say about you. And if die before you, I'm making it known to the world that I forbid you to come to my funeral. The last thing I'll want to see on my way out is your face.

(SAL tears up the letter and throws it at GINO.)

SAL (CONT'D)

Is that what you wrote?

GINO

Yes.

SAL

Is it?

GINO

Yes.

SAL

Then what's the problem? One look in Pop's eyes and you grow bangs, not balls. Nothin's changed, has it? Has it?

(GINO remains silent. ROSIE enters holding a grocery bag with the bottle of champagne.)

SAL (CONT'D)

You can kiss that two hundred and fifty grand goodbye.

ROSIE

What happened?

SAL

Go on. Tell her. You better talk to him, Rosie.

GINO

I'm tryin' to find the juice for this, that's all.

ROSIE

Whadaya sayin'?

GINO

I just don't know.

ROSIE

You've got it in you. I've seen it.

GINO

I'm tellin' you, it's hard.

ROSIE

There's nothin' to worry about. I'll help you get through this.

GINO

You can't.

(ROSIE strikes GINO.)

ROSIE

Stop it.

GINO

I'm just bein' honest.

ROSIE

I didn't stick around all these years to hear this shit comin' outta your mouth. All that talk about second chances, and makin' it count next time. I believed you. I stuck by you. I was the only one. I WAS THE ONLY ONE. I even let you knock me up. Doesn't that mean anything?...You say we're perfect for each other. I believe that. I do. Two hundred and fifty thousand, Gino. You reach down deep... into the fuckin' heel of your shoe if you have to and you find the guts to cap this motherfucker. Right. Fucking. Now. I'm begging you. Show me how much you love me. Show me.

(GINO picks up the gun and goes over to CARMELO. He points the gun at his head.)

GINO

(as he lowers it)

I can't do it.

ROSIE

You fucking coward.

SAL

It's okay, Gino.

(GINO places the gun on the table. SAL walks over to GINO and embraces him.)

SAL

It's okay, brother. It's okay.

(GINO walks into the kitchen.)

SAL

What do we do now, Pop? You really think we can go home and start all over again?

(CARMELO nods.)

SAL

Remember when I was nineteen, Pop? And I had a problem with some guy and I was really pissed off and I told anybody that would listen that I was gonna kill'm. You were on the corner with some friends and waved me over to give me some fatherly advice. You said if I was gonna whack somebody, don't tell anyone, just do it. That was you, Pop. All I've ever been to you is a killin' machine. Wind me up, point me in the direction you want me to go and all your dirty work is done. I can't even remember how many bodies I buried, can you? Why couldn't you send ME away, Pop?... Gino. Untie him.

(GINO walks over. SAL picks up the gun and starts to put it in his jacket. Just before GINO reaches them, SAL turns and shoots his father twice in the back, killing him.)

SAL

Fuck it.

(SAL points the gun at ROSIE.)

GINO
SAL.

ROSIE
SAL. NO. NO.

GINO
SAL.

ROSIE
Gino lied to you.

SAL
He what?

ROSIE
He's still a fucking drug addict. He does blow day and night.

GINO
Rosie.

SAL
Is that true, Gino?

GINO
No.

ROSIE
For years.

GINO
I got a cold. She even went to the drug store, right?

ROSIE
That wasn't for him. I picked up a prescription for me. I had a miscarriage.

GINO
What?

ROSIE
You don't believe me, check his sock.

GINO

What are you doin'? Are you crazy?

(SAL takes the neck tie off the male dummy.)

SAL

Turn around. Put your hands behind your back.

GINO

Sal, please.

SAL

DO IT.

(to ROSIE)

Tie his hands. Tight.

(SAL gives her the tie. ROSIE ties GINO'S hands behind his back using the necktie.)

GINO

Okay, look. I got an idea. Listen to me. I got an idea. Gimme a second. I just had it. Wait. Please. I'll remember.

(ROSIE checks GINO'S sock, pulls out the vial of cocaine and shows it to SAL.)

GINO

Sal. I can explain.

SAL

What did I tell you would happen if you ever lied to me?

GINO

I'm so sorry.

SAL

What did I tell you would happen?

GINO

I'm your fucking brother.

SAL

That ain't it.

GINO

Sal, please. Don't give up on me. Don't give up on me.

SAL

Get the tape. Tape his lyin' mouth.

GINO

Sal.

SAL

Shut up.

(ROSIE grabs the tape off the table and tapes his mouth. Then tapes him to the chair.)

SAL

You lied to me? You fucking lied to me?

(SAL points the gun at GINO.)

ROSIE

I want you to take me with you. I'll be anything you want.

(SAL hesitates, lowers the gun.)

SAL

That all sounds wonderful, but that ain't what I'm lookin' for, babes.

ROSIE

Tell me.

SAL

You wanna be with me?

ROSIE

Yes.

SAL

You tired of livin' like shit all these years?

I'm so tired.	ROSIE
	SAL
You wanna be with the top dog and get everything you ever wanted?	
	ROSIE
I do.	
	SAL
You have my back?	
	ROSIE
Always.	
	SAL
I need you to prove you're committed to me.	
	ROSIE
Anything.	
	SAL
Anything?	
	ROSIE
Yes.	
	SAL
Then kill Gino.	
	ROSIE
What?	
	SAL
You heard me.	
	ROSIE
I swear, Sal. There's nothing to worry about. I didn't see anything.	
	SAL
But you did.	

ROSIE
He's your brother.

SAL
He's a liability.

ROSIE
I can't.

SAL
It's not that hard, Rosie. And it's the only way you walk outta here alive.
It's your choice.

ROSIE
Gimme the gun.

SAL
The gun? No. I don't think so.

(SAL reaches into his pocket and pulls out a
stiletto. He opens it and sticks the knife in the
table.)

SAL
Do it.

(ROSIE picks up the knife and steps behind
GINO.)

ROSIE
I tried. I really tried.

(ROSIE grabs GINO head. He struggles for his
life.)

ROSIE
You know I love you.

(ROSIE lifts GINO'S head then cuts throat.
Blood pours from GINO'S neck. ROSIE drops
the knife and backs away. GINO shakes in
shock. SAL steps in.)

	SAL
Relax.	
	(GINO is shaking wildly. SAL puts his arm around GINO'S head and holds him tight.)
	SAL (CONT'D)
Don't fight me. I got you. Relax. Relax.	
	(GINO struggles for air.)
	SAL (CONT'D)
That a boy. It'll just be a minute.	
	(GINO relaxes a bit.)
	SAL (CONT'D)
I got you, brother. I got you.	
	(GINO begins desperately mumbling something to SAL, trying to send a message. SAL pulls tape away from his mouth.)
	SAL (CONT'D)
What is it?	
	GINO
Bury me.	
	SAL
What?	
	GINO
	(choking out the words)
With Pop.	
	SAL
Bury you with Pop?	
	(GINO nods)

GINO

Promise me.

SAL

I promise... Pop did love you, brother. He loved you.

(GINO'S body goes limp and he dies. SAL lets go. SAL turns to ROSIE.)

SAL (CONT'D)

Rosie. Ya done good. Welcome to the big time.

ROSIE

I'll be upstairs. Waiting for you.

(ROSIE heads up the stairs. We see her behind the scrim taking off her clothes. SAL reaches into his pocket and pulls out a mobile phone. He dials a number and waits for an answer. MUSIC is heard from upstairs.)

SAL (CONT'D)

(on the phone)

Nicky, how are ya?...

I'm good, thanks...

The family?...

Well, as you'll see when you get here, we're kind'a in a transition phase...

Yeah, it happens...

Listen, I don't have tell you what to do. I got things started. I just need things nice and clean and organized...

(Upstairs, ROSIE begins undressing.)

SAL (CONT'D)

There's 25K here for your troubles. And help yourself to the rest of the champagne...

Oh, Nicky, one last thing...

My brother's here, too...

Yeah, Gino...

Gino, yeah...

What are you gonna do? Do me a favor, will ya?...

(MORE)

SAL (CONT'D)

Do not bury him with his father...

Keep'm apart... Far apart...

Thanks.

(SAL ends the call. He notices the music and smiles. Then walks up the stairs. He reaches the landing and stands there watching ROSIE. She walks over and stops right in front of him. They are face to face.)

(BLACK OUT.)

END OF PLAY