

Gold, Gloves, & Glory

written by

Michelle Lynn

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Silver Lights Studios
The Michelle Lynn Brand

Music comes on, and it's showing black and white pictures of the 1920's in New York City including fashion, speakeasies, gangsters, and boxing while the voiceover is on with opening credits. After the voiceover, the screen opens up to the boxing match of Jess Willard versus Dempsey.

OLDER MAGNOLIA: Female, Caucasian, 80's, Elegant, Polished, and Former Hollywood star and Famed Cabaret star. Tells her story in flashbacks. Golden Age Hollywood Actress (same actress from the first movie)

OLDER MAGNOLIA VOICEOVER

Boxing in the 1920's was one of those sports that Gangsters like Lucky Luciano, and Arnold Rothstein could place for sure bets, and win. The boxing match that made Jack Dempsey one of the greatest boxing champs of all time was the match of July 4, 1919 against Jess Willard.

Flashback

Screen Graphics: July 4, 1919

ACT 1, SCENE 1

INT: BOXING DRESSING ROOM

Jack Dempsey: Male, Caucasian, Professional Boxer, Associate of Mob, Charming, Attractive, holds world title of boxing later. Has an affair with Magnolia .

Jack Kearns: Male, Caucasian, Boxing Manager for a short period of Jack Dempsey, loud, deceitful, sarcastic , and will do whatever it takes to set up boxing matches even if it's immoral. called "Doc Kearns"

JACK KEARNS

Remember this is your chance kid, to finally not be the journeyman.

JACK DEMPSEY

Doc Kearns, Wait to see the beast unleash. I'm no fucking underdog.

JACK KEARNS

Wear him out. Back pedal a bit, and then hook, jab, and knock his fucking brains out. Kid, if you can do this in the first round, then we get \$100,000 clams.

JACK DEMPSEY

I got this.

JACK KEARNS
 Good, Let's go.

ACT 1, SCENE 2

EXT: BOXING RING

Screen Graphics: Jess Williard vs. Jack Dempsey

Screen Graphics: Toledo, Ohio

Jack Depsey comes out of the dressing room and makes his way on to the ring. The camera shows the audience with a full crowd. Jack steps into the ring, and Jess Williard is there with his boxing manager by his side. Both are in robes.

It shows people cheering, and the referee comes to the center to announce the match.

MC HOST

Ladies, and Gentleman this is the last event of the day. There is 12 rounds of boxing for the heavyweight championship of the world. In this corner, the challenger, Jack Dempsey "The Manussa Mauler" weighing in at 186 pounds all the way from Manussa, Colorado. In the other corner, the heavy weight champion of the world, Jess Willard, "The Pottawatmie Giant, weighing in at 245 pounds all the way from Pottawatmie, Kansas. The Referee for the fight is Ollie Pecord.

Ollie walks into the ring and the announcer walks off. He comes to the center and brings the two opponents together.

REFEREE

Fellas, I want a nice by the book fight. When I say break that means break. Good Luck, may the best win. Shake hands and come out at the bell.

The two head back to their managers. They take off their robes.

CUT TO THE SIDE OF THE RING

JACK KEARNS
 You have this event won. Use that check hook when he comes at you.

The bell rings.

ACT 1, SCENE 3 INT: CENTER STAGE RING

There is cheering, and the two are moving around the ring waiting for the right time to make the first punch. Willard throws a punch and Dempsey ducks. They go back to moving around the ring, both waiting for the right time to throw a punch. Then Dempsey hits Willard in the mid section, the two become close, and the referee comes in to break it up.

REFEREE

Break it up. Break it up.

They separate, and Jack Dempsey comes aggressively forward with a punch and hook to Jess Willard, and then Willard gets knocked out to the ground. Referee comes in.

REFEREE (CONT'D)

1,2,3,4,5.

Then Willard gets up. Jack Dempsey takes a bunch of swings at Willard, and he falls to the ground. The referee comes back again.

REFEREE (CONT'D)

1,2,3,4,5,6.

Just as Jess Willard gets up Jack Dempsey swings a punch. Willard falls on the ring wire and gets back up, and then Dempsey hits him again, even harder so he falls to the ground.

REFEREE (CONT'D)

1,2,3,4,5,6,7

Jess Willard gets back up, and Jack Dempsey goes at it again. He knocks him down near the outside of the ring wire.

REFEREE (CONT'D)

1,2,3,4,5.

Jess gets back up, and Jack Dempsey cuts into his midline and then Hits his face, and then Jess falls to the ground.

REFEREE (CONT'D)

1,2,3,4,5,6.

JACK KEARNS

The round is over.

Everyone jumps up and down. Jack Dempsey leaves the ring.

JESS WILLARD'S MANAGER
It's not over the bell didn't ring.

The Referee comes out.

REFEREE
It's not over fellas.

JACK KEARNS
Dempsey it's not over yet. Get back here.

RING SEATING

Jack walks back to the ring.

ACT 1, SCENE 4 INT: RING

Jack is getting fed water, and they using towels to wipe sweat.

JACK DEMPSEY
We lost \$100,000 clams.

JACK KEARNS
Forget about that. Just get out there and demolish this giant potty face, and make him look like shit.

CUT TO WILLARD SIDE

JESS WILLARD'S MANAGER
Your fine to take another round?

Jess Willard nods, and the bell rings. The cheering begins.

CENTER STAGE RING

After the bell rings, Jack Dempsey goes right at him with a series of punches until the bell rings for the next round. The two go back to their managers.

SIDE RING

Kearns coaching Dempsey.

JACK KEARNS
Come on your wearing yourself out, and backpedaling too much. Go after his left side, and then knock him out.

JACK DEMPSEY
Doc Kearns, I have this.

CAMERA SHIFTS TO WILLARD.

He is spitting blood in bucket, and getting wiped down.

JESS WILLARD'S MANAGER
Your fine? You can throw in the
towel.

There is a blank stare on Willard's face, and then the bell rings. The two go back in the ring.

The two start throwing punches, Willard misses and then Jack throws a punch. The two become locked and then Jack pushes away, and punches him really hard in the face. There is blood all over and Willard is struggling to stand. The bell rings closing out another round, and Willard goes back to his coach and chair. His coach looks at him, and then the referee. The camera focuses on the nod of Willard saying "no" he won't go back into the ring, the referee rings the bell, and signals Jack Dempsey to come on stage as the winner. Jack sits on the chair and the people in the ring start lifting him on the chair. People are cheering and there is a celebration.

ACT 1, SCENE 5

INT: OSCARS LUNCH CEREMONY

Present Day

Screen Graphics

March 30, 1981

Golden Age Oscar Awards

Magnolia is on the podium. On the projector screen the boxing match of Willard vs. Dempsey fight appears.

OLDER MAGNOLIA
This fight was the one that made
Mr. Jack Dempsey a household name.
Mr. Dempsey's aggressive punching
style, and solid winning record
paved the way for mobsters like
Lucky Luciano and Arnold Rothstein
to capitalize on boxing events.
(MORE)

OLDER MAGNOLIA (CONT'D)

The first part of my memoir: Gold, Gloves, and Glory I call upon my former love, and boxing legend, The Jack Dempsey to talk about the events leading up to the boxing match of Gene Tunney that led to the downfall of both Arnold Rothstein and New York City's Golden Guy, Lucky Luciano.

Older Magnolia sits down and The camera goes to an Older Jack Dempsey as he gets up and walks to the podium. There is an applause.

Older Jack Dempsey: Male, Caucasian, 70's-80's, Former Heavyweight champion of the world in the 1920's. Mob and Hollywood ties. Charming.

OLDER JACK DEMPSEY

Thank you so much for having me. Before I get into my part with the memoir. Is there any questions?

JOURNALIST

With the title win over Willard, do you agree with his comment to the press "I was defeated by gangsterism."

OLDER JACK DEMPSEY

I agree to disagree. Boxing was another vehicle for both gamblers and gangsters to come together on common ground. Let's take for example my next big fight against Georges Carpenter, July 2, 1921.

ACT 1, SCENE 6
BOYLES THIRTY ACRES

INT: BOXING DRESSING ROOM AT

Flashback

Screen Graphics: July 2, 1921

Jack Kearns is wrapping Jack Dempsey's Hands. Then all of sudden Joe Masseria and Giuseppe Morello walk in unexpectedly. It's quiet and Joe Masseria nods.

OLDER MAGNOLIA: Female, Caucasian, 80's, Elegant, Polished, and Former Hollywood star and Famed Cabaret star. Tells her story in flashbacks. Golden Age Hollywood Actress

Gaetano Reina: Male, Caucasian, Italian Mobster, 40's, right hand man to Joe masseria

Joe Masseria: Male, Caucasian, Italian accent, Italian Mobster from Italy, 40's. Dark hair, and stocky. Feared Boss, and Powerful Bootlegger. Greedy, Violent, and Quick Tempered. Demands Monies from all mafia members. Head Sicilian Boss for Brooklyn and New York City Area.

JACK KEARNS

Joe Masseria, and Gaetano Reina so good to see you fellas. Let me guess you bet a \$1,000 clams on my champ?

JOE MASSERIA

We bet enough Doc Kearns.

GAETANO REINA

Enough to fix the fight.

JACK DEMPSEY

Who needs to fix a fight when I'm going to fuck him up. End of story.

GAETANO REINA

Can you guarantee four rounds?

JACK KEARNS

Fellas, relax this kid is a for sure bet.

JOE MASSERIA

Sig. Dempsey, per favore, butta fuori la merda da questo personaggio di Carpenter. Sarà vantaggioso solo per il tuo bankroll.

(Mr. Dempsey, Please knock the shit out of this Carpenter Character. It will be only beneficial for your bankroll.)

JACK DEMPSEY

What the hell did he say?

GAETANO REINA

Mr. Dempsey, Joe the Boss will guarantee a big fat bank roll for a quick knockout.

JACK KEARNS

So your betting on the same team as
Arnold Rothstein?

Joe Masseria takes out his gun, and then fires a bullet at
the wall.

GAETANO REINA

Doc Kearns, please in the name of
Joe, the boss don't ever mention
that scheming jew's name.

JACK KEARNS

My bad, please forgive me, and we
will make it right in the ring.

They look at each other dead in the eye, the two guys quietly
exit.

JACK DEMPSEY

Doc Kearns, Your going to get me
killed before I even fight. What
the fuck are you thinking?

JACK KEARNS

Just capitalizing on an
opportunity. Now get the hell out
there and knock it out of the park
kid.

ACT 1, SCENE 7 INT:
BOXING RING

INT BOYLES THIRTY ACRES

Screen Graphics July 2, 1921

Fourth Round

Screen Graphics :

Dempsey Vs. Carpenter

The bell rings, and the two head out to the boxing ring. The
crowd is cheering, and there is a table out in front with the
Sports Broadcaster calling the plays. The camera quickly
shows him, and then he is announcing the plays.

SPORTS BROADCASTER VOICEOVER

Dempsey throws a left and hits
Carpenter in the face. Carpenter
tries to throw a punch but misses
and Dempsey lands forward and
throws another, and another.
Dempsey is coming at Carpenter
jabbing. Dempsey is doing blow
after blow, and Carpenter is in
trouble hanging on to Dempsey's
shoulders.

(MORE)

SPORTS BROADCASTER VOICEOVER (CONT'D)

The Referee is separating them, and then Carpenter throws a left, but Dempsey comes back with a left hook, and then a right punch to the face. Carpenter is down, and the clock starts, 1, 2, 3, 4, 5, 6, 7, 8, carpenter gets back up and is on empty, Dempsey charges him, and Carpenter is down again on the floor. The clock starts 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10. Carpenter is out, and that's it. One minute and 16 seconds in the fourth round and Jack Dempsey will remain the heavyweight champion of the world.

While the above voiceover is going on the camera will be on the two men fighting. Once Jack Dempsey wins, people start coming into the ring to celebrate.

ACT 1, SCENE 8

INT: CHURCH CONFSSIONAL

Jack Dempsey walks into church, and goes to the Confessional. He does a sign hand gesture referencing the holy spirit before sitting down. He sits down, and the priest opens the confession window.

Priest Patrick: Male, Caucasian, Irish, 50's

Screen Graphics: Two Weeks before The Gene Tunney Fight

JACK DEMPSEY

Bless me father for I have sinned.
It has been many years from my last confession.

PREIST PATRICK

How long?

JACK DEMPSEY

It's been 14 years. Right before I left home to fight.

PREIST PATRICK

Why so long?

JACK DEMPSEY

Gold, Gloves, and Glory fights.

PREIST

What do you need to confess?

JACK DEMPSEY

Well father , there is a woman I'm madly in love with but she is already spoken for.

PREIST PATRICK

By who?

JACK DEMPSEY

Lucky Luciano.

PREIST PATRICK

Your playing with the devil my son.

JACK DEMPSEY

I know that's why I'm here. If the big boss had any idea we were together, my balls would be chopped off. Please father, don't repeat this, not a single soul. I could get murdered.

PREIST PATRICK

Your secret is safe with the lord.

PREIST PATRICK (CONT'D)

You had called him the big boss, does this mean your hands are dirty too?

JACK DEMPSEY

Yes with Laundry and dough.

PREIST PATRICK

Where is dough ?

JACK DEMPSEY

It doesn't matter.

PREIST PATRICK

Holding in Sin can be deadly.

JACK DEMPSEY

Okay, Francos Deli and Bakery in Atlantic City.

PRIEST PATRICK

In the name of the father, and holy spirit bless Jack Dempsey to be a Saint and not a sinner.

ACT 1 SCENE 9

INT: CHURCH OFFICE

Henry McCormick: Male, Caucasian, Irish roots, late 40's, Typical Douche bag Detective, He won't stop until the case is solved.

He phones the call, and it rings, and it's picked up.

PREIST PATRICK

Can I speak with Agent Henry McCormick? I have some important information.

ACT 1, SCENE 10

INT: OUTSIDE THE CHURCH NIGHT TIME

Screen Graphics: Two days after Confession

OLDER JACK DEMPSEY VOICEOVER

In the underground world of the Italian Mafia all there was game for was sinners, and saints didn't stand a chance.

Bugsy Siegel: Male, Caucasian, Jewish Roots, 30's, Dark Features, Fearless, Mob hit man, and helps hijack whiskey, and helps them traffic money, booze, and narcotics. Smooth talking, Smart, funny, and ladies man. Wavy Curly hair, handsome tall Italian man in looks.

Priest Patrick is out taking the trash to the dumpster. Bugsy Siegel goes up from behind, and shoots him.

BUGSY SIEGEL

Mazel Tov your holiness. You can rot like the garbage you feed your sinners.

He looks around and moves the body to the dumpster. Then a black car picks him up.

OLDER JACK DEMPSEY VOICEOVER

Nothing went past The Golden Guy, Lucky Luciano. He had ear and eyes all over the city spying for him.

ACT 1, SCENE 11

EXT: ROAD

Screen Graphics : June 19, 1926 10:00 PM

OLDER JACK DEMPSEY VOICEOVER

Two weeks after the Poker Game, we were driving from Atlantic City back to New York City when a curveball in the game of bootlegging was thrown at Luciano and the crew.

The camera shows Two cars driving for 8-10 seconds (during voiceover) at night behind each other. The first car is Dutch Schultz, George Raft, and Frankie Costello. The second car is Owen Madden, Bugsy Siegel, and Lucky Luciano. All of sudden there is a gunshot, and the first car appears to have a flat tire, and it goes off the road. The second car not far behind them pull over and stops. Lucky, Owen and Bugsy get out of the car with guns, and head over to Dutch Schultz Car.

Dutch Schultz: Male, Caucasian, NYC Mobster, 40's, Ruthless Business Guy, Quick Tempered, Big player in Bootlegging Business. Rivals 5 Italian Families.

George Raft: Male, Caucasian, 30's, Broadway performer and Motion Picture star, stylish, Mob Associate, and Owen Madden's Driver, Outgoing, loud.

Jack Diamond "Legs": Male, Caucasian, late 30's, Irish American Gangster: Associate Bootlegger of the Italian Mafia. Over sees bootlegging operations in Manhattan. Enemy is Dutch Schultz.

Owen Madden: Male, Caucasian, late 30's -40's British Born Gangster. Irish roots, and Owns Sliver Slipper with Lucky. Tough no nonsense business man. Nicknamed "The Killer" British Accent.

Lucky Luciano: Male Italian Mobster, Caucasian, 40's, Smart, Calculating, High Energy, Ladies Man. Larger than life, and the flip of the switch can get mean and dangerous. He Owns the Silver Slipper Club with Owen Madden. He leads the bootlegging activities in New York City and works with both the Italian head of the Mafia, Joe Masseria and also Arnold Rothstein in illegal activities. Magnolia's love interest

Frank Costello: Male, Caucasian, Italian Mobster, mid 40's, Right Under Lucky Luciano, In charge of rum and whiskey bootlegging operations, and works with Dutch Schultz.

ACT 1, SCENE 12

EXT: OFF THE ROAD NIGHT

Lucky has his gun out with Bugsy Siegel right behind him.

LUCKY LUCIANO
What the fuck happened?

DUTCH SCHULTZ
We struck gold.

LUCKY LUCIANO
Don't get smart with me.

FRANKIE COSTELLO
It looks as We hit a sharp object.
The tire blew.

BUGSY SIEGEL
Dumbass, that's a bullet.

Then there are gunshots. Lucky shoots, and the car starts heading away.

DUTCH SCHULTZ
Shit heads, that's Jack Diamond.

The men begin shooting each other, and the other car takes off.

OLDER JACK DEMPSEY VOICEOVER
That was our first strike out in the game of Bootlegging against Jack Diamond and the Sicilian Mafia. Things were just starting to get fiery in both the world of gangsters and boxing.

ACT 2, SCENE 1
STREET

EXT: BROADWAY

Screen Graphics: June 22, 1926 NYC

The camera shows Luciano, Jack Dempsey, and Owen Madden walking on the street close to Lindy's.

LUCKY LUCIANO
Can you do me a favor Dempsey?

JACK DEMPSEY
If it involves gold, gloves and glory I am in.

LUCKY LUCIANO
It does champ. Rothstein and I want you to do a a promotion for the Gene Tunney Fight on the Fourth of July at the Silver Slipper Club.

(MORE)

LUCKY LUCIANO (CONT'D)

I want you to make face, flirt with the girls that come in, and sell sponsors. We are selling tickets 2 clams a head over radio.

JACK DEMPSEY

Anything that involves girls I'm game. As long as Madden gives me the green light?

LUCKY LUCIANO

I didn't know you two were...

OWEN MADDEN

Business partners, he made me his boxing pr manager as of April. Anything I bring in tickets, sponsors, and even high rollers I get 10 percent. What do you say?

LUCKY LUCIANO

Money talks and bullshit walks. You have one shot to show me the money before the fight.

OWEN MADDEN

I won't fuck this up. I have the perfect guy, Nat Fleisher, the founder and editor of The Ring Magazine to publicize the fight.

All of sudden reporter William Reilmeyer for the New Yorker Tribune appears.

William Reilmeyer: Male, Caucasian, Investigative Reporter for the New York Tribune, annoying, direct, persistent, and in favor of the cops over the criminals.

WILLIAM REILMEYER

Mr. Luciano how do you feel with the cops trying to shut down your liquor business and expose your brothels?

LUCKY LUCIANO

Mr. Fucking lousy reporter get your ass out of my way, or I will have the champ knock you out cold.

WILLIAM REILMEYER

Did you know Mr. Luicano the Champ is a panty chaser, and word on the street is that he hooks up with your main gal Goldie or Magnolia?

LUCKY LUCIANO
 Falling for that hook, line, and
 sinker.

Jack lunges forward and grabs him.

JACK DEMPSEY
 Come with me you lying piece of
 shit.

ACT 2, SCENE 2
 APARTMENT

INT: MAGNOLIA'S

Screen Graphics: Later that Day

The camera shows Jack Dempsey knocking from outside
 Magnolia's apartment.

Magnolia McCoy: Young Adult Female, Caucasian, late 20's to
 mid thirties, Known as Goldie in the world of Entertainment,
 and Lucky's girl (lady in red, to the Golden Girl. Sweet Farm
 Girl to cabaret dancer to budding Movie star. Edgy, sexy,
 comical , and dramatic at times. (lead role is reserved only
 for- Michelle Lynn)

Magnolia is just in her apron cooking and cleaning.

MAGNOLIA MCCOY
 Who is it?

JACK DEMPSEY
 It's Jack open up.

She goes to the door, and opens it.

MAGNOLIA MCCOY
 I told you we can't keep doing
 this. If Lucky finds out we are
 both finished.

Jack Dempsey walks in.

JACK DEMPSEY
 News check, our cover was blown, so
 we need to come up with a game
 plan.

MAGNOLIA MCCOY
 What do you mean our cover was
 blown? We are not together.

JACK DEMPSEY

I know fancy face, but today when I was with Lucky, a New York Tribune reporter opened a can of worms that we have been having an affair.

MAGNOLIA MCCOY

Oh my god. I could end up on the streets with no where to go. Fuck! Don't you see, this place, these rags, marbles, and my lifestyle is all because of Lucky Luciano, without him I am nothing, just dust in the wind.

JACK DEMPSEY

That's not true. You more than a shiny trophy. I can take care of you, and give you a good life.

MAGNOLIA MCCOY

No you can't. He runs the entire city. Have you forgotten he is the man backing your boxing match against Gene Tunney, and without him your famed reputation as heavy weight champ of the world would burn to ashes.

JACK DEMPSEY

So this is it?

MAGNOLIA MCCOY

Yes this it it. You are to forget you know me, my name, my face. I am just a stranger to you..

JACK DEMPSEY

If that's what you want I will never again talk to you.

She gets out the championship ring and hands it to him. She pauses.

MAGNOLIA MCCOY

That's what I want. Your not my lover, your just fighter with a title to defend.

(she gives him the ring)

JACK DEMPSEY

I obviously didn't defend it. You won. Take care.

He slams the door. (the slamming of the door opens to a new scene)

ACT 2, SCENE 3

INT: PALM CASINO

Screen Graphics : June 24th, 1926
85th E. Fourth Street

Palm Casino

The scene opens up with Bugsy Siegel, Meyer Lansky, Arnold Rothstein, Dutch Schultz, Frank Costello, Al Capone, and Lucky Luciano. They are all sitting down, except Arnold Rothstein is on the phone.

Meyer Lansky: Male, Caucasian, late 30's, Jewish gangster. Known as the "Mob's accountant". He works for Rothstein.

Al Capone: Male, Caucasian, 30's-40's, Italian Mobster, Public enemy. Head of the Chicago Outfit, and leader in Bootlegging activities. Nicknamed "Scarface, Snorky, & Big Al. Ruthless, quick tempered, unpredictable.

Frank Costello: Male, Caucasian, Italian Mobster, mid 40's, Right Under Lucky Luciano, In charge of rum and whiskey bootlegging operations.

ARNOLD ROTHSTEIN (PHONE)

I won that game fair and square.
Nick Dandalos still owes me \$50,000
clams. Tell him to go to Francos
Deli and drop off any payments
before the November 6 Poker Game,
otherwise his Poker Career is going
down the gutter.

He hangs up the phone (anger).

AL CAPONE

Rothstein, do you want me to pay a
visit to this Greek scoundrel? I
can put him in his coffin.

DUTCH SCHULTZ

I think the goon really needs a
visit is Jack Diamond.

Lucky gets up.

LUCKY LUCIANO

Enough Fellas. I will be the judge
of that. On to finally the the real
bread and butter to our wallets,
whiskey, dames, and dirty money.

(MORE)

LUCKY LUCIANO (CONT'D)

Lansky tell me about the whiskey sales?

MEYER LANSKY

Lucky, the numbers are drastically down especially in the Bronx, and in Brooklyn where Joe the Boss operates.

LUCKY LUCIANO

Dutch isn't that your area?

DUTCH SCHULTZ

Yes, but it's been hard to keep numbers good when Jack fucking Diamond is hijacking our supply, and threatening our current speakeasies every week. Then we have the Humpty Dumpty Masseria and Pizza Face Maranzano at all the ports stealing our rum supply.

LUCKY LUCIANO

Leave their names out of it. If word gets back to them on our side hustles it could be the worst battle of our lives.

BUGSY SIEGEL

The war pretty much started already started with that hungry Agent Henry McCormick preying on our dames to talk.

LUCKY LUCIANO

If the Mick got fed good pussy he wouldn't be coming into my territory, and preying on my girls to rat us out.

ARNOLD ROTHSTEIN

Gentleman, lesson 101, Cash is king. It's all about the source of the money supply and not the pussy cats. Whoever controls the money is the almighty ruler of good fortune.

AL CAPONE

Thank you Rabbi Rothstein. I didn't know this was going to be a sermon on good fortune.

BUGSY SIEGEL
Scarface, Cut it with the jew jokes
already. He has a point.

AL CAPONE
What the fuck has your schmuck ass
done lately for business?

BUGSY SIEGEL
I fucking move dirty money
everyday, and import whiskey.

LUCKY LUCIANO
Back off Capone. Your in my city
now, and I will mediate the
meeting.

There is a knock at the door, and everyone is quiet.

LUCKY LUCIANO (CONT'D)
Just in the nick of time.

He goes to the door, and opens it and Agent Wally McGee is
there.

Agent Wally McGee: Male, Caucasian, 30's-40's, Crooked Cop

ACT 2, SCENE 4

INT: PALM CASINO

LUCKY LUCIANO
Gentleman, please meet your new
best friend, Agent Wally McGee.

MEYER LANSKY
Is this an interrogation?

AL CAPONE
Einstein, wake up and smell the
coffee.

ARNOLD ROTHSTEIN
Mr. Capone, the coffee is strong,
and my men are alert.

BUGSY SIEGEL
What the fuck have you gotten us
into?

LUCKY LUCIANO
Fellas, relax. Agent Wally McGee is
no saint. He has a history of
working with Masseria and myself.
Please give him a warm welcome.

The men look at each other and then Bugsy Siegel starts to slowly clap, and the rest join in except for Capone, and then it stops.

WALLY MCGEE

Fellas, this isn't my first rodeo being a bad cop, and it sure ain't my last. I'm here to make sure your dirty deeds get overlooked. First round of action is to knock that prick Agent McCormick to the ground.

AL CAPONE

Lucky, have you lost your marbles? You trust this badge?

ARNOLD ROTHSTEIN

Mr. Capone, For once stop being the street gangster that you are.

AL CAPONE

I will shoot your fucking brains if you don't shut the fuck up.

LUCKY LUCIANO

Capone sit down, and calm down.

DUTCH SCHULTZ

I know who the fuck you are Mr. Wally MgGee you creep with those politicians that enforce the Volstead Act fucking up my whiskey sales.

LUCKY LUCIANO

Stop this pissing match.

WALLY MCGEE

In my defense fellas, I also have to play good cop in order to have this badge.

DUTCH SCHULTZ

Well Mr. Badge go and be a good cop for us and arrest Jack Diamond for bootlegging, hijacking and trespassing.

Everyone becomes quiet. The Camera just focuses in on the Agent's face. There is silence for five seconds.

WALLY MCGEE
His jail time is coming.

ACT 2, SCENE 5
OFFICE

INT: NYC MAYOR'S

Mayor Jimmie Walker: Male, Caucasian, 50's ,Mayor of NYC, flashy style, Hollywood looks, Corrupt, Sports Fan of Boxing.

Lucky Luciano, and Arnold Rothstein just walk into the Mayor's office unannounced. The mayor is on the phone.

Screen Graphics: June 25 NYC Mayor's Office

MAYOR JIMMIE WALKER (ON PHONE)
Have them reschedule the meeting to after the fourth. Excuse me, I have to go now I have visitors.

MAYOR JIMMIE WALKER (CONT'D)
Gentleman, I must say you look better in person.

LUCKY LUCIANO
The News make us look like a pack of big bad wolves.

MAYOR JIMMIE WALKER
I'm no sheep, they call me Jaguar Jimmy for a reason, and my spots , come out when I...

LUCKY LUCIANO
Go in for the Kill.

MAYOR JIMMIE WALKER
You took the words right out of my mouth Mr. Luciano. How could I be of service?

LUCKY LUCIANO
Mayor Walker, I know your not a sap, but we come here to give you deep pockets, and more money means a greater fiscal year for the City.

MAYOR JIMMIE WALKER
What do you propose?

LUCKY LUCIANO

Bigger paybacks if you get that egg, Agent Henry McCormick off my ass. We can give you 10 percent of any tickets you sell for the Tunney vs Dempsey Match or sponsors you bring in.

MAYOR JIMMIE WALKER

Is that all?

ARNOLD ROTHSTEIN

There is a Poker Game November 6th at World Resorts Casino at Atlantic City. Not only are you invited to this exclusive event, I will give you \$2,000 clams if you come and give us your best Poker Face, Mayor Walker..

The mayor takes a puff of his cigar, and then puffs out.

MAYOR JIMMIE WALKER

Tempting, just like the deadly sin Greed.

It becomes quiet, and the two men look at each other with puzzlement.

MAYOR JIMMIE WALKER (CONT'D)

But boy was I bad Catholic boy, always in detention fellas. Temptation is my name, and poker is my game Count me in. Just don't sucker me fellas.

He grabs his boxing gloves on the table.

MAYOR JIMMIE WALKER (CONT'D)

I don't want to knock you guys out of business.

LUCKY LUCIANO

Mayor Walker we are going to make it rain for you. Just wait.

OLDER JACK DEMPSEY VOICEOVER

The world of politics was starting to form a union with the world of the Italian mafia, and it was a matter of months until the government would either say "I do" or break up for good.

As the voiceover is on you see Lucky exiting City Hall with Rothstein and heading into the streets to get in a black car.

ACT 2, SCENE 6
1981

INT OSCARS AWARD LUNCHEON

Present Day

OLDER JACK DEMPSEY
Lucky's charisma and Arnold's business reputation was the magnet that attracted political players like Mayor Walker to join in what would be both the Poker Game and Fight of the roaring 20's. Are there any questions?

A Middle Age Woman raises her hand.

OLDER JACK DEMPSEY (CONT'D)
Yes. Please speak up.

WOMAN
Did Lucky end up confronting you about your love affair with Magnolia?

OLDER JACK DEMPSEY
Nah, but I will hand that over to the one and only, Magnolia to speak more.

He nods to her. She gets up.

OLDER MAGNOLIA
To answer your question, yes he did confront me. It was right after the blowout with Jack. I got a call my mother was dying.

ACT 2, SCENE 7

INT MAGNOLIA'S APT

Flashback

Screen Graphics June 22, 1926 early evening

The phone rings, and Magnolia picks it up.

MAGNOLIA MCCOY
Hello, who is it?

PHONE VOICEOVER

Yes, this is Doctor Givens with Good Samaritan hospital in Iowa City. Is this the Magnolia McCoy?

MAGNOLIA MCCOY

Speaking. Is everything ok?

PHONE VOICEOVER

No it's not. Your mother Dorothy McCoy is very sick. She doesn't have too much time. Will you be able to get the first train out tomorrow to Good Samaritan Hospital?

All of sudden the door goes open and Lucky walks in.

MAGNOLIA MCCOY

Yes, I will talk to my husband and see what can be done.

PHONE VOICEOVER

Ok. When you get here ask For Doctor Givens in the Critical Care Unit.

MAGNOLIA MCCOY

Will do. Thank you sir.

She hangs up the phone.

LUCKY LUCIANO

Is everything ok ?

MAGNOLIA MCCOY

It's not. My mom is dying and I need to get the first train out of here in the morning.

LUCKY LUCIANO

Well, when was the wedding my dear? I thought we were engaged?

MAGNOLIA MCCOY

Are you serious? My mom is dying and your giving me shit because I called you my husband. What is this then?

She points at the ring.

MAGNOLIA MCCOY (CONT'D)

I thought I'm your forever girl.

LUCKY LUCIANO

Goldie, you are, but I keep hearing rumors all over town that your two timing me with the heavy weight champ Jack Dempsey. Now, I don't want to believe this, should I ?

MAGNOLIA MCCOY

Lucky, for god sakes do you think I would do that to the one person who saved me from a life of poverty. I owe you everything, without you I am nothing. Babe, I love you and all I want do is make you proud.

LUCKY LUCIANO

Good.
(he slaps her ass)
Get this off.

They start kissing and undressing, throwing clothes off, and they start making out, and it fades to a silhouette, and then the new scene opens to the train arriving and the noise.

ACT 2, SCENE 8

INT TRAIN

Screen Graphics June 25, 1926 12:00 PM Iowa City

The camera shows Magnolia looking out the window from the interior of the train. The noise of the train signals it is arriving.

CUT TO: EXT HOSPITAL

The camera shows Magnolia getting out of the car, and a magnified view of the hospital name. It shows her walking into the hospital.

CUT TO: INT HOSPITAL

DOCTOR GIVENS: MALE DOCTOR, CAUCASIAN, 50'S

Magnolia approaches a nurse.

MAGNOLIA MCCOY

Can I see Doctor Givens? I'm here to see my mother Dorothy McCoy.

NURSE

Give me a moment.

The nurse leaves, and Magnolia looks worried and sad. Doctor Givens comes in.

DOCTOR GIVENS
Magnolia Mccoy?

MAGNOLIA MCCOY
Yes.

DOCTOR GIVENS
Doctor Givens. Thanks so much for coming as soon as you could. Here come with me. She has been waiting to say good bye.

He takes her down the hall to a room.

ACT 2, SCENE 9 INT HOSPITAL ROOM

Dorothy McCoy: Female, Caucasian, 60's, Magnolia's mother

Dorothy is hooked up to a machine and notices Magnolia. She starts to smile .

There is a pause.

MAGNOLIA MCCOY
Mom, I'm sorry about everything. I'm sorry about Lilly, and I'm sorry I wasn't there to help you with the farm.

Dorothy holds a finger up to her mouth that signals to be quiet.

DOROTHY MCCOY
My baby, my little girl, It's all water under the bridge. What's important now is that you make a name for yourself. I have a few things I want to tell you before the Angels take me.
(she starts talking to Lilly)
Lilly, what about Lucky to not trust Mayor walker. He is tight with Joe the boss. Wear the locket on the next trip to MGM studios.

MAGNOLIA MCCOY
Mother, what has come over you?

DOROTHY MCCOY

The angels are giving me messages
about a man named Lucky.

MAGNOLIA MCCOY

My future husband.

DOROTHY MCCOY

Lilly just came to me to Warn
Lucky about Mayor Walker and that
he will go to Joe the Boss with
information and get him killed. She
is also coming in about a locket to
wear the next time you go to MGM
studios. Are you going to be on the
big screen?

MAGNOLIA MCCOY

I'm heading that way mom. Tell
Lilly, I miss her, and feel her
everyday. I love you guys.

She has a tear.

DOROTHY MCCOY

Doctor Givens has the key to my
safety box at the local bank.

She grabs her hand, and the machine goes on flat..

MAGNOLIA MCCOY

No don't go. Please, not like this.

Magnolia rushes out of the room.

EXT: HOSPITAL HALLWAY

MAGNOLIA MCCOY (CONT'D)

Someone please help my mom stopped
breathing.

A Nurse approaches.

NURSE

What room ?

MAGNOLIA MCCOY

Around the corner.

INT: DOROTHY'S HOSPITAL ROOM

The two go into the room, and the machine is on flat rate.
The nurse is checking her, and Doctor Givens comes in.

DOCTOR GIVENS

Magnolia, I'm sorry your mom is no longer here. Here is the key she wanted you to have. Iowa Charter bank will have everything waiting for you. They are open until 4:00.

He hands her the key.

MAGNOLIA MCCOY

Thanks.

She takes the key , gets up, and has one last look and leaves.

ACT 2, SCENE 10

INT: BANK

The scene opens up with Magnolia opening the safety box. There are deed papers of the Farm given to Magnolia McCoy, gold coins, and estate jewelry. The Camera focuses on that and Magnolia putting everything in her bag, and then heads outside.

EXT: EXT BANK

She starts to walk and the sky looks grey and it begins to thunderstorm, with lightning and the scene opens up with Jack Diamond.

ACT 2, SCENE 11

EXT NYC PORT

Screen Graphics June 25th, 1926 3:30 PM

It's thundering and raining outside, and Frankie Costello and a crew member are driving a truck and they stop near the port. The men park and get out the truck and signal a guy at the dock . He comes down with a dolly loaded with crates of whiskey. All the men begin to move crates onto the truck. They finish and start driving, and they notice another truck following them, so they turn down an alley . The truck is Jack Diamond's crew.

ACT 2, SCENE 12

EXT STREET ALLEY

The Alley becomes blocked by another car. The truck with Costello stops. The guy from out of nowhere shoots the tires of Costellos Truck. Costello, and the guy get out of the truck with the guns and shoot the truck that is blocking him. There are more gunshots, and the guy with Costello dies.

There are police sirens in the background . Jack Diamonds crew leaves, and the sirens are coming louder.

ACT 3, SCENE 1 INT: BRONX WAREHOUSE

Dutch Schultz lights a cigar, and then lights Lucky's cigar. Lucky takes a puff.

Screen Graphics : June 27th, 1926

DUTCH SCHULTZ
So when are they releasing Costello?

LUCKY LUCIANO
I am working with Mayor Walker as we speak.

DUTCH SCHULTZ
We are down \$10,000 clams because of Diamond's antics. He needs to get clipped.

LUCKY LUCIANO
Hold your horses. If you clip Diamond then Masseria will be down our throat, and that means less control, and less clams.

DUTCH SCHULTZ
Then we fucking keep losing our supply to this piss ass goon?

LUCKY LUCIANO
Nah, let me work my lucky charm and see what I can cook up.

DUTCH SCHULTZ
Cook up something fast before we all get roasted.

The phone is ringing. Lucky grabs it.

LUCKY LUCIANO
Hello..

WALLY MCGEE (PHONE)
Lucky, It's agent Wally McGee. Do you have a moment to talk?

LUCKY LUCIANO
McGee, How can I help?

WALLY MCGEE
Frank Costello died today. He was
found unresponsive in cell.

LUCKY LUCIANO
What the fuck happened? McGee, you
can't even babysit a grown ass man,
and because of it, one of my
fellas dropped like a fly.

WALLY MCGEE
Luciano, don't jump the gun. I am
clueless to why he is dead.

LUCKY LUCIANO
I want a fucking autopsy done!

WALLY MCGEE
The city will be running an autopsy
in the next few days, and we should
know more by next week.

LUCKY LUCIANO
Jeez, It's like fucking Merry
Christmas, but instead of Santa
giving gifts he is throwing
bombshells, blowing up all the bad
boys!

He slams the phone down, and the next scene opens, at
Minsky's Burlesque Club with the music and percussion
matching the slam of the phone.

ACT 3, SCENE 2
BURLESQUE

INT: MINSKY'S

It shows the dancer in burlesque, and It shows a Salvatore
Maranzano and Lucky Luciano talking with Al Capone.

Salvatore Maranzano: Male, Caucasian, Italian, Mobster boss.
In conflict with Joe Masseria. Italian Accent. Nicknamed
"Little Caesar" . Cut throat , sharp, and bootlegger.
Commanding Presence.

Screen Graphics: July 1, 1926

Minsky's Burlesque

The dancer is dancing, and the camera goes on the gentleman.

SALVATORE MARANZANO
Capone, How's business?

AL CAPONE
You know one day it's wet with
whiskey, and other day's it's so
dry that my pockets are empty.

The waitress comes out.

WAITRESS
Fellas, what can I get you ?

LUCKY LUCIANO
3 highballs.

AL CAPONE
Make it 2 highballs, and one
southside. I don't stray. I always
stay loyal even when it's not safe.

LUCKY LUCIANO
Fellas I hate to be the bearer of
bad news, but the Frankie Costello
was found dead in his jail cell
yesterday.

AL CAPONE
What the fuck? Why was his ass in
the slammer?

LUCKY LUCIANO
Jack Diamond set him up during a
bootlegging run. The cooper came
and arrested him, and he was dead
two days later. The coroner
believes someone poisoned him.

He looks at both fellas in a suspicious way.

AL CAPONE
Luciano, don't even go there. I
loved Costello like a brother. I
would never set him up.

SALVATORE MARANZANO
That's not how I run my business. I
am "Little Caesar" for a reason. My
Empire doesn't operate in the
slammer.

LUCKY LUCIANO
That leaves my wise ass with one
character left.

AL CAPONE

The writing is on the wall and it
reads Joe schmoe Masseria.

The waitress comes out.

WAITRESS

Two Highballs, and a Southside.
Will that be all?

She serves the drink.

LUCKY LUCIANO

Bring out a bloody Mary?

WAITRESS

Sure thing.

LUCKY LUCIANO

I got a taste for bloody guts.

SALVATORE MARANZANO

Fellas, my appetite for something
bloody is rare these days. To
prevent any more deaths, I can
alert my crew of Jack Diamond , and
provide your men with extra
protection at the ports.

LUCKY LUCIANO

Little Caesar that will help, but
what we really need is one of the
associates to hit it out of the
ballpark once and for all so we can
have some some glory in this game
of bootlegging.

AL CAPONE

If I had my ways, I would shoot
them off guard, making every one of
them beg for mercy with a blood-
curdling cry.

LUCKY LUCIANO

Cheers to that.

They all toast.

AL CAPONE

Salute !

LUCKY LUCIANO

Salute!

SALVATORE MARANZANO

Salute!

OLDER MAGNOLIA VOICEOVER

The game of bootlegging could crack
and crumble any second now, but
Lucky was about to get his best
Poker Face out after he would
receive a warning of a lifetime.

The scene ends with the camera backing up and showing the
people drinking.

ACT 3, SCENE 3 INT MAGNOLIA'S APARTMENT

The scene opens to the camera focusing on Her pouring wine in
the glass and getting ready to serve Lucky food and drink.
There is quiet for a moment, after she serves him.

Screen Graphics: July 2, 1926

LUCKY LUCIANO

Your awfully quiet.

MAGNOLIA MCCOY

Well a lot has happened in my trip.

LUCKY LUCIANO

Doll face, you can tell me
anything.

MAGNOLIA MCCOY

Ok here it goes. Your going to
think I've lost my marbles, but
right before my mother crossed the
other side she got a message from
the angels...

(pause)

LUCKY LUCIANO

And?

MAGNOLIA MCCOY

They said to beware of Mayor Jimmy
Walker, and that he will go to Joe
Masseria with information that will
get you killed.

LUCKY LUCIANO

Anything else?

MAGNOLIA MCCOY

That's the only message I got and then she left and went to heaven.

LUCKY LUCIANO

That's it? Not even time and place of how I would get whacked?

MAGNOLIA MCCOY

No babe.

LUCKY LUCIANO

Holy Fuck, I may be going to roast in hell if I don't get one up on that knucklehead Masseria.

He gets up, and kisses her, and then starts to head out.

MAGNOLIA MCCOY

Where you going?

LUCKY LUCIANO

City Hall to do my civic duties.

The door slams.

ACT 3, SCENE 4

INT: CITY HALL

SCREEN GRAPHICS

JULY 3, 9:00 AM CITY HALL

The new scene opens up with the door slamming after Lucky and Bugsy Siegel enter the office of Mayor Walker.

MAYOR JIMMIE WALKER

Fellas, You took me by surprise. Luciano, I wasn't expecting you until next week.

Lucky gets out his gun, and so does Bugsy Siegel.

LUCKY LUCIANO

I think Christmas arrived early. Right Bugsy?

BUGSY SIEGEL

Fuck yeah. I have my hands on gold.

Bugsy looks at the gold antiques in the Mayor's office.

LUCKY LUCIANO

You know what Santa does to all the bad boys?

MAYOR JIMMIE WALKER

What the fuck has gotten over you two?

BUGSY SIEGEL

Shut the fuck up Mr. Mayor, and answer Santa Lucky Claus's question?

LUCKY LUCIANO

Now lets try this again.
 (he comes closer to Mayor Jimmie Walker and points the gun)
 What does Santa do to all the bad boys Mr. Walker? You want take a guess?

MAYOR JIMMIE WALKER

Hmm He punishes them.

LUCKY LUCIANO

Getting closer. He kills them. You wouldn't want to be one of those bad boys do you Mayor Walker?

MAYOR JIMMIE WALKER

No I would not.

LUCKY LUCIANO

Good, because City Hall would crumble faster than I can shoot your brains out.

MAYOR JIMMIE WALKER

What do you want from me? I promise you I didn't do anything. I thought we had a business deal with the boxing match and Poker game.

LUCKY LUCIANO

We did, but the problem is I don't do business with rats! You are fucking ratting us out to Masseria.

MAYOR JIMMIE WALKER

I don't know what your talking about.

BUGSY SIEGEL

Shut the fuck up and listen or your guts are going to be all over the office.

LUCKY LUCIANO

Once we leave this shit hole, You are going to tell him the Poker Game is off, and that agents are about to throw my ass in the slammer. Do you follow me?

MAYOR JIMMIE WALKER

Yes.

LUCKY LUCIANO

Next, you are get that egg, Agent Henry McCormick fired or demoted to Masseria's antics. Are we on the same page?

MAYOR JIMMIE WALKER

Yes we are.

LUCKY LUCIANO

Fantastic! One last thing, you owe me \$2,000 clams because we had to change the date of the Poker Game.

BUGSY SIEGEL

Give him the fucking money.

MAYOR JIMMIE WALKER

It's in the safe.

The camera shows the safe.

BUGSY SIEGEL

What the fuck are you waiting for? Give us the dough.

He gets up, and opens the lock, and then hands him the money, they put it in the briefcase.

LUCKY LUCIANO

Not only have you been misusing taxpayer money, you have been mis using campaign money.

(he holds up a picture and a receipt)

(MORE)

LUCKY LUCIANO (CONT'D)
 I have Madam Polly on the record
 verifying you at my brothel about a
 few months prior to reelection, and
 a picture too. You better keep your
 mouth shut , otherwise Santa Lucky
 Claus won't be so nice next time.

The two leave.

ACT 3, SCENE 5 INT: SILVER SLIPPER CLUB

There is fourth of July music playing and people are
 drinking. Jack Dempsey his manager Doc Jack Kearns are
 there, and Lucky Luciano, and Nat Fleisher.

Nat Fleisher: Male, Caucasian, 50's, Owner and Editor The
 Ring Magazine.

JACK KEARNS
 What did the soldier say to the
 flapper selling the pie?

JACK DEMPSEY
 I don't know Doc Kearns.

JACK KEARNS
 I'm one tough cookie, but I do love
 a sweet pie. Give it to me baby.

The guys laugh.

NAT FLEISHER
 Now Dempsey, make sure you say that
 The Ring Magazine will be
 sponsoring the Tunney event, and
 you can purchase tickets from us.

JACK DEMPSEY
 Noted.

LUCKY LUCIANO
 Get ready champ, all eyes are about
 to be on you.

INT: STAGE

John Madden steps on stage.

JOHN MADDEN
 Thank you ladies and gents for
 attending our annual Stars, and
 stripes party.
 (MORE)

JOHN MADDEN (CONT'D)

Now, I call to the stage, The world
heavyweight title holder, The Jack
Dempsey to talk about his next big
fight.

Jack comes up on stage. There is clapping and cheering.

JACK DEMPSEY

Happy fourth of July folks. You may
of heard On September 23, 1926 I
will be in Atlantic City fighting
Gene Tunney to keep my title. It's
going to be a guts and glory type
of fight.

The audience is clapping, and the camera shows Lucky, and Doc
Jack Kearns for a second.

JACK DEMPSEY (CONT'D)

Ladies and gents, I want to let you
in on a secret. Tickets can be
purchased today with Mr. Nat
Fleisher of the Ring Magazine and
sponsors can be bought through Doc
Jack Kearns. Discounts for sponsors
will be discussed on a case by case
basis. I can guarantee if you bet
on me, it will be gold, gloves, and
glory all the way.

Cheering, and camera goes on Magnolia's face, and then back.

JACK DEMPSEY (CONT'D)

I promise you I will not throw in
the towel, but all of you folks
promise me support, and we will
give you best giggle water.

MAN IN THE AUDIENCE

Tell it to the Marines!

The camera goes on Jack Madden's face for a quick second.

JACK MADDEN

Drinks on the house.

Then there is crowd cheering. All of sudden there is terror
screaming. Madam Polly has been shot and is bleeding. People
start to panic

INT: SIDE OF STAGE

Madam Polly collapses near Lucky.

MAGNOLIA MCCOY

This wasn't my idea. If you think for one minute I want to be spending the next few days hiding from the big bad bull, Joe Masseria your out of your mind.

JACK DEMPSEY

We are not at the cinema Goldie, cut it with the drama.

BUGSY SIEGEL

Enough! For the next few days I need you two to try to get along. Goldie, take the bedroom and Dempsey sleep on the couch. I need you to work as a team. Can you put on a happy face and do that?

JACK DEMPSEY

No problem.

Bugsy looks at Magnolia.

MAGNOLIA MCCOY

I'm here aren't I?

BUGSY SIEGEL

Don't give me that attitude. I will have words with Lucky.

MAGNOLIA MCCOY

Sorry, no attitude here.

BUGSY SIEGEL

Good, because I need twice the amount of work that was done at the bakery last time, packaging the cocaine like you did, and laundering money.

JACK DEMPSEY

When can I stop playing babysitter?

BUGSY SIEGEL

When I get the green light from Lucky.

MAGNOLIA MCCOY

Your the one who needs the babysitter.

BUGSY SIEGEL

If you guys mess this up, your
looking at prison time. I'm serious
so get it together and try to get
along.

The camera focuses on the seriousness of their facial
expressions. Bugsy starts to leave and then turns around.

BUGSY SIEGEL (CONT'D)

One last thing, a friendly reminder
,No birds and bees going on like
last time.

JACK DEMPSEY

I got the lesson loud and clear.

There is a pause. Bugsy looks at him.

BUGSY SIEGEL

Good go to Francos Bakery and Deli
early in the morning. He is
waiting.

Bugsy leaves and Magnolia heads into her room.

ACT 3, SCENE 8 INT FRANCOS BAKERY

OLDER MAGNOLIA VOICEOVER

Over the next week , life in
Atlantic City became routine. We
started the morning, packaging the
cocaine in sugar packaging so it
would pass off as sugar in moving
it from one local to another. Then
I would start to help Franco bake
the pies.

Franco: Male, Caucasian, Italian, Mob associate, Owns the
bakery

Screen Graphics: 3 days later July 9, 1926

It shows her packaging the cocaine, and helping out in the
store. It shows Jack out in front. Magnolia goes to the front
of the store to let Jack know about the sugar packages.

MAGNOLIA MCCOY

Hey we are out on sugar packages.

Then all of sudden Titanic Thompson comes in. The door makes
a with a bell to let them know he walked in.

Titanic Thompson: Male, Caucasian, late 40's-50's, Corrupt Gambler, Responsible for the downfall and death of Arnold Rothstein.

TITANIC THOMPSON

Sugar, I would love to try some of your cake.

JACK DEMPSEY

Go to the back Magnolia I will take care of this.

Magnolia looks at him, and then leaves.

JACK DEMPSEY (CONT'D)

Watch your language. Sir, How could I help you?

TITANIC THOMPSON

The name is Titanic Thompson. Get acquainted with it.

JACK DEMPSEY

Why? You still haven't answered my question on what brings you here?

TITANIC THOMPSON

The cake and sugar. Two slices of vanilla, and 1 kilo of sugar. Siegel sent me this way. Also, we have a Poker Game at World Resorts if you want stop by tomorrow it may help with your fight sales.

JACK DEMPSEY

Hold on.

INT: FRANCOS BAKERY OVENS

Jack grabs a package of sugar, and Magnolia is baking, and then heads back.

INT: FRANCOS FRONT BAKERY

He gets the cake and put's it in a bag with the sugar, and hands it to him.

TITANIC THOMPSON

Here \$10,000 clams and \$1,000 clams on us for tomorrow's Poker game. I hope to see you.

(MORE)

TITANIC THOMPSON (CONT'D)
(he nods)
Good day.

ACT 3, SCENE 9

INT: FRONT OF BAKERY

Then all of sudden there is a phone call ringing. Jack Dempsey picks up the phone.

JACK DEMPSEY
Hello, Francos Bakery?

LUCKY LUCIANO (ON PHONE)
Hey champ it's Lucky.

JACK DEMPSEY
How are you holding up?

LUCKY LUCIANO (ON PHONE)
Just tying up some loose ends with the putz mayor walker. How's business?

JACK DEMPSEY
Boss, everything is swell.

LUCKY LUCIANO (ON PHONE)
That's what I like to hear. How's my woman doing?

JACK DEMPSEY
She is good as gold.

LUCKY LUCIANO (ON PHONE)
Good, because Dempsey if I hear one word that you are being a cake eater around there, your boxing career will go to shit, Do you hear me?

JACK DEMPSEY
Loud and Clear. Lucky, I am on a strict diet that does not include cake.

LUCKY LUCIANO (ON PHONE)
Bravo. One last thing, there will be important instructions for you to follow on the train back to the city.

Magnolia comes back in the front.

MAGNOLIA MCCOY

Something is going on with the oven
it's starting to smell like smoke.

JACK DEMPSEY

Fuck! I got to go.

LUCKY LUCIANO (PHONE)

Is everything fine?

He hangs up the phone, and the sound of the receiver clicks,
and ends.

JACK DEMPSEY

The sugar? Fuck. Go outside and
alert the fire station.

MAGNOLIA MCCOY

Jack ,don't be a fool. we have
narcotics all over the bakery we
can get locked up for good.

JACK DEMPSEY

Get out of here and go back to the
cottage. I will handle this.

INT: OVEN AREA

Jack goes in and notices smoke coming from the oven.

INT: BATHROOM AREA

He heads to the bathroom and starts to flush the cocaine that
hasn't been packaged down the drain. The sirens start in the
background.

INT: OVEN AREA

Then he goes back to the oven area and the cocaine packages
that are disguised as sugar he moves into bags. Then heads
back to the bathroom to flush the last of the cocaine down
the toilet.

ACT 3, SCENE 10

EXT: ATLANTIC CITY COTTAGE

The next scene opens as the sound of the toilet flushing
mirrors the thunder storm and the rain pouring. Jack comes in
soaked wet. Magnolia is drinking wine.

INT: ATLANTIC CITY COTTAGE

MAGNOLIA MCCOY

Where the hell have you been? I have been scared shitless. You didn't call or send anyone to let me know everything is fine.

JACK DEMPSEY

For god sakes just fucking chill, shut your mouth and look pretty. I was doing damage control.

MAGNOLIA MCCOY

Have you lost your mind? I am fucking here hanging on to my dear life, looking over my shoulder from cops because of the so called sugar operation which could lock us away forever and you tell me to fucking chill?

JACK DEMPSEY

This is the life you signed up for Princess.

Magnolia drunkenly goes up to him.

MAGNOLIA MCCOY

This is not the life I signed up for. It was the hand I was dealt, and I'm doing the best I can to play with it.

(she slaps him)

You should learn to not mess with the wrong players and just maybe you won't end up a sore loser. Don't ever talk to me that way Or I will get Lucky to kill you .

JACK DEMPSEY

Go ahead darling. I saved his ass, and all of our asses tonight from not just going to prison. He better choose his fights wisely. If I had my choice I would fight for you. Fuck this life, can't you see all I want is us.

She looks at him with glassy eyes, and He grabs her, and they start making out, and clothes start coming off, and it fades to dark to light the next day.

ACT 3, SCENE 11 INT MAGNOLIA'S BEDROOM

The scene opens up with light coming in and Magnolia waking up , realizing she slept with Jack Dempsey again.

MAGNOLIA MCCOY
Oh my gosh. Not again.

JACK DEMPSEY
I told you me and you are meant to be.

There is a knock at the door. Jack gets up.

MAGNOLIA MCCOY
Tell me that's not Lucky.

JACK DEMPSEY
Shit, Buggy is here, Get some clothes on.

MAGNOLIA MCCOY
This is the last time you will see the goods.

She is getting dressed , and the knocking is louder. Jack goes to get it.

ACT 3, SCENE 12 INT: FRONT DOOR COTTAGE

Jack opens the door.

JACK DEMPSEY
Hoe long have you been out here?

BUGSY SIEGEL
Long enough.

He comes in and looks around for a few seconds and notices clothes all around, and a bottle of wine open. He sees Magnolia in a robe. He grabs the lingerie.

MAGNOLIA MCCOY
It's not what your thinking.

BUGSY SIEGEL
I wasn't born yesterday.

JACK DEMPSEY
She had one too many. Nothing happened. I'm not going to throw away everything I worked for over a broad.

BUGSY SIEGEL

Let me give you two kids advice, I don't know what the fuck is going on with this he said, she said bullshit, but whatever it is your doing if you don't stop today, it's going to be real bad. So now that I have done my scholarly duty for the day, I need you two to do an assignment. Don't mess it up . Plain and simple , the suitcases with sugar needs to be watched and transported to Lindys.

JACK DEMPSEY

Are you coming?

BUGSY SIEGEL

Of course I am coming. There too much sugar for two people to take. I will be in the car waiting.

He walks outside, and Magnolia and Jack just look other in shock.

ACT 4, SCENE 1 EXT : TRAIN

OLDER MAGNOLIA VOICEOVER

What seemed like a perfect calm day of sunshine from the outside was about to get a storm front inside.

Screen Graphics : July 10th, 1926

INT: TRAIN CARRIAGE

The scene opens with the train agent making rounds through the train checking tickets and luggage. He is one seat until he comes to Bugsy. Bugsy looks at them.

BUGSY SIEGEL

Let me do the talking.

The train agent comes to check to Bugsy.

TRAIN AGENT

Tickets ?
 (looks at the tickets)
 Luggage?

BUGSY SIEGEL

Yes.

He looks at the luggage and notices one is not above, and in the center. The camera shifts to two men dressed in all black sitting at the end of the carriage trying to listen, and then the camera shifts back.

TRAIN AGENT

You can't have the suitcase below it needs to go above. Let me take it and move it to the carriage one over.

BUGSY SIEGEL

Sir, I can't do that. I have my brother's heirlooms.

TRAIN AGENT

Sir it's policy.

Bugsy gets out the gun.

BUGSY SIEGEL

Dipshit, I don't give a fuck, the policy is it stays. Okay?

TRAIN AGENT

No problem Sir.

BUGSY SIEGEL

Good because It would be a shame to make this nice train look like a war zone.

The agent leaves. There is silence For a few seconds.

JACK DEMPSEY

Close call.

BUGSY SIEGEL

Maybe in the world of gold, gloves, and glory but in my world there is no such thing.

Then there is silence.

ACT 4, SCENE 2

INT: TRAIN

The train is moving towards the last stop.

TRAIN CONDUCTOR (SPEAKER)
 We are nearing the last stop folks,
 Times square.

Bugsy looks at Jack to stand, and take the two suitcases. The camera is back on the two guys . Bugsy notices the two men.

BUGSY SIEGEL
 Magnolia, can you distract those
 two goons. Jack, take the two
 suitcases, and go to carriage 3.
 Here.
 (he hands him a gun)

BUGSY SIEGEL (CONT'D)
 Relax, doll face it's great
 preparation for that movie role
 Lucky was mentioning.

MAGNOLIA MCCOY
 Just what I needed to hear before I
 get killed.

JACK DEMPSEY
 No one is getting killed. I won't
 allow that.

The train is about to stop and the bell rings and Magnolia goes towards the men. The background music becomes faster.

ACT 4, SCENE 3

INT : TRAIN

TRAIN CONDUCTOR
 The last stop is Times Square.
 Folks, please don't forget your
 luggage.

MAGNOLIA MCCOY
 Hello, Gentleman, you look
 familiar. What brings you to New
 York City?

The men look annoyed. Bugsy gets a head start and so does Jack.

MASSERIA GUY 1
 Dame, we are here on business.
 Excuse us your in our way.

MAGNOLIA MCCOY
 Well i wanted to invite you men to
 the Silver Slipper Club. Free
 drinks on the house.

LUCKY LUCIANO

I don't fucking care. My woman could be dead. Get the fuck out of here and find her. Don't fuck this up, your match is riding on this.

There is silence and Jack leaves.

LUCKY LUCIANO (CONT'D)

What the fuck has come over you Siegel being so careless?

BUGSY SIEGEL

I messed up.

LUCKY LUCIANO

You did, let's pray my Goldie is as good as Gold. Now, let's get to business.

ARNOLD ROTHSTEIN

Bugsy, how much money did you launder with the sugar?

BUGSY SIEGEL

Around 50k from Resorts Casino. Alfredo Mancini wants to funnel the remaining money into the boxing fight.

ARNOLD ROTHSTEIN

Speaking of the fight do we have any gamblers lined up that want to bet the odds of Jack Dempsey getting knocked out?

BUGSY SIEGEL

Titantic Thompson.

LUCKY LUCIANO

Fellas, we still have a bigger problem on our hands, Mayor Walker's support. Have Dutch Schultz do a night visit.

BUGSY SIEGEL

Done.

LUCKY LUCIANO

If Mayor Walker doesn't come to his senses, we can always have Louis Lepke make it right.

The phone rings, and Lucky picks it up, and Goldie is at the police station.

Henry McCormick: Male, Caucasian, Irish roots, late 40's, Typical Detective, He won't stop until the case is solved

LUCKY LUCIANO (PHONE) (CONT'D)
Who is it ?

HENRY MCCORMICK
Agent McCormick, We have your fiancée At the station. We need you to come and get her.

He slams the phone.

ACT 4, SCENE 6

EXT MAYOR WALKER'S HOME

The scene opens with door slamming to Mayor Walker's home. Dutch Schultz is accompanied with an armed guy and he pushes Mayor Walker against the wall.

Screen Graphics: Later that night

DUTCH SCHULTZ
Good evening Mr. Mayor!

MAYOR JIMMIE WALKER
What the fuck are you doing here?

DUTCH SCHULTZ
That's not the greeting I was expecting.

He pushes him to the wall.

DUTCH SCHULTZ (CONT'D)
Now listen up, you failed at the last assignment of getting things right with Lucky and the big boss Joe. Give me your hand.

MAYOR JIMMIE WALKER
I made things right yesterday.

DUTCH SCHULTZ
I have a strong sense of smell for shit, especially bullshit.

Dutch gives the The armed man the signal to tie him up.

MAYOR JIMMIE WALKER

Your not going to get away with this. You and Luciano will be put away forever.

DUTCH SCHULTZ

I was going to be nice and just break a limb or two, but now you got me thinking I could have a hey day and continue the fire works. What do you say?

Dutch fires near his leg and misses.

MAYOR JIMMIE WALKER

I'm sorry, I promise I will do whatever you want. Just let me live.

He signals to the body guard to rough him up and he does.

DUTCH SCHULTZ

Now I am serious, you can't play hide and seek from me and my cronies, because I will come back and kill you if you don't make things right with Masseria.

Dutch breaks a finger.

MAYOR JIMMIE WALKER

AWWWWWWW, Ouch
(shrieking)

DUTCH SCHULTZ

Your lucky this time I only broke one bone because next time you won't be able to walk.

DUTCH SCHULTZ (CONT'D)

Get the homework assignment done right!

(walks out and then turns
around)

By the way if you really want to save your ass from a future detention, You can get that douche bag agent McCormick out of our hair.

The camera focuses on Mayor Walker's face and it looks scared and in pain.

The two head out, and just as the scene closes with them heading out the new scene opens with Lucky and Magnolia walking into her apartment.

ACT 4, SCENE 7

INT: MAGNOLIA'S APARTMENT

MAGNOLIA MCCOY

I told you for the fifteenth million time I didn't say anything. I am no rat. Have you forgot I am your fiancée? That's right you shuffled me away to do your dirty work, packing sugar and this is the welcome home I get.

LUCKY LUCIANO

That dirty work pays for your lifestyle. Remember I made you Goldie, and without me your just a poor farm girl from Iowa who doesn't stand a chance.

MAGNOLIA MCCOY

Your right. I don't know what's gotten over me . I have been consumed with fear the past week and it's eating me alive between the hiding, and then the cop badgering me. I would Never...

LUCKY LUCIANO

I know. I am sorry.

He grabs her and they do a makeup kiss.

LUCKY LUCIANO (CONT'D)

Let me make this up to you In Hollywood, California at the end of the month.

MAGNOLIA MCCOY

What do you mean?

LUCKY LUCIANO

I got a call while you were away from Louis Mayer of MGM studios saying Greta Garbo was being a pain in the ass, so production stopped. He needs one more reading without my loud mouth interrupting to make a decision if you get the lead. Mark your calendar baby for July 23.

MAGNOLIA MCCOY

Oh my god I need to start
rehearsing.

LUCKY LUCIANO

Let's start.

He goes in for the kiss, and they start making out.

OLDER MAGNOLIA VOICEOVER

Just as I started my rehearsal with
my leading man, The City of Angels
was about get a wake up call.

ACT 4, SCENE 8

INT MGM STUDIOS

Screen Graphics July 13, 1926, MGM Studios

John Gilbert: Male, Caucasian, 40's , Handsome, charming,
polished, Famous Movie Star, known as "The Great Lover" to
movie goers .

Louis Mayer: Male, Caucasian , 50's, short bald with glasses,
powerful business guy : Ceo of MGM studios

Greta Garbo: Female, Caucasian, Famed European Actress, 30's,
Golden Age Actress.

Louis Mayer is looking at the newspaper title that says
"Scarface Capone Absolved from murder". When he is startled
by the Greta Garbo coming .

GRETA GARBO

I had enough. This so called
"America's Greatest Lover." He is
fucking piece of work. I am not his
real girlfriend so he could keep
the touching to a minimum.

Right after that John Gilbert comes in.

JOHN GILBERT

Miss Greta Garbo get off your high
horse, and take cues from a real
star. God knows you need it.

GRETA GARBO

You have the nerve. Your fan base
is just horny middle aged woman.

JOHN GILBERT

If you actually put yourself in the role, rather than putting on a show, the film could be moving along.

GRETA GARBO

If you stayed in your role Mr. John Gilbert I wouldn't have to report you for sexual harassment.

LOUIS MAYER

Whoa that's enough for today. I pay you guys the big bucks to make blockbusters not to fight like cats and dogs.

GRETA GARBO

Mr. Mayer , this is all Mr. Gilbert's fault.

LOUIS MAYER

Greta you can go back to your room, and I will be with you in a few. Let me have a word with Mr. Gilbert.

She pants in an upset tone and leaves.

LOUIS MAYER (CONT'D)

What do you say if we give it a go with Luciano's girl, Goldie?

JOHN GILBERT

The gangsters Girl?

LOUIS MAYER

Yeah he is a gangster that's for sure.

JOHN GILBERT

At this point anything is better than working with a drama Queen.

LOUIS MAYER

Good, she and Lucky are heading to Hollywood, the 25th of July , and if the reading goes as planned She is going to be your leading lady for two weeks on set.

JOHN GILBERT

What do you plan on doing about the diva?

LOUIS MAYER

Let me handle that, all you need to focus on is making the movie "The Flesh and Devil" a blockbuster. Can you do that?

JOHN GILBERT

You have my word.

LOUIS MAYER

Good, because I don't want to cancel your contract.

ACT 4, SCENE 9

EXT ATLANTIC CITY BOARDWALK

OLDER JACK DEMPSEY VOICEOVER

Word spread fast that I took a \$1,000 clams from the Gambler Titanic Thompson.

Titanic Thompson and Jack Diamond on the Boardwalk Talking.

JACK DIAMOND

Good afternoon. Should I call you Titanic or Alvin?

TITANIC THOMPSON

Please, call me Titanic.

JACK DIAMOND

So I understand we have a few people in common?

TITANIC THOMPSON

More than a few.

JACK DIAMOND

Tell me more.

TITANIC THOMPSON

Jack Dempsey took a \$1,000 clams from us last week in Atlantic City when he failed to show up at The Poker Game. Hear me out. I will make you offer you can't resist.

JACK DIAMOND

Okay.

TITANIC THOMPSON

The big fight with Tunney and Dempsey is right around the corner. If you and your men can steal enough of Dutch Schultz's whiskey supply the day before the match to set off chaos inside Luciano and Rothstein's empire. Leave the fixing the fight to me.

JACK DIAMOND

How do you suppose to do that?

TITANIC THOMPSON

I plan to be the main sponsor of Jack Dempsey's accommodations in Philadelphia so he can come down with a mysterious case of food poison before the match. You can make yourself some extra dough by stealing the whiskey and finding out any insider information.

JACK DIAMOND

Titanic, with all due respect , the last time I paid my respects I almost ended up in the morgue.

TITANIC THOMPSON

Then you need to play Trick or treat, and make halloween come early.

JACK DIAMOND

I will see what disguise I can pull out of the bag.

TITANIC THOMPSON

Once Arnold Rothstein and Lucky Luciano are eliminated from the world of gambling, results will be greater than you ever imagined, more gold, gloves and glory to spread without those goons. You hear me?

JACK DIAMOND

I'm down.

TITANIC THOMPSON

Now if you excuse me I have bets to follow up with, and don't forget to pick a disguise to scare the pants off these mother fuckers.

Titanic Thompson nods his head As a farewell, and lights his cigar Then walks off.

ACT 4, SCENE 10

INT BROOKLYN WAREHOUSE

OLDER JACK DEMPSEY VOICEOVER

The meeting on July 19, 1926 was the perfect pitch for Lucky's gang to hit it right out of the ball park.

JULY 19TH, 1926

The scene opens up with the trucks being unloaded with whiskey, and Dutch Schultz and Lucky walking in.

LUCKY LUCIANO

It's your Lucky day Schultz.

DUTCH SCHULTZ

Did Diamond that prick drop dead ?

LUCKY LUCIANO

Nope, but he went to Masseria calling a truce saying he would stay clear of our speakeasies if we do the same.

DUTCH SCHULTZ

You bought into that load of crap? Come on Lucky you have more discerning taste to know shit from bullshit?

LUCKY LUCIANO

Schultz, watch the potty mouth! I will piss on you.

He gets out his gun, and touches his belt.

LUCKY LUCIANO (CONT'D)

I call the shots around here, don't forget it. Capeesh?

DUTCH SCHULTZ

Yeah but don't come crying to me
when Diamond throws one of his
bombs at us.

Lucky lights his cigar, and then takes a puff. He has a
serious look.

LUCKY LUCIANO

Cold blooded leaders don't cry. You
know what they do?

He takes out his gun and shoots a whiskey crate.

LUCKY LUCIANO (CONT'D)

They get even.

He walks out into the night.

ACT 4, SCENE 11

INT: POLICE STATION

Agent Henry McCormick welcomes Lea Lavigne in.

Lea Lavigne: Female, Caucasian, 30's french accent, cabaret
dancer. She has a Know it all personality, bossy, sexy, and
stirs up drama.

She walks in the door, and Agent Henry McCormick stands up,
and greets here.

HENRY MCCORMICK

Lea Lavigne, Agent Henry McCormick.
(shake hands)
Thank you for coming in. Please
take a seat.

HENRY MCCORMICK (CONT'D)

Did you ever work for a Madam Polly
?

LEA LAVIGNE CABARET DANCER

I did not work for her, but the
Silver Slipper club, which I used
to work for had her employed.

HENRY MCCORMICK

Ms. Lavigne, are you still employed
by the Silver Slipper Club?

LEA LAVIGNE CABARET DANCER
No I am not.

HENRY MCCORMICK
At the time you were employed did
you have a romantic relationship
with Lucky Luciano?

LEA LAVIGNE CABARET DANCER
I don't know what your talking
about.

HENRY MCCORMICK
Please Miss Lavigne the more you
cooperate with us, the smoother
things will be for you in the long
run. Let's try this again?

There is a knock on the door. Henry gets it.

HENRY MCCORMICK (CONT'D)
Hold on a moment.
(to Lea)
Can this matter be dealt with
later?
(to Agent Wally)

AGENT WALLY MCGEE
No it can not. Bugsy Siegel is here
to pick up Ms. Lavigne up, and I
will be taking over your position.

HENRY MCCORMICK
As of?

AGENT WALLY MCGEE
As of right now. Mayor Jimmy Walker
gave me emergency orders to have me
residing over the Madam Polly Case.
You are let go due to failing to
follow policy.

HENRY MCCORMICK
Policy my ass! You and I both know
Luciano runs City Hall.

Henry McCormick gets angry and throws the papers.

HENRY MCCORMICK (CONT'D)
It's not over.

He slams the door.

ACT 4, SCENE 12

INT: WALDORF HOTEL

Lea Lavigne is in the bed with Lucky, and she lights up a cigarette. The lighting is a bit dark.

LEA LAVIGNE CABARET DANCER
I told myself I wouldn't sleep with
you again after what had happened.

LUCKY LUCIANO
Blame it on the whiskey doll face.
You can't resist this charm?

She puts down the cigarette and they kiss for a few seconds and she pushes him back.

LEA LAVIGNE CABARET DANCER
You never answered my question how
come her and not me?

LUCKY LUCIANO
It's not some beauty pageant. All I
know is that we have this moment.

LEA LAVIGNE CABARET DANCER
That's it. It just ends right here.
I cover up for your American Ass,
and then I go back and work in your
brothel.

LUCKY LUCIANO
I will put you back in the Silver
Slipper Club if you agree to not
start any drama.

LEA LAVIGNE CABARET DANCER
You would do that?

LUCKY LUCIANO
Yes, this
(he looks at them)
Is not leave this room.

LEA LAVIGNE CABARET DANCER
Under one condition, can you give
me the same Princess necklace you
gave to Goldie.

LUCKY LUCIANO
Done. Now stop talking and let's
tango.

The two begin to make out.

OLDER MAGNOLIA VOICEOVER
The tango that Lucky was dancing
himself into was about to get
sloppy in no time.

ACT 5, SCENE 1
CALIFORNIA

EXT: HOLLYWOOD

There is music playing in the background. The camera shows the famous Hollywood sign, and then it shows the outside building of MGM studios, and then the scene opens with Louis Mayer talking to Magnolia and Lucky.

INT: MGM STUDIOS

LOUIS MAYER
Should I call you Magnolia or
Goldie?

MAGNOLIA MCCOY
It's Goldie.

LOUIS MAYER
Goldie, I'm going to make you
offer, are you ready?

MAGNOLIA MCCOY
More than you'll ever know.

LOUIS MAYER
On behalf of MGM studios, it is my
pleasure to give you the chance to
play the leading actress with The
John Gilbert on the production of
The Flesh and The Devil? What do
you say?

LUCKY LUCIANO
She is fucking going to eat that
role alive.

MAGNOLIA MCCOY
Yes it's everything I dreamed of.

LUCKY LUCIANO
Besides walking down the aisle with
me.

MAGNOLIA MCCOY
Of course that too.

LOUIS MAYER

Good, tomorrow I am going to need you to report to set by 10:00 Am. You will be here for three weeks shooting the movie. Anything and everything you need will be provided by MGM to make your stay comfortable. Lodging will be at Hollywood Roosevelt. Now if you don't mind I will be back in my office. Good day.

He walked off.

LUCKY LUCIANO

Bravo, Bravo. You did it. Miss Movie star we need to fucking celebrate.

The two end up kissing.

ACT 5, SCENE 2
HOTEL

INT: ROOSEVELT

OLDER MAGNOLIA VOICEOVER

That night Lucky worked his charm by starting the night with a new dress for me to wear, and then a glamorous evening at the best French restaurant.

The scene shows Lucky giving her the dress.

INT: FRENCH RESTAURANT

The waiter comes to pour wine.

WAITOR

I will be back with your hors
D'oeuvres.

LUCKY LUCIANO

Goldie, My Princess to forever.

(toast)

I want you to know that any decision I make is for the future of us.

MAGNOLIA MCCOY

Is there something hon that you need to tell me ?

LUCKY LUCIANO

Yes there is but promise me you
won't get upset.

MAGNOLIA MCCOY

Okay what is it about?

LUCKY LUCIANO

The prosecutor's office, and The
Silver Slipper Club.

MAGNOLIA MCCOY

Okay.

LUCKY LUCIANO

I am just going to come out and say
it, I had to rehire Lea Lavoigne,
the French Dancer so she wouldn't
talk to the cops. There is nothing
between us . I promise you.

MAGNOLIA MCCOY

Your hiring the women who made a
joke of me in front of your
friends? How could you do that?

LUCKY LUCIANO

Babe, it's only business. You would
not be here about to star in a
feature movie with America's
greatest lover if it wasn't for me.

The waiter comes back And serves food.

MAGNOLIA MCCOY

Of all cuisines you had to pick
French! I mean we mine as well skip
to the good stuff.

LUCKY LUCIANO

Sir, please get us your most
decadent dessert. You can take
these back.

WAITOR

Okay.

LUCKY LUCIANO

Baby, I'm not trying to hurt you
,just make our lives better.
Remember your my girl with the big
sparkler!

There is a pause, and he is staring at Magnolia to say something.

MAGNOLIA MCCOY

Babe, that's fine but if she pulls any more shenanigans then she has to go.

LUCKY LUCIANO

Done.

The waiter brings out dessert.

WAITOR

Our chocolate creme brulee is our signature dessert. Compliments of John Gilbert he is a silent partner in the restaurant.

The waiter leaves the cake, and there is silence.

MAGNOLIA MCCOY

He's not you. You have nothing to worry about. My heart, my life, and my new role is because of your love and devotion.

LUCKY LUCIANO

I hope you don't forget that.

MAGNOLIA MCCOY

Never.

The two begin to feed each other desert, and fades.

ACT 5, SCENE 3
HOTEL ROOM

INT: ROOSEVELT

OLDER MAGNOLIA VOICEOVER

Later that night, Lucky made the setting really romantic, and I wanted to give Lucky something to think about while I was away.

The scene is romantic. Magnolia comes out in a sexy piece of lingerie. There are rose petals and candles in the room. Lucky has his shirt unbuttoned. She walks out in a seductive way, and approaches him. She goes close to him. He wants to kiss.

MAGNOLIA MCCOY

Wait right there.

She turns on the music. She begins to dance seductively. A bit of strip tease for 25 seconds. Then she gets closer to Lucky, and pushes him down on the bed and then they start making out, the scene becomes darker as the two get get undressed but the silhouette is still there, fading out.

ACT 5, SCENE 4 INT: SILVER SLIPPER CLUB- ENTRANCE

Screen Graphics: August 6, 1926

Lucky with Bugsy Siegel walks out to the entrance to greet Louis Lepke, and Jacob "Gurrah" Shapiro.

Louis Lepke: Male, Caucasian, Jewish mobster and controlled Labor unions.

Jacob Gurrah Shapiro: Male, Caucasian, 40's, Jewish mobster, and controlled the Labor Unions.

LUCKY LUCIANO

Fellas, welcome to my playground.
Meet my right hand man, Mr. Bugsy Siegel.

JACOB SHAPIRO

Nice to meet you. I'm Jacob Shapiro, Louis's right hand man too.

LOUIS LEPKE

Can we play tonight in the playground?

LUCKY LUCIANO

First Business, and then show and tell my favorite dames. Right this way.

The fellas walk to where Lucky's table is waiting. There are drinks and cigars there upon arrival.

INT: SILVER SLIPPER CLUB-LUCKY'S TABLE AREA

LOUIS LEPKE

Lucky you really know how to throw a meeting.

BUGSY SIEGEL

Fellas your dealing with a Royal Gangster so don't forget that. By the way on the menu tonight we have..

LUCKY LUCIANO

Bootlegging, and City Hall. Which one first?

LOUIS LEPKE

City Hall.

LUCKY LUCIANO

Well I am at my wits end with the putz Mayor Walker. The only god damn thing he has done on our behalf was fire that egg agent McCormick.

JACOB SHAPIRO

What are you proposing?

LUCKY LUCIANO

I am proposing you set Mayor Walker up taking bribes, and laundering drugs.

LOUIS LEPKE

Whats the payoff?

LUCKY LUCIANO

Half of Remus's whiskey shipments next month, a shit load of sugar.

He pulls a kilo of coke out on the table.

LOUIS LEPKE

Your not bluffing?

LUCKY LUCIANO

Look at the merchandise. I am man that doesn't call sheep. I'm that big bad wolf you don't want to fuck with Fellas, Get that straight. Now be good soldier and you will be rewarded.

All of sudden cabaret dancer Lea, another dancer, and cocktail server all come in giggling.

BUGSY SIEGEL

It's that time, show and tell the dames.

The music comes on louder, and the camera starts to zoom out while the girls start flirting.

OLDER MAGNOLIA VOICEOVER
The show and tell was just part of
icing to sweeten the deals.

ACT 5, SCENE 5
AWARDS

INT: OSCARS LUNCH

Present Day

Magnolia is at the podium.

JOURNALIST
Ms. McCoy, where you part of the
Show and Tell?

MAGNOLIA MCCOY
No I was not. I was Lucky's
fiancee, so I was off limits.
Lucky's clubs had the reputation
that select ladies would
participate in these show and tell
activities.

JOURNALIST
What did these show and tell
activities entail?

MAGNOLIA MCCOY
The Girlfriend experience.

JOURNALIST 2
Ms. McCoy, Can you elaborate more
during the film production of The
Flesh and The Devil?

MAGNOLIA MCCOY
Yes, The first two days of filming
at MGM studios was something I was
not prepared for.

ACT 5, SCENE 6
SET

INT: MGM STUDIOS ON

Flashback

OLDER MAGNOLIA VOICEOVER
It was something I was not prepared
for. The smallest details had to be
taken in account for.

Clarence Brown: Male, Caucasian, Director, 40-50's.

She and John Gilbert are doing a scene, and the director calls cut.

CLARANCE BROWN

Cut! Let's take it from the top again. Goldie please be as in the scene with John. It's an automatic love connection. Focus on his eyes, and subtle expressions. Remember the camera picks up everything, so be as real and in the story.

JOHN GILBERT

Well that's what happens when you hire an amateur. No one asked me.

CLARANCE BROWN

John, cut it out, and have a bit more class than talking to a Countess who your madly in love with. You need to get more into the role too.

JOHN GILBERT

Well she needs to stop acting so stiff. After all you worked your magic with Lucky to get the part, why don't you try that special touch when the camera is filming.

Magnolia takes a deep breath, and is holding back getting too emotional..

MAGNOLIA MCCOY

Why don't you try to not be an asshole when the camera is not filming.

They go back to their starting positions on set.

CLARANCE BROWN

Take 2!

Action: Magnolia looks at John Gilbert. He comes over , and they stare into each other eyes, and then Magnolia gestures she is leaving.

CLARANCE BROWN (CONT'D)

Cut! That will be all today. We will be shooting most of Act 2 tomorrow so know the movement and gestures for those scenes.

As Magnolia walks towards her room, John Gilbert calls her.

ACT 5, SCENE 7 INT: MGM STUDIOS

JOHN GILBERT
Hey, do you have a minute?

MAGNOLIA MCCOY
What do you want?

JOHN GILBERT
I wanted to apologize for before.
I'm sorry. I hope you can forgive
me.

MAGNOLIA MCCOY
You have one strike out with me,
the next strike out I won't be so
forgiving.

JOHN GILBERT
Well as America's Greatest Lover
let me know when your free, and I
can take you out and show you
around town.

MAGNOLIA MCCOY
Mr. Gilbert, I am here to work

JOHN GILBERT
Ms. McCoy, you should also relax
and enjoy life it may take the edge
off playing The Countess.

MAGNOLIA MCCOY
Mr. Gilbert, thank you for the
advice. I will keep that in mind.
Good night.

She walks into her dressing room.

ACT 5, SCENE 8 INT: MGM STUDIOS ON SET

OLDER MAGNOLIA VOICEOVER
Over the course of the next two
weeks I got so caught up in the
role of The Countess Felicitas that
I forgot I was Goldie, Lucky
Luciano's fiancée.

There is a silent scene filming between John Gilbert and Magnolia and they end up kissing. Louis Mayer walks on to set when this ends.

CLARANCE BROWN

That's a cut.

LOUIS MAYER

If I didn't know you guys were acting I would think there is something more going on.

MAGNOLIA MCCOY

Mr. Mayer, I'm just playing my part.

JOHN GILBERT

Indeed you are Countess!

CLARANCE BROWN

Last day of shooting is tomorrow at noon. Sleep in and get that beauty rest.

Clarence walks off.

LOUIS MAYER

If you guys can, I'm hosting a last minute event tonight at 9 at The Cafe Montmartre. Swing by.

Louis walks off.

JOHN GILBERT

I can come get you.

MAGNOLIA MCCOY

You think that's a good idea to mix business with pleasure?

JOHN GILBERT

I will be a gentleman you have nothing to worry about. I won't take no for an answer. I will swing by and pick you up around 8:45.

Magnolia looks worried and surprised and is agreeing through a subtle nod.

ACT 5, SCENE 9

INT: ROOSEVELT HOTEL ROOM

OLDER MAGNOLIA VOICEOVER

The night couldn't come fast
 enough. I felt like I was cheating
 on Lucky even though nothing
 happened.

Magnolia was getting ready, and putting her engagement ring
 on when the phone rings, and she picks up.

MAGNOLIA MCCOY

Hello?

LUCKY LUCIANO (PHONE)

How's my Queen doing?

MAGNOLIA MCCOY

Baby, Everything is well. I will be
 home next week. We are wrapping up
 the final scenes of shooting
 tomorrow.

LUCKY LUCIANO (PHONE)

My movie star fiancée deserves a
 big surprise upon her return.

MAGNOLIA MCCOY

I love surprises babe.

LUCKY LUCIANO

Good, I hope you like sand, sun,
 and the ocean.

MAGNOLIA MCCOY

Anything with you is a dream come
 true. I still can't believe i am
 about to be finished shooting my
 first feature movie.

LUCKY LUCIANO (PHONE)

Babe, believe it. I told you when
 we met you had nothing to ever
 worry about it, and I would make
 all your dreams come true.

There is noise in the background of Lucky's phone call with
 Bugsy Siegel calling him.

MAGNOLIA MCCOY

Are you ok?

LUCKY LUCIANO (PHONE)
Yeah Bugsy needs me. I will talk to
you later.

The phone hangs up. She looks at her ring, and then puts the
locket of her and her sister on. She looks in the mirror, and
then heads out to meet John.

ACT 5, SCENE 10

EXT: ROOSEVELT HOTEL

She is walking outside the hotel, and the car is waiting with
John Gilbert standing outside the car.

JOHN GILBERT
You look stunning. Let me get that.
(opens the car door)

The two get in the car, and the driver starts driving
towards Cafe Montmartre. It's quiet and there is music in the
background. He put his hand on her hand.

OLDER MAGNOLIA VOICEOVER
For some reason, right then and
there I forgot I was Goldie,
Lucky's Fiancee and fell back into
the role of The Countess.

EXT: CAFE MONTARMATRE

The car arrives at Cafe Montmartre. He gets out, opens the
door, and the two walk inside the cafe.

ACT 5, SCENE 11

INT: CAFE MONTARMATRE

There is live music with a jazz singer and guys and girls
drinking, and just as they arrive Louis Mayer signals them.
They head towards Louis and he talking to William Morris, and
Greta Garbo. Greta Garbo is cold and quiet.

William Morris: Male, Caucasian, Hollywood Agent, 40's

LOUIS MAYER
Just the people of the hour. John
you already know William Morris.

JOHN GILBERT
Nice to see you again.

LOUIS MAYER

William meet Goldie she is the newest actress to join MGM Studios.

WILLIAM MORRIS

Nice to meet you. What film are you on?

JOHN GILBERT

She is co starring with me in The Flesh and the Devil.

Greta is getting jealous and giving both of them the evil eye.

WILLIAM MORRIS

I would love to hear more about it in the future. Here is my information.

He hands her a business card. She looks at it.

MAGNOLIA MCCOY

Your company is in New York?

WILLIAM MORRIS

Yes we work with actors and actresses on both coasts. I work with a lot of upcoming actors and actresses in getting work and publicity. I would love to set up a meeting.

LOUIS MAYER

Come by the studio tomorrow.

GRETA GARBO

Are you kidding me? Your not only going to try to ruin my spotlight but your stealing my agent too. Word is you got the role because of Lucky Luciano.

MAGNOLIA MCCOY

I got the role because I am blessed, work hard, and I don't have an attitude. Cast and crew enjoy working with me.

She dumps her drink on Magnolia's dress.

GRETA GARBO

Your just a washed up farm girl. Go back to being the whore that you are.

Magnolia is at a lost of words, and storms out of the cafe.

JOHN GILBERT

Hollywood doesn't have a place for classless dames like you. Excuse me Gentlemen.

LOUIS MAYER

Greta, this is the last time MGM is going to tolerate this type of behavior. One more time and your contract will be terminated. I'm all done this time with giving you second chances.

She pouts and heads off into a different direction.

ACT 5, SCENE 12

EXT CAFE MONTARMATRE

Magnolia is outside with tears in her eyes. He comforts her by hugging her.

JOHN GILBERT

It's going to be ok.

MAGNOLIA MCCOY

No it's not. Everyone looks at me as girl who got a handout. It shouldn't be like that.

JOHN GILBERT

We all start from somewhere even the best. I think your quite exquisite and refreshingly different. Don't let some stuck up ego driven actress ruin your time here.

He grabs her closer and the two begin to kiss, which fades into the dark silhouette back at the hotel.

ACT 6, SCENE 1

INT: ROOSEVELT HOTEL

The two are making out and her clothes start to come off. Then it stops.

JOHN GILBERT
What's wrong?

MAGNOLIA MCCOY
I'm engaged John.

JOHN GILBERT
It's just one night no one needs to
know. It's our secret.

MAGNOLIA MCCOY
I just..

JOHN GILBERT
You just are so darn sexy.

He starts to kiss her and she kisses him back. The scene
fades to the next day on set .

ACT 6, SCENE 2 INT: MGM STUDIOS

Screen Graphics: Last day on set

John and Magnolia are silently acting on set in the final
scene. The director comes in.

CLARANCE BROWN
Cut! That's a wrap. The movie
should be out around Christmas.

JOHN GILBERT
What a fantastic present for
Goldie. Can we expect you to come
back to Hollywood around the time
of the premiere?

Louis Mayer walks in with a bottle of wine.

LOUIS MAYER
I think this calls for a
celebration. We got finished
earlier than expected, and thanks
to everyone , cast and crew for
your hard work.

He starts opening up the bottle.

MAGNOLIA MCCOY

Thank you Mr. Mayer but it's too early for me to drink, and I have early train and a ton of packing to do before I head back tomorrow.

LOUIS MAYER

John, please escort Goldie to her hotel.

JOHN GILBERT

Of course.

MAGNOLIA MCCOY

I just have to get my purse in my room. I will be right back.

She heads to her room.

ACT 6, SCENE 3
DRESSING ROOM

INT: MGM STUDIOS : MAGNOLIA'S

The camera shows her grabbing her purse but forgetting her special locket with her sister in it.

OLDER MAGNOLIA VOICEOVER

My love fantasy with John Gilbert made me forget my special locket.

ACT 6, SCENE 4

INT: GOLDEN AGE OSCARS LUNCH 1981

Present Day

OLDER MAGNOLIA

That special locket was the one thing left that made me still feel my sister Lilly's presence.

AUDIENCE MEMBER 1

When did you realize that the locket was gone?

OLDER MAGNOLIA

Not until Lucky had noticed it was not on me. I would usually carry it with me if I wasn't wearing it. I can remember the exact day it was a few days upon returning.

ACT 6, SCENE 5

INT MAGNOLIA'S APARTMENT

Flashback

Screen Graphics: NYC August 12, 1926

Magnolia is getting ready and Lucky walks in quietly, and she doesn't realize he is there. She is looking in the mirror putting her lipstick on, and she sees glances and sees a face in the mirror, jumping to only realize it's Lucky.

MAGNOLIA MCCOY

Oh my god! I didn't even realize someone was here.

LUCKY LUCIANO

Sorry babe, I should of said something. I wanted to surprise you. I was thinking with all your hard work on the movie set we can take a vacation on a ship that's heading to Canada next week and leaving from Ogdensburg, New York. What do you say?

MAGNOLIA MCCOY

Of course babe. I can't pass up time with you.

The two begin to kiss for a few seconds.

LUCKY LUCIANO

Good, are you wearing the locket or the princess necklace ?

MAGNOLIA MCCOY

The locket? Oh my god I fucking left it on set in my dressing room. I hope it's there, I don't know what I would do without it.

LUCKY LUCIANO

I will call Louis first thing in the morning. Let me put the Princess necklace on you.

He puts it on.

LUCKY LUCIANO (CONT'D)

What's wrong?

MAGNOLIA MCCOY

It's just that I'm worried about tonight.

LUCKY LUCIANO

Why? You have me no one will mess with you. I promise.

MAGNOLIA MCCOY

Never under estimate the saying history can repeat itself. I don't want that crazy dame Lea down my throat.

LUCKY LUCIANO

Babe it's under control just trust me. You have nothing to worry about, because she has been warned. Now enough of this nonsense, The fellas are waiting.

The two exit, a new scene opens up with them walking into the Silver Slipper Club.

ACT 6, SCENE 6 INT: SILVER SLIPPER CLUB

The two walk in.

LUCKY LUCIANO

See you in a few. Dempsey and Owen will be over so there should be no problem.

He kisses her.

The camera shows Lucky go to his usual spot, and Mayor Walker is there with Bugsy Siegel, Arnold Rothstein, Alfredo Mancini, and Titanic Thompson.

Alfredo Mancini: Male, Caucasian, 50's, Hotel and Casino Manager, Italian mobster.

LUCKY LUCIANO (CONT'D)

What a surprise Mayor Walker.

MAYOR JIMMIE WALKER

When I heard it was a fight night event, well I thought what a better time to make things right.

ALFREDO MANCINI

He did a solid 3,000 clams.

MAYOR JIMMIE WALKER

I wanted to make sure you know how serious I am that I brought The Titanic Thompson on board.

TITANIC THOMPSON

Fellas , let me make this right. I want to take care of all hotel , food, and accommodations for Jack Dempsey as a courtesy. I will even bet against the champ to sweeten the pool of winnings.

ARNOLD ROTHSTEIN

Mr. Thompson, are you aware your fella gambler Nick Dandalos still owes me money for the last Poker game.

TITANIC THOMPSON

Mr. Rothstein, no I am not, and that game has nothing do with my integrity.

The cabaret cocktail waitress comes in with drinks. She serves them.

COCKTAIL WAITRESS

Cigars?

LUCKY LUCIANO

Yes.

MAYOR JIMMIE WALKER

No smoking for me.

LUCKY LUCIANO

Why Mr. Walker ? You can't take the heat.

MAYOR JIMMIE WALKER

There is enough heat to go around. Just look at the show.

INT: CENTER STAGE

Owen Madden goes on stage and Jack Dempsey is right next to him.

OWEN MADDEN

Thank you all for coming out to our second fundraiser for the Gene Tunney and Jack Dempsey fight.

(MORE)

OWEN MADDEN (CONT'D)

Here is The heavyweight champ, The Jack Dempsey to say a few words before we get to the feature entertainer for the night.

The camera shows Magnolia at the bar next to Lois lane. The camera goes back on Jack.

JACK DEMPSEY

Ladies and gents thank you so much for coming out. Your business and sponsors mean the world to me and the Silver Slipper Club. !

CROWD

(Cheering and clapping)

JACK DEMPSEY

Also, the World Resorts at Atlantic City will be hosting a radio and gambling event and all sports bets can be placed with Alfredo Mancini. Please see Owen if you are interested.

CROWD

(clapping and cheering)

He gives the microphone back to Owen Madden.

OWEN MADDEN

Now please give a standing ovation for the one and only Duke Ellington And his band.

The camera goes on Duke and then it transitions to Magnolia at the Bar.

CROWD

(cheering and clapping)
(cheering)

The music begins, and the dancers take the stage.

Alfredo Mancini: Male, Caucasian, 50's, Hotel and Casino Manager, italian mobster.

Lois Lane: Female, Caucasian, American Writer / Columnist for the New Yorker, goes undercover, witty, classy, she was the epitome of the flapper girl with the short hair. She had words with Magnolia in the past script, The Silver Slipper Club.

ACT 6, SCENE 7 INT: SILVER SLIPPER CLUB: FRONT BAR

Lois Lane walks in as the crowd is just finished cheering and the music begins.

LOIS LANE
Congrats! I heard you are moving on up to bigger things.

MAGNOLIA MCCOY
And your source?

LOIS LANE
The news is all over town.

MAGNOLIA MCCOY
So does that mean I won't get scorned. Ms. Lane why are you here?

LOIS LANE
No there is no disrespect, but only respect. I'm hear to write a new story.

MAGNOLIA MCCOY
Well please take your stories elsewhere. I am not going to listen to another one of your lectures that I am just just the girl of the season for Lucky.

LOIS LANE
I was actually going to apologize for my behavior last time, and make it up to you by writing a feature story on your new role for MGM's movie, "Flesh and The Devil." Let me know when would be a good time to do so. I am so sorry.

Ms. Lane hands her card, and just like that Lea the French Dancer walked past her with the same necklace.

MAGNOLIA MCCOY
If you excuse me Ms. Lane I need to use the restroom.

(MORE)

MAGNOLIA MCCOY (CONT'D)
I will be in touch when I have some
free time. Good evening.

She goes to the back exit alley to the club, and Jack Dempsey
sees that and follows her out.

ACT 6, SCENE 8
CLUB

EXT: SILVER SLIPPER

JACK DEMPSEY
Hey, this is not the place for any
dame to be.

MAGNOLIA MCCOY
I'm having a moment.

JACK DEMPSEY
Could I be of help?

MAGNOLIA MCCOY
No, but Yes! Please take me home
right now.

JACK DEMPSEY
What about Lucky?

MAGNOLIA MCCOY
Tell him I came down with the flu.

JACK DEMPSEY
You don't look sick.

MAGNOLIA MCCOY
I'm love sick.

Just as that happens, a door opens, and it's Bugsy Siegel.

BUGSY SIEGEL
I thought I told you two to not be
doing this birds and bee shit.

MAGNOLIA MCCOY
It's not that. I'm sick, and he
wanted to see if I'm fine.

BUGSY SIEGEL
Get back in there because Lucky is
going to need you by his side
shortly.

MAGNOLIA MCCOY

I'm on the verge of throwing up, so please have someone take me back to my apartment before it gets bad. Just tell Lucky I got violently ill.

Bugsy looks at Jack, he throws him the keys.

BUGSY SIEGEL

Behave yourself.

The two leave and the scene fades out

ACT 6, SCENE 9
SLIPPER CLUB

INT: SILVER

Bugsy goes back to the table.

LUCKY LUCIANO

Where's my Queen?

BUGSY SIEGEL

She fell violently ill, so I had Dempsey take her home.

LUCKY LUCIANO

What? You had Dempsey take my girl home. Why didn't you run it by me?

BUGSY SIEGEL

Lucky, She made it seem like it was life or death situation.

Then just that moment, the French cabaret Dancer comes by wearing the Princess Necklace, the same necklace Magnolia wore from Lucky.

LEA LAVIGNE CABARET DANCER

Bonjour Fellas, Can I get you any cigars or drinks?

MAYOR JIMMIE WALKER

Pretty necklace. That must of been more than a night of dancing.

LEA LAVIGNE CABARET DANCER

I got it as a special gift.

LUCKY LUCIANO

Lea we are all good. Go down and talk to Flo to see where you are for the night.

She winks at him.

LEA LAVIGNE CABARET DANCER
 Good night or as we say in French
 "Bonne Nuit."

MAYOR JIMMIE WALKER
 That would be a great broad to
 bang.

LUCKY LUCIANO
 Mayor walker, None of my girls are
 for your pleasure, and to any fella
 that thinks they can chase one of
 those skirt without asking me, it's
 going to be a nightmare. I run this
 town, and don't you damn well
 forget it.

He nods to Bugsy, and the two get up and exit.. Music comes
 on.

ACT 6, SCENE 10 NYC STREET

OLDER JACK DEMPSEY VOICEOVER
 Mayor Walker, that night set off a
 stink bomb with his foul mouth.

Screen Graphics: Later that Night

Mayor Walker is walking into his home and he shot in the back
 of his head. He drops down.

BUGSY SIEGEL
 Mr. Mayor there's a place in City
 Hall for people like you and it's
 in the garbage.

Two garbage guys associated with the mob come and immediately
 put his body in a bag and carry it out, and put in the truck.

ACT 6, SCENE 11 EXT: PORT OGDENSBURG NY

Screen Graphics : August 24, 1926

Screen Graphics : Port Ogdensburg, NY

The scene opens up with the sounds of the boats coming into port and the truck loading whiskey. Lucky and Magnolia are walking close to the dock.

LUCKY LUCIANO
Dollface, wait right here. It won't
be too long.

Magnolia just nods and smiles.

He is walking up to Louis Lepke and Douglas Shapiro. He nods

LUCKY LUCIANO (CONT'D)
Fellas, good afternoon.

JACOB SHAPIRO
The man of the hour.

LUCKY LUCIANO
I told you I wasn't bluffing.

LOUIS LEPKE
Where do we go from here?

LUCKY LUCIANO
Only up.

The camera shows Gaetano , Masseria's right hand guy spying from the port.

LOUIS LEPKE
What if we placed a bet on Canadian
whiskey?

LUCKY LUCIANO
What do you propose?

JACOB SHAPIRO
I propose we give you 10 percent of
unions extorted money for exchange
of whiskey to be done under the
table.

LUCKY LUCIANO
And where do you plan to sell the
whiskey?

LOUIS LEPKE
In a new business membership club
we plan on running in the garment
district.

The boat is ringing the bell as last call. Magnolia is waving Lucky to come back.

CAPTAIN OF BOAT
All aboard The Carnival. Last call.

LUCKY LUCIANO
Fellas, I will be in touch. Good
day.

He heads to Magnolia and they board the boat.

ACT 6, SCENE 12 INT: BOAT

Stewardess checks shows them to the room.

BOAT STEWARDESS
Welcome aboard the Carnival. The
next week dinner is served at 7:00.
I also heard there will be a
marriage ceremony this weekend.

Magnolia looks surprised but still quiet.

LUCKY LUCIANO
Yes, and is everything here per my
request?

BOAT STEWARDESS
It's all here Sir.

LUCKY LUCIANO
Great, now if you excuse us.

The room to the cabin closes.

ACT 7, SCENE 1 INT: BOAT CABIN

Magnolia looks at him perplexed.

MAGNOLIA MCCOY
How come I wasn't made aware of
these arrangements?

LUCKY LUCIANO
I wanted to give you some time to
cool off. I also, have a surprise
for you. Hold on a moment.

He goes to the suitcase and has the locket and a letter.

MAGNOLIA MCCOY
The locket. You found it.

He gives it to her.

LUCKY LUCIANO

This wasn't so easy to find.

MAGNOLIA MCCOY

I appreciate it, and I love you so much.

LUCKY LUCIANO

I love you too. Now that Lea will no longer be working at my clubs and you have your special locket back. Next thing on my agenda is to make you a married woman.

MAGNOLIA MCCOY

Babe, are are you sure you want to rush this? I don't even have a dress.

LUCKY LUCIANO

I come prepared. I won't take No for an answer.

He goes to the closet, opens it and there are three dresses.

LUCKY LUCIANO (CONT'D)

My Queen you have your choice.

MAGNOLIA MCCOY

Oh my god . They are beautiful.

LUCKY LUCIANO

Nothing less for a women of your grace, beauty, and talent.

MAGNOLIA MCCOY

Talent?

He hands her the envelope addressed to her.

LUCKY LUCIANO

Open it.

She opens it and the camera shows her silently reading.

LUCKY LUCIANO (CONT'D)

Please share?

MAGNOLIA MCCOY

Dear Goldie McCoy, on behalf of Mgm Studios, and Louis Mayer we want to offer you a two year movie contract as a leading actress to work on select films Per our request. The next project will start September 24th, 1926 . Room and accommodations will be set up by the studio at The Roosevelt Hotel.

MAGNOLIA MCCOY (CONT'D)

Is this for real?

LUCKY LUCIANO

As real as me and you getting married.

He ends up kissing her and music comes on.

OLDER MAGNOLIA VOICEOVER

That night was just the beginning of my new chapter as Goldie Luciano.

ACT 7, SCENE 2,

EXT: BOAT DECK

Magnolia and Lucky are dressed to get married and the Captain of the ship is marrying them. The wedding music is playing and Magnolia is walking towards Lucky and the Captain on the main deck. They lock eyes. The time is around sunset. They look deeply at each other.

CAPTAIN OF BOAT

We are gathered here to celebrate life's greatest moments, and to cherish the words that will unite Magnolia and Lucky in marriage. Marriage is the promise between two people who love each other, trust in that love, and honor each other as individuals, and choose to spend the rest of their lives together. In the presence of God, and the witnesses today, Do you Lucky Luciano take the Magnolia McCoy known as Goldie to be your lawfully wedded wife?

LUCKY LUCIANO

I do.

CAPTAIN OF BOAT

Do you Magnolia McCoy take Lucky to
be your lawfully wedded husband?

MAGNOLIA MCCOY

I do.

CAPTAIN OF BOAT

I now pronounce you husband and
wife. You may kiss the bride

The music begins to play, and the people on the cruise
witnessing celebrating with them. Confetti bottle of
champagne opens, and music plays again.

ACT 7, SCENE 3

INT: MAGNOLIA'S APARTMENT

OLDER MAGNOLIA VOICEOVER

When we returned, not much was
different except my title was noe
wife. It was a few days before the
boxing fight, and my departure back
to Hollywood to film another movie
when I received a visitor that
left me in shock.

There is a knock on the door. Magnolia looks through the
door hole, and notices an older men dressed in a suit. She
opens it.

MAGNOLIA MCCOY

Sir, What is the nature of your
visit?

EDWIN WILLIAMS

My name is Edwin Williams. I am
from Belfast Ireland and was sent
on behalf of the Prime Minister,
James McCoy.

He shows her identification.

MAGNOLIA MCCOY

Please come in. How could I help
you ?

EDWIN WILLIAMS

Magnolia, this may come as a shock,
but you are the illegitimate child
of the Lord Prime Minister James
McCoy.

(MORE)

EDWIN WILLIAMS (CONT'D)

During your mom's brief stay in Ireland when Lilly was an infant, she and Mr. McCoy had an affair. She was helping out in the maid quarters for quite some time. The reason I am here is that Mr. McCoy knew about this and has repented by putting your name as one heir on his estate. You see he is terminally ill and doctors say he has less than a year to live.

MAGNOLIA MCCOY

Well I have a life here now. I can't just travel at the drop of a dime. I'm a married woman.

EDWIN WILLIAMS

The lord is rightfully asking you to come visit him at your convenience. He wants to make peace with his past before he leaves this world.

MAGNOLIA MCCOY

Sir, I have to consult with my Husband before any matter is dealt with. Is there a number so I can reach you once I make a decision?

Edwin hands her over papers, and her original birth certificate. She is shock.

EDWIN WILLIAMS

Everything is right here, but there is a clause if he passes away without you seeing him the estate will not go to you.

MAGNOLIA MCCOY

Noted. Good day sir.

She closes the door. She is in literal shock.

OLDER MAGNOLIA VOICEOVER

Just when I thought things were picture perfect, the color was off.

ACT 7, SCENE 4

INT: PHILADELPHIA HOTEL

Meanwhile, everyone was ready for the fight of the century including the biggest Gambler Titanic Thompson.

Titantic Thompson, Jack Kearns, and Jack Dempsey. Jack Dempsey is getting iced. Titanic Thompson comes in.

TITANIC THOMPSON

What's going on?

JACK KEARNS

This is routine. It's under control.

JACK DEMPSEY

I fought real hard a few days ago.

TITANIC THOMPSON

Save that for tomorrow. I just wanted to let you know everything is taken care.

There is a knock On the door.

TITANIC THOMPSON (CONT'D)

Come on in.

(the door opens)

A staff comes in with a large meal.

JACK DEMPSEY

That better be my dinner I'm starving.

TITANIC THOMPSON

A meal for Champs.

JACK KEARNS

If you don't mind Mr. Thompson, can you excuse us, we are going to go over fight strategy.

TITANIC THOMPSON

Sure thing. Good day fellas.

He leaves.

JACK DEMPSEY

I don't trust him. He is a shyster.

JACK KEARNS

The guys would kill him in a heartbeat if they thought he was a phony- baloney. Champ eat up the food looks too good to go to waste.

Jack begins eating.

ACT 7, SCENE 5 INT PHILADELPHIA HOTEL LOBBY

There is a phone booth in the lobby. Titanic Thompson makes a phone call. The camera will show both men on the phone side by side. Jack Diamond picks it up from his run down apartment.

TITANIC THOMPSON

It's done.

JACK DIAMOND

Dinner was served?

TITANIC THOMPSON

The best burger and fries a champ can stomach. When is Trick Or Treat ?

JACK DIAMOND

At midnight , Dutch Schultz warehouse only has one watchdog.

TITANIC THOMPSON

I will be back in Atlantic City for the wireless fight, and to sort winnings ouy.

JACK DIAMOND

You still owe me \$5,000 clams.

TITANIC THOMPSON

Do the job first, and the treats will be there waiting.

JACK DIAMOND

In jersey?

TITANIC THOMPSON

Times square, Vinny's Pizza, the restaurant next to Lindy's two days after the match. Your on board?

JACK DIAMOND

Yes, but don't fuck me over.

TITANIC THOMPSON

I won't need too. You will fuck yourself over if you don't trick them and then kill them.

Titanic Thompson nods and walks off.

ACT 7, SCENE 6

INT: NYC ITALIAN RESTAURANT

OLDER MAGNOLIA VOICEOVER

Just before the fight of the century was about to go down. I was going to give Lucky news that could either shake or make his position of power.

The ambiance is romantic, there are candles.

LUCKY LUCIANO

Babe, I have a big surprise for us when you get back from Hollywood.

MAGNOLIA MCCOY

You know I am not one to turn down a surprise, especially from you.

LUCKY LUCIANO

Good, and I hope you want to come back to my homeland of Sicily.

MAGNOLIA MCCOY

I am just going to come out and say this I just found out I am the illegitimate daughter of The Lord James McCoy of Ireland.

LUCKY LUCIANO

Why didn't you tell me?

MAGNOLIA MCCOY

I just found out less than 24 hours ago.

She hands him the birth certificate and the letter for his estate. He reads it.

LUCKY LUCIANO

Babe, we need to get you on the first boat out of here.

MAGNOLIA MCCOY

My heart is in Hollywood. I can go after the next movie is shot.

LUCKY LUCIANO

Babe, this estate and title could be a bigger move for us than Hollywood. I will call Louis Mayer and see how long they need you If it's only a few weeks like the last movie you could do both.

MAGNOLIA MCCOY

What if isn't?

LUCKY LUCIANO

Dollface, they don't call me Lucky for nothing.

MAGNOLIA MCCOY

So are you coming with me to Ireland?

LUCKY LUCIANO

Nah I have some city hall shit to take care of and Schultz needs patrol help with the whiskey crates.

MAGNOLIA MCCOY

I should be fine by myself.

LUCKY LUCIANO

No Queen of mine is going across the Atlantic without being in good hands. Madden or Dempsey one of those fucking Irish Lads will be with you.

MAGNOLIA MCCOY

Babe, I'm worried what if I go there and he doesn't want me on the estate.

LUCKY LUCIANO

Then there is going to be a World War between Sicily and Ireland. You have nothing to worry about.
(he grabs her hand, and slowly kisses her)

ACT 7, SCENE 7

EXT: WAREHOUSES

Jack Diamond pulls up to the Bronx warehouse where hundreds of crates of whiskey are stored. Jack Diamond is dressed in an army uniform with a fake mustache glasses. He gets out with another two guys dressed in army uniform.

Screen Graphics: Bronx Whiskey Warehouses

The men all park the truck close to the warehouse. They shoot the guard .

JACK DIAMOND

Trick or treat !

The two run in and the camera spots one guy packaging whiskey and one of Jack's guys shoot. The guy falls to the ground.

Dutch Schultz is in the background hears that and then takes out his pistol and shoots the two guys Jack Diamond is with . Jack Diamond hides and then shoots and misses. Dutch Schultz shoots at Diamond. There is a pause.

DUTCH SCHULTZ

You can't fucking trick me Diamond.

Diamond looks scared and then shoots, and runs towards the exit. Dutch shoots him in the back and he drops to the ground with his gun. Blood is coming out and Dutch Schulz comes up.

DUTCH SCHULTZ (CONT'D)

Who the fuck Do you thing your playing with?

The gun is on him.

JACK DIAMOND

The Trick is on you.

He puts the gun to his head.

DUTCH SCHULTZ

What a treat.

(he shoots him)

Happy fucking early Halloween you piece shit.

ACT 7, SCENE 8
 SESQUICENTENNIAL STADIUM RING

INT : PHILADELEPHIA

OLDER JACK DEMPSEY VOICEOVER

Halloween may of come early in the world of mobsters, but there was still a bag of tricks waiting to be used in my fight against Tunney on Sepetmeber 23, 1926.

Screen Graphics: Philadelphia Sesquicential Stadium

The two boxers are in their corners with their coaches.

Jack Kearns is giving Jack some advice.

JACK KEARNS

Champ you have this. Work his left side, and tire him out.

JACK DEMPSEY

Doc Kearns I need some ginger ale.

JACK KEARNS

Forget your stomach ache. Here.

He gives him some ginger ale. Then the referee comes on stage, and the Referee comes to the center and brings the two opponents together.

REFEREE

Fellas, I want a nice by the book fight. When I say break that means break. Good Luck, may the best win. Shake hands and come out at the bell.

The two shake hands, head back to their managers. They take off their robes.

CUT TO THE SIDE OF THE RING

JACK KEARNS

Remember when he gets tired, hook and sink him.

JACK DEMPSEY

Ok.

The bell rings. The two get off their robes and start boxing.

Screen Graphics : Round one

RADIO ANNOUNCER VOICEOVER

Round one , Gene Tunney with the darker trunks and crew cut, and Jack Dempsey with the lighter trunks. The fight has 135,000 people in the stadium. Dempsey hasn't fought in a few years, and Tunney is the underdog.

The two are fighting while the voiceover is going on. They come close and the referee pulls them apart.

RADIO ANNOUNCER VOICEOVER (CONT'D)

Tunney has the best one two combination in boxing. He doesn't have Dempsey's power.

The bell rings.

RADIO ANNOUNCER VOICEOVER (CONT'D)

End of Round one.

The two go back to their coaches. They get watered up. Then footage goes through a sequence quickly, the scene shows screen graphics round 3 , and round 5 , showing glimpses of them fighting in a few rounds with the bell transitioning to the next round.

ACT 7, SCENE 9

INT: PHILADELPHIA BOXING RING

Screen Graphics: Round 6

Bell rings.

RADIO ANNOUNCER VOICEOVER

Now round 6 between heavyweight world champion Jack Dempsey and Gene Tunney here in Philadelphia. Dempsey always moving forward on his feet, ducking, and trying to get one good shot. Dempsey is going at it, but Tunney giving him a run for his money. The two get close. Referee comes in and separates. Tunney, a native new yorker, the first ever to try for the Heavy weight title, and he began boxing in the Marines in 1918. Gene has 60 professional fights and lost only one. Dempsey swings at Tunney's right eye.

The bell rings.

RADIO ANNOUNCER VOICEOVER (CONT'D)
End of Round 6.

They are fighting while this going on, the referee separates them twice. The fighting last a few minutes for round 6.

The camera shows rounds 7 and 8 quickly.

Screen Graphics : Round 7

The camera shows 7-8 seconds of footage fighting between the two.

The Bell sound at the end of the round to transition to the next scene and round.

Screen Graphics: Round 8

The camera shows 7-8 seconds of footage fighting.

The bell sound at the end of the round to transition to the next scene and round.

Screen Graphics: Round 9

RADIO ANNOUNCER VOICEOVER (CONT'D)
Round 9. Dempsey starts every round going to the right side of Tunney. He is trying to hook and bait him.

The referee separates them twice.

RADIO ANNOUNCER VOICEOVER (CONT'D)
Tunney seems more like himself since round one. Not so tense and fighting smart.

The referee separates them again.

RADIO ANNOUNCER VOICEOVER (CONT'D)
Dempsey famously doing his signature bob trying to switch bait Tunney.

A minute goes by. There is more punching from Tunney to Dempsey.

RADIO ANNOUNCER VOICEOVER (CONT'D)
Dempsey is taking a beating. His eyes are swollen and cut. It looks as if he is slowing down.

The two come close and get separated by the referee.

RADIO ANNOUNCER VOICEOVER (CONT'D)
 130,000 fans cheering, and in
 anticipation of the biggest match
 of the century.

The bell rings.

RADIO ANNOUNCER VOICEOVER (CONT'D)
 The end of round 9.

ACT 7, SCENE 10 INT: BOXING RING

Jack Dempsey is getting his blood cleaned up and water.

JACK KEARNS
 Don't drag your feet. Knock his
 left side out. Give him that switch
 bait.

The bell rings.

Screen Graphics: Round 10

RADIO ANNOUNCER VOICEOVER
 Final round for the battle of The
 World heavyweight title. The World
 Champion Jack Dempsey and ex Marine
 Gene Tunney here in Philadelphia.

The two start boxing and come close and the referee separates
 them.

RADIO ANNOUNCER VOICEOVER (CONT'D)
 Dempsey is way behind in points,
 and knows the only way to win is by
 a knockout.

The two start boxing and get separated again.

RADIO ANNOUNCER VOICEOVER (CONT'D)
 That long 3 year break Dempsey took
 is having an impact today on his
 own speed, and his movement and
 timing is off. In the final round
 he has taken a big hit.

The two are fighting for a little and the referee comes into
 separate them.

RADIO ANNOUNCER VOICEOVER (CONT'D)
 Just a few seconds left.

The bell rings.

RADIO ANNOUNCER VOICEOVER (CONT'D)
The end of the fight.

The camera shows the guys go back to their respective coaches.

RADIO ANNOUNCER VOICEOVER (CONT'D)
Tunney the winner by unanimous
decision. Dempsey congratulates
Tunney the new heavyweight champ of
the world.

ACT 7, SCENE 11

INT : WORLD RESORTS CASINO

Everyone is cheering. The scene fades with the radio cheering into resorts world casino wireless event. There are poker tables, and casino areas in the background.

Arnold Rothstein is there, Lucky Luciano, Meyer Lansky, Nat Flesher, and Alfredo Mancini.

FRONT CENTER PODIUM

Alfredo Mancini comes on the microphone.

ALFREO MANCINI
Folks, thanks for coming out tonight at Resorts Casino for the boxing match of the century. For those of you that bet against the fan favorite Dempsey you can cash out with me at the Casino.

AUDIENCE TABLE AREA (DRINKS AND FOOD)

NAT FLEISHER
Not the outcome I expected. The Ring Magazine invested thousands of clams in the defending heavyweight champ.

LUCKY LUCIANO
I'd be damned! I thought Dempsey was a sure shot.

ARNOLD ROTHSTEIN
Two for Two. Fellas, my luck has gone down the toilet.

MEYER LANSKY

Rothstein, I will be holding you accountable for when we do the quarterly books, so I say we postpone the Poker game November 6. The numbers will sink us to the bottom.

LUCKY LUCIANO

Hold that Thought. I may have a solution.

Titanic thompson Walks in.

TITANIC THOMPSON

Good evening Gentleman, Sorry about your loss.

LUCKY LUCIANO

Sorry doesn't cut it.

Titanic looks at him nervously.

TITANIC THOMPSON

What are you referring to Luciano?

LUCKY LUCIANO

The cat is out of the bag.

Lucky takes out his gun.

TITANIC THOMPSON

What the fuck are you talking about?

Dutch Schultz walks in with a gun.

DUTCH SCHULTZ

Trick or Treat!

LUCKY LUCIANO

Listen up you low life piece of shit. We can do this two ways. You can treat us to your earnings from the fight which we rightfully should of won, and trick Nick Dandalos into giving back Rothstein what he owes from the last fixed poker game, or you can eaten alive by the biggest shark of them all, Joe Masseria. He will have a hey day with you when he finds out you rigged the boxing match with rotten food.

He dumps food on Titanic.

TITANIC THOMPSON
Fellas, you can have all my
earnings.

LUCKY LUCIANO
Of course we can, You fucking piece
of shit, cash everything to Arnold
Rothstein. I better not see you or
any of your cronies around my
speakeasies or warehouses or it's
going to be worst than your
nightmares. Show him the exit.

DUTCH SCHULTZ
Come with me you lowlife scum.

Dutch escorts him out.

LUCKY LUCIANO
Where's my fucking drink ? It's
been one hell of a Fight night.

OLDER MAGNOLIA VOICEOVER
Things were never quite the same
after the fight night in the world
of illegal gambling.

ACT 7, SCENE 12

INT: MAGNOLIA'S APARTMENT

OLDER MAGNOLIA
It was about a week before the
scheduled poker game, and I just
finished shooting my second
feature film with MGM. I was
packing for the big trip to Ireland
when I got a surprise visitor.

There is a knock on the door. Magnolia looks through the peep
hole, and opens it up and it's Jack Dempsey.

JACK DEMPSEY
Can I come in?

MAGNOLIA MCCOY
What's going on? Aren't you packing
for Ireland?

JACK DEMPSEY
You didn't hear?

MAGNOLIA MCCOY

No, I don't know what your talking about.

JACK DEMPSEY

I'm not going and neither is Madden. You and I know both that it wouldn't be a good idea.

MAGNOLIA MCCOY

So I'm going alone?

JACK DEMPSEY

Lucky has someone else in mind.

MAGNOLIA MCCOY

Well it better be someone I know.

JACK DEMPSEY

I'm sure it is. Lucky wouldn't do that. This will be the last time I will be seeing you ever again.

MAGNOLIA MCCOY

What do you mean?

JACK DEMPSEY

I'm heading away on travels to France.

MAGNOLIA MCCOY

Well good luck with that.

JACK DEMPSEY

Can I get one last hug?

She hugs him tightly, and he gives her an irish love ring. He hands this it to her.

JACK DEMPSEY (CONT'D)

My mom told me to give this ring to the woman who would one day steal my heart.

Magnolia is quiet. He starts to exit, on the way out he turns back one last time before closing the door.

ACT 8, SCENE 1

EXT: PORT OF FORT LAUDERDALE

Screen Graphics: Fort Lauderdale , October 31, 1926

Magnolia and Bugsy Siegel board the big boat with their luggage as few others are boarding the boat behind them.

The credits come on with the movie, and during the credits the boat takes off.