

South Beach



A suspenseful journey through
organized crime, corruption, and
a brilliant multi-billion dollar con

Film Script

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by Roland Michel Tremblay, Writer



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South Beach in 100 Words

South Beach is a suspenseful journey through organized crime and corruption. Three powerful families from Sicily and Colombia and their influential partners are fighting over the sizzling international high-profit South Florida underworld circuit. The family feud has been set alight by a mysterious person who knows how to bring down two of the families to the profit of one. The multi-billion dollar con is a difficult one, more so because no one can be trusted and betrayal fills the air. In the rich and ostentatious nightlife of Miami, powerful minds are about to collide and bring about destruction upon themselves.

South Beach Director's in the Running



**Guy
Ritchie**



**David
Fincher**



**Oliver
Stone**



**Quentin
Tarantino**



**Sofia
Coppola**

South Beach Cast; Currently in Talks with

Sterling Salvardi: **Madonna**
Astina Cappoletti: **Ashley Judd**
Flay Crossley: **Denzel Washington, LL Cool J**
Armando Noriella: **Al Pacino, James Caan, Tony Curtis**
Antonio Noriella: **Johnny Depp, Edward Burns**
Veronica Lee: **Kate Winslet**
Sateena Salvardi: **Liv Tyler, Kate Hudson**
Michael Niven: **Eric Roberts, Edward Norton**
Raif: **Joaquin Phoenix**
Camellia Handsford: **Angelica Huston**

The Salvardi: Classic Sterling



Sterling Salvardi:
Madonna, CEO



Sateena Salvardi:
Liv Tyler, Supermodel

Sterling and Sateena from Sicily owns the fashion and design company Classic Sterling

The Cappoletti: Cappoletti Records



Astina from Sicily owns 50% of Cappoletti Records

Astina Cappoletti: Ashley Judd, Owner

President, Classic Sterling

Designer, Classic Sterling

Owner, Club Four-Twenty

Owner, Cappoletti Records

CEO, Handsford Productions



Veronica Lee: Kate Winslet
Works for Salvardi
Goes out with Flay



Raif: Joaquin Phoenix
Designer for Sterling
Helped by Camellia



Michael Niven: Eric Roberts
Common Dominator
Linked to FBI Agent



Flay Crossley: Denzel Washington
Financed by Salvardi, 50%
Partner of Cappoletti Records
Goes out with Veronica



Camellia Handsford: Angelica Huston

Financed by Noriella where he launders his money

The Noriella: Handsford Productions

In the crime world of Miami, we have three main families battling for power over South Beach: The Salvardi, the Cappoletti and the Noriella



Armando Noriella: Al Pacino



Antonio Noriella: Johnny Depp

Armando and Antonio from Colombia invested heavily in the Handsford Productions media company

South Beach

Introduction - General Atmosphere

South Beach is a suspenseful escapade journey through organized crime, corruption, and an exquisite execution of a brilliant multi-billion dollar con carried out by one of the main characters, a sophisticated crafty swindler.

It is a hip, seductive thriller that's played out in overdosing levels of richly textured scandal with a nonstop gripping quest to capture dominance and control of an art deco world that's painted with luxury, illusion and deadly consequences.

Blockbuster films Scarface, The Game and Basic Instinct collide with all of the essential ingredients needed to provide a cleverly cloaked cutthroat strategy of greed and sabotage that many of the main characters are willing to risk and lose their lives for.

The addictive South Beach nightlife lures and devours, the perfectly designed camouflage promising endless opportunity and conquest of intimate desire.

The drama, backstabbing, and dangerously deceptive behavior blend well to the endless beats of current sassy harmonious sounds to hot Salsa percussion mixed by internationally renowned DJ's and tropical breezes.

The throbbing rhythms linger on to the hot golden sandy beaches that stretch to an endless indigo Ocean. The gentle humid winds spread a hinted breeze of incomparable wealth and exquisite beauty that makes you feel as though you've stepped into an unimaginable paradise.

South Beach hosts a perfect backdrop as the ultra sexy, cosmopolitan playground in a stirring setting of greed and chance. It is a tension-filled story that takes audiences on a fast-paced cinematic roller coaster ride.

The main characters of South Beach are striving to gain the power to own the American Dream. One of them found it on the sun-washed avenues of Miami -- wealth, power and passion beyond their wildest dreams. The audience will be left guessing right up to the film's conclusion on who was behind the orchestration of one of the most brilliantly executed cons and takeovers of all time.

The Characters

Sterling Salvardi: Madonna



Sterling Salvardi (Madonna) is a Sicilian born blonde diva seductively brims with an air of inherited strength and obvious confidence.

Sterling is the treasured and revered grand niece of the most infamous organized crime boss of recent times. She is privately praised and credited as the mastermind behind the most infamous insider only swindles of recent years.

Sterling is up for conceiving only the most sophisticated games of confidence. She prefers to execute intricately detailed complex cons on high power organizations, banks, foreign dictators, to manipulating key officials at the pentagon to control inner government workings from the senate to the white house.

The influential Sicilian Family has entrusted Sterling to capture the reign of the sizzling international high-profit South Florida circuit. They know they can count on her willingness to forgo compromise. They know without a doubt, Sterling will stand by her determination to rely on her instincts in delivering a cat and mouse game that holds twists turns and angles of manipulation that guarantee a takeover of billions and power.

Her sought after dominance would include control over the Miami area international air and seaports, the well-organized Cartels, offshore banking relations, and massive political pull, in her successful running of the cash heavy Southern paradise.

Sterling sees herself in the role of the future gatekeeper to the multi-billion dollar underworld. She has strategically befriended human pawns that are conveniently in place along the tropical shores of South Beach to aid in her anticipated triumph. She longs to hold the golden key for all those wanting to indulge in the circle of powerful lucrative business dealings.

Sterling's diverse business holdings are numerous, making her masked identity an easy slip into the southern paradise as the new hottest design house "Classic Sterling" which is being well celebrated by the pretentious clique of international fashionistas.

Sterling takes her rivals in stride and typically chooses sex as her weapon to

disarm and conquer even the most formidable of foe. Charm tenacity and mental manipulations have all played their role in making Sterling the single most convincing master of deception.

Sterling is gainfully sexual in choosing her lovers based solely on opportunity. Conquering the affluent and powerful South Beach underworld will be the most challenging, and she may have to gain the power for her family not only with many lives but with possibly her own as well.

Currently the area is being handsomely compensated by a menacing Colombian cartel that honors and submits to the powerful Cappoletti family.

Astina Cappoletti: Ashley Judd



Sterling has set her sights on annihilating the Cappoletti reign by stealth infiltration beginning with deceiving the enchanting powerful daughter, Astina Cappoletti (Ashley Judd).

The Mediterranean beauty Astina is methodical and quietly cunning, with a captivating sultry style.

Astina's exquisite curves have hit high marks on the music scene as co-owner of the entertainment industries top recording

label.

Astina and Sterling's roots extend back to bloody turf wars fought in Sicily during the early 1800's between their powerful families. The Salvardi's prevailed, and an alliance was formed bringing about a long honored truce between the two controlling crime families.

The Salvardi family has recently had second thoughts about the honored alliance due to the enormous profits being pulled in from the South Florida region. Sterling will provide a false security to the Cappoletti's so her desire to claim the territory will go without suspicion or notice.

Sterling's strategic planning will slyly move her towards gaining not only the territorial control but also the gaming rights from nearby Cuba that her family once held. If she were to achieve her goal, the Cappoletti's risk losing billions of dollars from all east coast gaming venues they currently control.

The once bloody turf wars fought between the two families will most likely pale in comparison to the battle that's to begin over the tropical paradise, South Beach.

Astina's success in the booming South Beach and world music industry is affording her family the convenience to launder millions of dollars per month as well as conceal other trafficking riches.

Flay Crossley: Denzel Washington, LL Cool J



Astina is a fifty percent holding partner in the recording label. Her partner is Flay Crossley (Denzel Washington) who has never disclosed to Astina or her family that he has been aligned with Sterling in the past.



Suave, articulate, and steadfast in his manner, the striking Flay is placed in an unwanted shared position with Astina Cappoletti, as the most powerful record mogul in the multi billion-dollar industry.

Flay may prefer to play the role of a clandestine architect fueling a rage between the families. He would like nothing more than to play a more dominating role in the region.

Sterling may use Flay as the perfect tool to gain Astina's confidence. That strategy may not come so easy as the worldly Flay has always had a keen sense to react instinctively to even the most discerning dilemma. He is recognized for his panache, impeccable style, and being surrounded by beautiful and accommodating females.

It has been discreetly thought that Flay is beholden to Sterling and family for financing his grandiose lifestyle, recording label venture, and rumored forever mounting gambling debts. Sterling takes pleasure in reminding Flay of what is expected of him in order to ensure his well being and continued success in the recording industry.

Sterling and Flay share a mutual respect towards each other, knowing when to set aside differences for their own gains. Flay knows he has many enemies who are fatally envious of his power and position. His most notable enemy is the young opportunist Antonio Noriella.

Flay and Sterling have in the past formed a powerful alliance. So far, there has never been a question of loyalty between the two. They share a common link in a world of distrust, deceit and scandalous undertakings with no one to rely on, perhaps not even each other.

Armando Noriella: Al Pacino, James Caan, Tony Curtis



Armando Noriella (Al Pacino) is a violent and vicious drug Kingpin from Colombia. He is a fugitive who tops the most wanted lists of the world security bureaus. So far the FBI has never been able to incriminate him though they keep a close watch on him.

Armando's son, Antonio Noriella (Johnny Depp), is more trouble than expected and often needs to be rescued from his folly. Armando has great hopes for his son, he wishes to leave him his empire. At the same time he relies upon him to gain more power in the underworld and spends a lot of time teaching him the trade.

Armando is not blind, he can see the influence Sterling and Astina have over his son and it gives him cause for concern. He believes his son should be manipulating them to his advantage. So he encourages his son's relationship with Veronica Lee to prepare a monumental deception against Sterling. The question is, can love buy betrayal? Can the beautiful and loyal Ms Lee be convinced to help the Noriella?

Armando never forgot his brief and intense love affair with Camellia Handsford (Angelica Huston) and does not regret financing her ventures in the past as it is the way he launders most of his money. He appears to have mix feelings for Camellia, he still loves her while at the same time his ambition is telling him to eliminate her and take over her media company.

Antonio Noriella: Johnny Depp, Edward Burns



Antonio Noriella (Johnny Depp) is flashy and confident. However he is best known as the son of the famed, international drug Kingpin, Armand Noriella (Al Pacino).



Antonio, like his elusive father, has sexy, Latin hot looks that measure equally with his fiery and seductive hot temper. His cars, boats and women are all expensive and fast.

Antonio's other indulgences include continuing his father's lucrative business practices. He knows that in order to secure the ultimate coup, which would ensure his father's freedom and advance his reign, he must appear to remain loyal to the Cappoletti Empire. This clever masquerading may lead to his dream of overthrowing the family, allowing the baton to be passed to his eagerly awaiting Father.

Antonio differs from his father in that he's uncontrollable and volatile; both emotions are what Sterling is counting on to gain a lead in her well-plotted game.

Flay recognizes the Latin lovers attempts to stop at nothing, including getting up close and personal with the enemy, to achieve his goals. He is fully aware that Antonio may try gaining his goal by way of South Beach Society heiress Veronica Lee (Kate Winslet).

Veronica Lee: Kate Winslet



Veronica has been a friend of Sterling's since childhood. She takes a no nonsense approach to her role as President of the complicated design house, Classic Sterling. She is in charge of all on going details in running the powerful business. She possesses a beauty that exudes innocence and warmth that is a rare find amongst the other scandalous residents.

She's honest, loyal and brighter than most. She has the unique

ability to instantly transform her personality to fit any given situation. She remains cautiously cool. Her patience and strength are qualities learned, under the strict tutelage of childhood friend Sterling. Sterling has painstakingly groomed her once naïve confidant to be the perfect pawn to slip into and manipulate the elite political and social circles of South Beach.

Veronica's devotion has run the gambit from the smallest perfectly executed cons to a recent contrived relationship with a top Federal Agent in the organized crime unit to secure inside information for the Salvardi family, and her lover Flay.

For seven years Veronica has been fiercely devoted to an odd, truly intense form of love for Flay. Her heart is often painfully tested, by Antonio Noriella for example, but never shaken. She is determined to remain with Flay no matter what trials he puts her through.

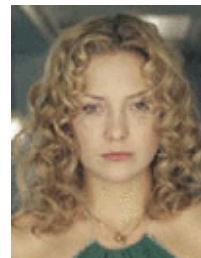
Veronica, a graduate of Sterling's school of deceit, has vehemently vowed that no price to pay would ever be too high for insuring a lifetime of continued companionship with her well moneyed music mogul.

She will continue to be Flay's cooperative disciple carrying out acts of manipulation in the surroundings of her sultry South Beach refuge.

Sateena Salvardi: Liv Tyler, Kate Hudson



The quintessential blonde is at best a troublesome nuisance to her older sister Sterling. Sateena is stunning. She has an untamed flirtatious nature that is unpredictable and every bit as devious as her older sibling, however, not nearly as clever.



Sateena has a feisty quality matched only by her quick-triggered temper tantrums. Her modeling career has been accelerated due largely to her sister's powerful influence in the fashion industry. She's a permanent fixture on the south beach nightlife scene, and can be found nightly in the company of rock stars, celebrities, or anyone else who falls into the "household name" category.

She is known to over indulge on designer recreational substances. She has always been envious of Sterling's position. The family has wisely excluded Sateena from all business ventures. This enrages the already reactive and unsteady Sateena. She is capable of doing anything to rid her sister's attempt over the South Florida community, and snatch that jeweled crown right off her

sister's royal head.

The faint at heart need not attend when the "Salvardi divas" go to battle!

Michael Niven: Eric Roberts, Edward Norton



As manager of the celebrated hot spot, club Four-Twenty, Michael Niven (Eric Roberts, Edward Norton) is firmly planted amidst everything from cat fights between his beautiful super model clientele, to unspeakable acts of lethal misconduct.



Nothing behind the scandalous doors escapes Michael's observant eye. He gets a front row seat to South Beaches' undertakings, and seems to honor his role as an all knowing confidant and solid focal point of the haughty community. Michael is quite personable and is enormously popular.

Little is known about Michael. His persona consistently remains steady yet indefinable. He's an intriguing closed book who is widely trusted. He is often seen huddled in the company of questionable high profile characters with known links to unscrupulous deeds. When confronted with personal questions about his past, or current love interests, he becomes oddly reserved.

A noticeable feud is brewing between Michael and Antonio Noriella. Antonio is brutally envious of Michaels trusted popularity amongst the status conscience society. He would like nothing more than to watch Michael make a deadly mistake.

The mysterious Michael holds a hidden agenda that if realized could prove shocking to all of the South Beach community.

Raif: Joaquin Phoenix



Another possible swindler is Raif (Joaquin Phoenix). Raif's self-centered arrogance is often excused due to the fact that he has a wealth of talent that upstages even the most gifted designers. Like most of the other featured characters, he enjoys the South Beach fast life.

He's a known snake who's not to be trusted. He resents the hold Sterling has put on him professionally. She handed him a lucrative and radiant career on a silver platter, when others weren't willing to take a chance on his treacherous and obvious disloyal tendencies. Raif reluctantly agreed to pay a hefty price to the always-controlling Sterling for the given opportunity.

His desire for the spotlight to shine on him independent of Sterling is immeasurable. He's a spiteful, calculating person with a destructive thought process. Raif feels gaining Michael Niven's confidence is key for him to succeed in fulfilling his ambitions. He is determined to succeed at any cost.

Raif has a variety of background accounts. A consistent thread in his personal history is that of a rumored vanished twin. The only accurate account of his true identity is said to rest with Machiavellian media mistress, Camellia Handsford.

Camellia Handsford: Angelica Huston



The perfectly preserved matriarch Camellia Handsford (Angelica Huston) is powerfully perched as the most dreaded dominator in the influential channels of the unforgiving, and all telling media world.

It's whispered that nearly two decades ago, the then bankrupt beauty Camellia, came about her influential and rather rapid rise to position by her brief yet brilliantly orchestrated affair with the suave Colombian cartel commando, Armand Noriella. Her adversaries quietly share the belief that her ruling role would not have been possible without baffling high financing supplied by soiled business dealings of the ruthless cartel leader.

The monopolizing mistress owes a magnificent debt to her masterfully maniacal merger with Armando. Never to be one to keep much stock in a promissory note, even one that includes a death-sentence, the money hungry Camellia prefers

instead to endure years of persistent paranoia and not so idle threats thrown in her daily path. Her arrogance allows her to feel that her media reign will provide adequate shielding to prevent her fatal undoing.

Camellia reserves her finest skills in her well-applied games of cat and mouse towards Flay, whom she outwardly claims to consider on the level of a son. She harbors an envious rage toward Sterling because of the fierce loyalty that Flay directs to the Salvardi family.

Flay's finessing skills are fully tested as he understands that, without Camellia's cooperation, he could lose it all in the entertainment elite. Camellia's inner volatilities must continue to masterfully wrestle with her numerous outward rivals, or she faces a guaranteed fatal ending.

The Story

In the underworld of Miami, we have three main families battling for power over South Beach. The Salvardi (Sterling and Sateena), the Cappoletti (Astina) and the Noriella (Armando and Antonio).

We also have some influential people elevated to high places and manipulated by these families: Flay Crossley (attached to Salvardi but partner with Cappoletti), Raif (attached to Sterling and Camellia), Veronica (attached to Salvardi) and Camellia (attached to Noriella).

Also on the scene we have Michael the nightclub owner with his own agenda who somehow brings everyone together, there is also an FBI agent snooping around.

There is a lot of money to be made worldwide for our criminally minded characters, and South Beach has become the focal point where most of the underworld business is conducted. Controlling South Beach means controlling the world.

A secret mastermind came up with an ingenious plan to make one big multi-billion dollar coup. Michael Niven is the one who brought to light this ultimate con and is seeking the help from the main players in South Beach to make it a reality. If successful, the family in charge of the plan will become the most powerful underworld organization in the world and should eclipse all the others.

South Beach suddenly becomes the set where the main players have to uncover what exactly is this master plan, who is behind it, how can it be appropriated and executed. Secrecy is at its highest level, only Michael Niven appears to know all the angles although outwardly he seems to be only a pawn in a much larger game. Each family, their loyal allies and the FBI appear to know some truth about the scheme and they are playing an active role in its success or downfall.

The audience is held in suspense and is unaware of which characters are in the know, which ones are trying to protect themselves, who is actually working on the plan and eventually who will come out on top. Deceit and illusion both play a great role in this game, so we can never be certain of the real motivation behind the characters. Even a family member cannot be trusted and would be lied to without any regrets. Contradiction is the law.

The con is pretty simple although complicated to achieve. It involves incriminating personally each dominant family member and their influential partners, and having them arrested by the FBI. At the same time, the mastermind needs to acquire all the wealth and power of his or her enemies without collaborating with the FBI who would never strike such a deal.

How can this be done? Who knows of a way to achieve this? Michael Niven claims to be in contact with such a person and will actually tell every powerful family of the existence of this scheme. It will get their attention, not only because they crave such power, but because they're afraid of another family

achieving success over them in this devious plan. This is their ultimate motivation.

The treachery lays in the fact that we hear Michael explain to each family different details of a plan as if he was proposing an alliance with each of them. We cannot tell exactly with which family his loyalties lie at this point. Each family is unaware of the others involvement in some sort of activity but will eventually suspect foul play, by this point it will be too late.

We know Michael is scheming his way to power as a partner with one of the families but we are unaware of all the facts. However ultimately it would become clear to the audience which family Michael's alliance is really with, when we see the downfall of the other two families for their involvement in the con that ultimately brings about their undoing.

For the Salvardi, the plan is to buy over for almost nothing her successful company "Classic Sterling" in which all her assets are locked. Her reputation will need to be tarnished to the point where no one will ever wish to do business with her again.

For the Cappoletti, the plan is to force Astina to sell her half of the company to Flay by proving to her that it has become almost worthless when in fact it is very successful. And then the top record label needs to be snatched away from Flay who thought for an instant that he was inheriting the jack pot.

For Noriella, most of his money is being laundered via Camellia's Media company. An ingenious hostile take over in the stock exchange market should provide the necessary means to acquire his assets while making public the laundering and criminal actions involving Camellia and the Noriella's family.

Through the actions of the characters we start to get an idea of the extent of their involvement. Ultimately they could all be working at destroying each other. It might be the plan of Michael, who has acquired enough power and wisdom to take over South Beach once everyone else has been eliminated. Is this really what's going on? Or is it a ploy by the FBI to finally clean up the area? And who is Michael's infamous contact, the one supposedly capable of destroying every family except perhaps one?

Collaboration with the FBI is a must, selling secrets is also important. Multiplying the intrigues and deceptions becomes central. Intelligence, data, facts and lies, this is the trade. Alliances, real or fake, might be what will save them or bring about their downfall. It becomes impossible to understand who is loyal to who, no one can be trusted.

The Master Plan is what is on everyone's lips once Michael unravels it to a few of the key players. From there we will witness a chase to power and wealth beyond anyone's wildest dreams. It is the ultimate pursuit to destroy the other families, acquire their vast organizations, in order to rule over the international highly profitable South Florida market.

The film is a battle for the characters to directly implicate their opponents in an illegal activity and incriminate them for this crime. During the course of the movie the characters will be either eliminated or arrested. Even the FBI

organized crime unit in Miami is up for a surprise as they will be proven unreliable and not respecting the law.

The twist of the film is that everyone has been so successful in their role at destroying their opponent that in the end no one wins and we will never know the truth about the con. Until that is we realize that one player, despite the appearances, came out victorious.

Detailed Synopsis

South Beach is a suspenseful journey through organized crime and corruption. Three powerful families from Sicily and Colombia and their influential partners are fighting over the sizzling international high-profit South Florida underworld circuit.

In the crime world of Miami, we have three main families battling for power over South Beach. The Salvardi from Sicily: Sterling and Sateena who owns the fashion and design company Classic Sterling. The Cappoletti from Sicily: Astina who owns 50% of Cappoletti Records. The Noriella from Colombia: Armando and Antonio who invested heavily in the Handsford Productions media company.

We also have some influential people elevated to high places and manipulated by these families: Flay Crossley (financed by Salvardi but 50% partner with Cappoletti in the record label), Raif (successful designer for Sterling and linked to Camellia), Veronica (works for Salvardi) and Camellia (head of Handsford Productions and financed by Noriella).

Also on the scene we have Michael the nightclub owner with his own agenda who somehow brings everyone together, there is also an FBI agent snooping around.

The family feud has been ignited by a mysterious person who has the knowledge to bring down two of the families to the profit of one. The multi-billion dollar con is a complex one, more so because no one can be trusted and betrayal fills the air.

There is a lot of money to be made worldwide for our criminally minded characters, and South Beach has become the focal point where most of the underworld business is conducted. Controlling South Beach means ultimately controlling the world.

Collaboration with the FBI is a must, selling secrets is also important. Multiplying the intrigues and deceptions becomes central. Intelligence, data, facts and lies, this is the trade. Alliances, real or fake, might be what will save them or bring about their downfall. It becomes impossible to understand who is loyal to who, no one can be trusted.

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The film is a battle for the characters to directly implicate their opponents in an illegal activity and incriminate them for this crime. During the course of the movie the characters will be either eliminated or arrested. Even the FBI organized crime unit in Miami is up for a surprise as they will be proven

unreliable and not respecting the law. The style of the film is very formal, serious and dark.

The twist of the film is that everyone has been so successful in their role at destroying their opponent that in the end no one wins and we will never know the truth about the con. Until that is we realize that one player, despite the appearances, came out victorious.

In the rich and ostentatious Miami nightlife, powerful minds are about to collide and bring about destruction.

SOME YEARS AGO. SICILY. MOUNTAIN BY THE SEA

We see many people walking on a mountain path by the sea, including Sterling and Sateena Salvardi when they were younger. They are with their family and are having a good time. They don't know yet they will be called upon to leave for America.

SOME YEARS AGO. SICILY. SALVARDI'S HOME

When they arrive home the mood is dark, something is going on but the women are excluded from the discussion. The father and his sons are having a private meeting upstairs.

The mother asks Sterling to bring coffee to the boys. She complains and Sateena is more than happy to go instead. The mother insists that Sterling goes and stays there for as long as she can. She believes her daughter has the brain to save the family and she confesses this to her daughters.

As Sterling enters the room, the father says that it is going bad in America, they have lost most of their partners to the profit of a certain Armando Noriella, a Colombian that everyone fears. The Cappoletti, supposed allies in Sicily, do not appear to keep their part of the bargain in America. Someone needs to go there and take over but no one is available.

Sterling ventures to say: what about me? I could take over in America! I would love to go to the United States! One brother is not too pleased, he feels that this is too important to entrust Sterling for this, women are not intelligent and firm

enough. The father thinks they have no choice and that Sterling has proven she can be as fierce and as manipulative as her brothers.

Sterling goes out to tell her mother the news. The mother is crying but at the same time she is proud that Sterling has the respect of her father. Sateena is envious, she too wants to go to America, and her mother says she does not want to lose both her daughters, but she will talk with her father.

SOME YEARS AGO. SICILY. CAPPOLETTI'S HOME

At the Cappoletti's home, the father wants to go for a walk with Astina. He explains to her they heard that the Salvardi were not happy about what was happening in the United States. They intend to send the Salvardi daughters to take over, though Sterling will ultimately be in charge. He has decided that, to protect the Cappoletti's interests over there, he too will send his only daughter to America. It will look less threatening to the Salvardi as they do not wish to restart ancient wars between the two families.

Astina will have to be ingenious to keep the market they already have, especially Cuba, and to pretend at the same time to be on Salvardi's side. They also need to fight against Noriella who is becoming more and more powerful. Astina cannot believe her ears, such confidence in her. She vows to make the Cappoletti proud of her.

TODAY. MORNING 1. STERLING'S HOUSE AND VIEW OF MIAMI DURING THE DAY

We follow Sterling and Sateena leaving their house (they live together) with security. They have a huge and long car followed by one or two others for security. They are going to work and talk about different things.

View of Miami during the day with film credits, it ends on the offices of the Salvardi where we can see a huge building with a plaque saying: Classic Sterling.

MORNING 1. STERLING'S OFFICE

Sterling is sitting behind her desk, Sateena and Veronica are in the room. Sterling asks Sateena to leave because they wish to discuss business. Sateena complains that she needs to learn about the business, she is family, she needs to know more than Veronica who is only an employee and therefore cannot be trusted.

Sterling answers that Veronica, as the President of Classic Sterling, has proven her loyalty over the past 7 years, when Sateena never did anything to prove her own loyalty to the family. Sateena reminds Sterling that she played a role in most of her last cons and brought in a lot of information. She can be trusted. Sterling agrees but she pretends to want to protect her little sister, to which Sateena answers that she only wishes to keep all the credit to herself and keep up a high front with the family. 'Look how great Sterling is, how intelligent, how masterful in America. And poor Sateena, the beautiful, her career is going well, but it's all due to Sterling. You won't get away with it anymore!'

According to Sterling she should just continue to be a great model and be happy with living the American Dream, without having to think or work too much. Beauty is so ephemeral, it fades and dies. Sateena attacks back saying that Sterling is playing at being the boss, not trusting her own blood, and if she is not careful she will be assassinated. At which point the Salvardi will be in a terrible position because all their secrets will die with Sterling. After her death, when their father asks Sateena to take control, she will know nothing about the business.

Sterling takes that as a threat, suddenly she becomes very suspicious of her sister. Understanding this, Sateena reassures her sister that it was not a threat, it was just a fact of the world they're living in. Then she leaves, after saying that she will prove to the family that she can be as competent and credible as her sister.

Veronica, who has witnessed the argument, thanks Sterling for her confidence in her and feels the need to remind her that she has always been loyal and will continue to do so no matter what happens. Sterling reminds her that she was not always loyal, especially when she started this relationship with Flay Crossley, the music mogul. Veronica assures her that she has always remained loyal despite her relationship, and reminds her that Sterling has put Flay where he is now, that he is very grateful for it and willing to help.

Sterling mentions that they will need to put Flay to work soon, as they need to eliminate Astina somehow and, as the 50% partner in Cappoletti's record label, there must be something he can do. The Cappoletti family is not respecting the alliance, war is on the verge to be declared. Astina needs to be dealt with, but how? That is the question.

Veronica suggests a violent solution, but Sterling stops to think some more. This needs to be dealt with the women's way, not the men's and brutal way. Intelligence and finesse are required, so no suspicion will fall on the Salvardi family. They need to blame Noriella for the Cappoletti's downfall. They just don't know yet what they will do.

Sterling wants to hear the latest figures, how the business is going. Veronica is pleased to report that Classic Sterling is doing better than it ever. Their products are in every store worldwide, the critics are positive, their latest collections are a success. Sterling interrupts her, she is less interested in how the real business is going, she wants to know about the other business. Veronica affirms that their latest cons had worked well and to their advantage. Along the lines of 300 million dollars was made this month alone worldwide by the Salvardi family, for which Sterling alone is responsible for 200 million. Good, that should please father, she says.

What about Cappoletti and Cuba? Veronica has to admit that the Cappoletti's figures are very high, in excess of what they should be, and they still control Cuba and its many links around the world. This is just not acceptable, if the Cappoletti family want war, we will give them one.

NIGHT 1. VIEW OF MIAMI BEACH AT NIGHT AND OUTSIDE OF NIGHTCLUB FOUR-TWENTY

Bentleys, Jags, Mercedes and Limousines are queuing to get into the private nightclub. From the first car we see Sterling and Sateena Salvardi coming out.

NIGHT 1. NIGHTCLUB FOUR-TWENTY

Inside, the nightclub looks like the ballroom of a castle. At the end of the room at the front, there is a small elevation with chairs and a big one right in the middle, like if it was the King's throne. There are four other elevations in each corner reserved for the three big families of South Beach, and the last corner for their partners and other important guests.

Everyone is dressed for the part, almost like a royal family from the 1800s. When someone important arrives in this private club, the music stops as a mark of respect, like at the royal court. They are then welcomed by the supposed king

of the place, the owner Michael Niven.

In the right elevation at the back are Raif, Camellia and Veronica, they were already present before anyone else had arrived.

The Salvardi enter the room with charisma and they are welcomed by Michael. We get a reaction from the others inside, heads are turning, people are talking. They then go to the right cubicle at the front, near Michael's seat. Soon after, Astina Cappoletti arrives with Flay Crossley. They go to the left elevation at the front. Then we have the Noriella entering the room. They sit at the left cubicle at the rear of the club.

Once everyone is in, chatting in their corner, Michael Niven goes around each one, starting with the least important box, the one without a family in it. In there he discusses generalities; the three families, what is going on, and we get an idea of who are in the three other cubicles. Then he says he needs to properly welcome his other guests.

Michael is introducing the multi-billion dollar con to each family though it does not appear to be the same scheme for each of them. He pretends that with the others he only prepares the playing field. He starts with the Salvardi, welcoming Sterling and Sateena.

He tells them that a secret mastermind came up with an ingenious plan to make one big multi-billion dollar coup. This is the ultimate con and he is seeking their help to make it a reality. If successful, the Salvardi will become the most powerful underworld organization in the world and will eclipse all the others.

Although Sateena is very enthusiastic, Sterling remains cautious. Who is this think tank, how can he find the right information to make this happen? Michael does not want to say much, he explains what is needed from the Salvardi while Sterling is very suspicious.

Michael explains that the con is pretty simple although complicated to achieve. It involves incriminating personally each dominant family member and their influential partners, and having them arrested by the FBI. At the same time, the Salvardi need to acquire all the wealth and power of its enemies without collaborating with the FBI who would never strike such a deal.

The treachery lays in the fact that we hear Michael explain to each family different details of a plan as if he was proposing an alliance with each of them. We cannot tell exactly with which family his loyalties lie at this point. Each family is unaware of the others involvement in some sort of activity but will eventually suspect foul play, by this point it will be too late.

The scheme will get their attention, not only because they crave such power, but because they're afraid of another family achieving success over them in this devious plan. This is their ultimate motivation.

The Con told to the Salvardi

Michael tells Salvardi that he knows how to bring the Cappoletti and the Noriella down, and how to get their fortune and underworld organizations to answer to the Salvardi. Sterling wants to know how this can be done. Who knows of a way to achieve this? Michael Niven claims to be in contact with such a person but does not wish to tell who.

For the Cappoletti, the plan is to force Astina to sell her half of the company to Flay, by proving to her that it has become almost worthless when in fact it is very successful and lucrative. And then the top record label needs to be snatched away from Flay who will think for an instant that he was inheriting the jack pot.

Michael learned from that mysterious person, that Sterling financed Flay Crossley for his 50% of the record label, so in effect she owns half the company with Astina Cappoletti. She must have secured a way to get it back from Flay? Sterling does not want to answer that. Michael says that the whole plan is to get it back from him once he owns the whole company.

For Astina, losing her half of the record label will have devastating effects on her underworld organization. The Cappoletti would not be able to launder their money anymore while losing a big chunk of their fortune. It would destroy the Cappoletti's credibility and they would have once again to become allies with the Salvardi family. Another part of the plan is to incriminate Astina in some sort of criminal activity and get the FBI to arrest her. It is necessary to convince the loyal workers of Astina to join with the Salvardi after she has signed her half of the record company to Flay.

Sterling points out that the Cappoletti family would not so easily sell their assets, especially when this is just a front to launder money. Michael assures her that when they realize how many millions they are losing, they will feel that money laundered this way is lost money. They will also be presented with another big opportunity to acquire Camellia's media company even though this will never happen as the Salvardi will inherit it. So they won't be worried about letting go of their half of the top record label.

The final argument is in the contract she signed with Flay. There are some clauses about acquiring the other's half in certain circumstances, like for non respect of certain responsibilities or failing to bring in new successful talents, etc. These clauses must have been written by Astina herself as she planned one day to get the second half of the label from Flay, but now it is about to be used against her.

For Noriella, most of his money is being laundered via Camellia's Media company: Handsford Productions. An ingenious hostile take-over in the stock exchange market should provide the necessary means to acquire his assets while making public the laundering and criminal activities involving Camellia and the

Noriella's family.

The mysterious mastermind has gathered all the necessary information about the shareholders and came up with a way to acquire more than 51% of the shares. Once this is done, it will be easy to dismiss Camellia and her board of directors, and expose her activities with Noriella. There is also a way to acquire Noriella's fortune within the company, as neither the directors nor the shareholders are aware of the laundering business. A lot of the money is hidden within the financial documents of the organization.

Sterling wonders why it is necessary to explain to the Cappoletti how to acquire Camellia's media company. She feels it could be dangerous as Astina could find a way to snatch it from the Salvardi. Michael tells her that it is necessary for the plan to work, as Astina owns many shares of Handsford Productions, she can also play a role in the downfall of Noriella.

Sateena is very excited, she wants to know the role she will have to play in this con. Sterling is far from convinced, there are too many unanswered questions. She wants to know what is Michael expecting from all this. He just wants a lot of money and some power once the Salvardi are in total control of the market. So Sterling finally asks what is expected of the Salvardi family in this multi-billion dollar con. We leave the Salvardi at this point to find out what is happening with the others.

Meanwhile within the other cubicles

In the Noriella's corner, Armando is getting worried while Antonio does not seem very concerned. Michael has been talking to the Salvardi a lot, Armando suspects something is going on, while Antonio is telling him he is getting paranoid with old age. Armando cannot wait to hear the gossip from Michael himself, but will he cooperate or not? If not, then they can assume he is preparing something with the Salvardi.

Antonio starts to pay attention to what his father says, he wonders if his paranoia is justified. He admits that it has served them well in the past and Armando takes the opportunity to teach Antonio a lesson: When Michael arrives, I'll show you how you get the information you want.

Michael leaves the Salvardi's corner and goes to the Noriella. Armando is pleased while Antonio is carefully getting ready for anything, but he is calmed down by his father. Armando knows nothing will happen tonight, but it looks like Michael is scheming against the Noriella and this will have to stop.

As soon as Michael enters the cubicle, Armando stops him with his hand. Michael is surprised and stays silent. Armando gives him a warning, tells him that until

now Mike has been left alone as he was not a danger, and his private nightclub serves them well for their activities, but times are changing, the war is coming.

Michael smiles and reassures them that he is on Noriella's side. He was preparing the field with the Salvardi, getting ready for the con of the century, all to the advantage of the Noriella. Both of the Noriellas are looking at each other, unsure about how to react. Armando finally puts his hand down and invites Michael to sit down and talk.

The Con told to the Noriella

Michael explains the multi-billion dollar con as he told the Salvardi. This time it sounds as if he is on Noriella's side and would like to become Noriella's partner in the future, which of course Antonio does not like as he never trusted Michael in the first place. Armando asks how the con would work and will let Michael know afterwards if he wishes to go ahead with the plan.

For the Salvardi, the con is to fool them into putting Classic Sterling, in which all their assets are locked, up for collateral in order to get the money to supposedly buy the whole drug shipment of Noriella from Colombia.

The first smaller shipment will come, but the main and second one will allegedly be stolen by another Cuban gang. She will believe the money comes from her bank but in fact it will come from you. Once the shipment is lost, Sterling will lose her company to her financier, the Noriella. And you keep your main shipment.

The mysterious mastermind who cooked up the plan has many links with top journalists in the country and has already a lot of incriminating information that will create ripples in both the real world and the underworld. Salvardi's reputation will need to be tarnished to the point where no one will ever wish to do business with her again.

Noriella remains unconvinced this will work. He is used to more direct action, more violence, not so much white color action involved where so many things can go wrong. Also, Sterling is a master con artist, she will suspect foul play. She knows how the game goes, she won't be fooled so easily. Michael assures him that he has played many parts in cons with Sterling in the past, they all worked perfectly well. She won't suspect that he's trying to con her while believing that they're playing the ultimate con on the Noriella.

Antonio then mentions the Cappoletti and Michael starts talking about it, saying that he knows a way for him to destroy Astina Cappoletti and acquire her shares in Handsford Productions... and we leave them at that point.

Meanwhile within the other cubicles

In the second cubicle, Astina is getting really worried while Flay is quite pleased that something is finally going on. Astina wants to know what has been said in both cubicles while Flay assures her that he will hear all about it eventually from Veronica and will tell her if it has anything to do with the Cappoletti.

Astina is sort of trusting Flay because he is her partner, any damage to the record label will also bring Flay down. She wants insurance that he will tell her what he learns from Veronica, he answers that he will because he has a lot of interests at stake.

In the fourth corner Veronica wants to know what has been said and she goes into the Salvardi's compartment. Camellia is having a lot of fun with Raif, she is not worried in the slightest. When Raif asks her why, she says that ultimately she will be protected by Noriella and she feels her media company cannot be touched under any circumstances, never mind Michael's little schemes. But as soon as Michael leaves the Noriella's cubicle, she rushes there to find out, worried, and Raif makes a point to mention it to her.

It does not look like Michael is going to Astina's cubicle, he runs back to his office. She tells Flay she is going to see him, as she knows something is not right. Once in his office, Michael says that he was going to come over but had to deal with some business concerning the club. He was not forgetting her. Astina wants to know everything, what's going on, what's at stake. Michael is very happy to oblige.

The Con told to the Cappoletti

Michael starts by saying that he knows the perfect con to bring down the two other families and get their wealth transferred to the Cappoletti. He needed to find out some information from Salvardi and Noriella before he could present the con to Astina. And here is how it goes...

Sterling Salvardi believes she is about to con Noriella and cheat him of his huge drug shipment from Colombia. Though she will receive the first shipment, the second and main one will go to you, bankrupting Classic Sterling in the process and hitting Noriella in a major way.

When Astina asks why she will receive this gigantic shipment for nothing,

Michael mentions that in return she will have to give away her shares in Handsford Productions, the company of Camellia. What? No way! is her answer. Listen, listen, before judging. You want to destroy Noriella, right? The only way is to get more than 51% of the shares of Handsford Productions. We need to assemble all this in a trust fund that will remain anonymous as to who is controlling it. And who will control it? You, of course! Once Camellia is out of the way, we will expose Noriella and take control of his empire. Mike, you make it sound so easy, she says, it's doubtful it will work. Trust me, he answers, I know just the guy who will make it all happen.

We leave them at that point.

MORNING 2. STERLING'S OFFICE

The next day, Veronica and Sateena are in Sterling's office. There is a lot to talk about. Sterling says, now that Veronica knows about the con, they need to find out more.

South Beach suddenly becomes the set where the main players have to uncover what exactly is this master plan since Michael did not tell them everything. Sterling wants to know who is behind it, how can the plan be appropriated and executed. Secrecy is at its highest level, only Michael Niven appears to know all the angles although outwardly he seems to be only a pawn in a much larger game. Each family, their loyal allies and the FBI appear to know some truth about the scheme and they are playing an active role in its success or downfall.

The audience is held in suspense and is unaware of which characters are in the know, which ones are trying to protect themselves, who is actually working on the plan, and eventually who will come out on top. Deceit and illusion both play a great role in this game, so we can never be certain of the real motivation behind the characters. Even a family member cannot be trusted and would be lied to without any regrets. Contradiction is the law.

Sterling wants to know if Veronica heard anything from Flay. He knows something is going on, but no more than that. So Sterling says that finally they will get Flay to pay back for past services. She wants a copy of the Cappoletti Records contract sent to her lawyers to find out the clauses Mike talked about that can be used against Astina.

Sateena mentions that a copy of Sterling's contract with Flay should also be sent to the lawyers, but when Veronica asks why, suddenly Sateena realizes she made a mistake. Veronica is not pleased, she understands that Sterling hopes to snatch Cappoletti Records from Flay, she does not believe that this is all for the benefit of Flay that they intend to get the second half to his name. Sterling has to save face, while looking at her sister with big eyes. Sterling admits that there

would be no point in bankrupting Astina Cappoletti if it was not to the benefit of the Salvardi.

She reassures Veronica that she has never let down Flay or her in the past and she is not about to. Flay will still control that record company and will be rich beyond belief, it's just that for the image and credibility, to gain back the underworld organizations of both Cappoletti and Noriella, she needs to have everything under one roof: the Salvardi family.

When Veronica asks if she can let Flay know about that part of the plan, Sterling tells her that it is time to prove that she is loyal and she should keep that last part out of her talks with Flay. Put it this way, he will be highly motivated to make it happen if he believes he will get the whole company as a result and thinks that we are only looking at getting the Cappoletti out of the way.

Sterling asks Veronica to put some people into finding out who is behind the master plan, if not Michael himself. And to check out if she is not the one being conned in all this. She also wonders how she can lay her hands on the financial plans of Handsford Productions, to see if it can really be taken over. Veronica suggests going after the FBI agent and Sterling agrees, the guy could be of help.

Sateena mentions that tonight there is the Classic Sterling fashion show at the Club Four-Twenty, perhaps Sterling and Veronica are too engrossed in their other business to still bother with the real one? She needs to get ready because she will be the star of the show. She also points out that the FBI agent should be there, as Michael always let him in. She wonders why. And Sterling says that's because the guy is corrupt and will be of help in our scheme. This reminds Sterling, we need to be prepared to move against the FBI if they ever wish to hurt us. Veronica needs to record all her conversations with the agent and be careful about what she says.

She also needs to pretend she has an interest in Antonio Noriella. She curses her for going out with Flay, it would be easier to reach those men if they thought she was free. Veronica states that men are not intelligent enough to believe she is faithful, they all think they can own anyone and that we will succumb to their irresistible charms. Which you will do, adds Sterling, laughing.

AFTERNOON 2. CAFE BY THE SEA

Immediately Veronica tells the whole truth to Flay, that Sterling intends to steal Cappoletti Records from him once he takes the whole company over from Astina Cappoletti. They're trying to find a solution to this problem. They show each other affection, holding hands. They are afraid that they're being tricked by Sterling and they are about to lose everything. Veronica asks about the original deal between Flay and Sterling, can she take the company from him? Is there not a way to keep the whole lot? Is it wise to go against Salvardi?

Perhaps the solution is just to play along and hope for the best... that she will keep her promise and reach a compromise. Sterling cannot be trusted, and if she can, ultimately her family in Sicily is making the decision. If Flay and Veronica are in the way, they won't hesitate to eliminate them.

Should we side with Cappoletti somehow, tell her everything and hope she might be more clement than Sterling? Flay wants to start at the beginning. Let's see what Sterling wants from him and let's play the con up until a certain point. Perhaps the solution will come later.

Veronica explains that they have quite a task on their hands, they need to make Cappoletti believe the company is going down the drain. That should be easy enough, Flay answers. The Finance Director is on his side and Astina is usually not really interested about the business side of the company. Veronica points out that she will, once she learns it is losing millions.

I'll have many reports falsified and some magazines she usually reads reprinted with the information we want her to read. Now, about the contract, I'm interested to know what Sterling will come up with, because I certainly want the other 50% of Cappoletti Records. Veronica laughs, she suggests they change the name to Crossley Records. Flay's eyes light up at the idea.

Veronica says she needs to go, and Flay is perplexed as he thought they were going to spend the day together. She answers that while the war is on, there is no time off for the soldiers. She needs to get ready for the fashion show tonight and to prepare herself to meet the FBI agent to learn more about Camellia's media company. She suggests to Flay that he should get to work as well.

AFTERNOON 2. NORIELLA'S YACHT

Antonio is surrounded by beautiful girls on his father's yacht. He gets a call from Armando, and Antonio says the party is over. He has business to discuss with his dad and they need to get back to port.

Once there, Armando is standing with two men on the quay. He is in a bad mood and appears to disapprove of his son. He says: get rid of the girls. The girls leave while Armando climbs up.

Once at sea, Armando confirms that he talked with Michael and the war is on. They will play the con against the two other families. Armando asks his son to organize a big shipment of cocaine worth 100 million dollars to be delivered to the Salvardi.

We'll get paid, asks Antonio? Armando answers that they will, although Sterling

will believe she's dealing directly with their source. Antonio does not understand the reason for this and Armando has to spell it out. Once Sterling gets the first shipment, and that we let the word out that we have lost something valuable, she will be confident enough to put her company up as a guarantee as a deposit to buy the rest. She will pay upfront for a delivery she will never get.

What about Cappoletti? Antonio wonders. Apparently Michael is taking care of her, Flay is on his side. He will get the half of Cappoletti Records and... give it all to us, just like that, asks Antonio? No, of course not, says Armando. But she will lose her shares in Handsford Productions as well, we will soon own most of the company with Camellia. Without Cappoletti Records and her shares in Camellia's company, she's as good as bankrupted.

What about Flay, shouldn't the perfect plan get us Cappoletti Records too, wonders Antonio? I'm working on it, finally adds Armando. It is possible the Salvardi will get it in the end... which is no good to us.

Armando thinks some more and believes the key is Veronica. Antonio likes Veronica. Perhaps it is time to find out to whom she is loyal, Sterling or Flay, and complicate matters a bit more. Antonio sounds sure of himself, he tells his dad that Veronica will be his in no time. Armando is pretty certain that by now both Veronica and Flay are looking for a way out, they want to keep Cappoletti Records and cannot trust Sterling. We should be able to offer them something to keep Flay on our side and to make sure Salvardi will not get the label.

AFTERNOON 2. ASTINA CAPPOLETTI'S OFFICE

Raif is in the office with Astina. He is not sure what he is doing there as he has no time. Tonight he's responsible for presenting the new collection of Classic Sterling, he has a show to run.

Astina has to admit that she knows a lot about him, that he resents the hold Sterling has over him. Raif assures her that without the Salvardi he would not be where he is today.

Astina knows better, Sterling may have made him the top fashion designer at Classic Sterling, when no one else was willing to give him a chance because of his disloyal tendencies, but he had to pay a hefty price to the always-controlling Sterling. Astina knows he can be treacherous and she wishes to take advantage of it.

Raif finally breaks down. He admits to want to make it on his own, he became some sort of a joke in the fashion business as the pet of Sterling Salvardi. He believes Michael Niven can help him and they had a talk. He knows about the Con, or at the very least that something big is going on. He does not know who will benefit from it.

Astina assures him that she will be the winner and that Raif should be on her side. She will give him the independence he wants and can offer him a job in the record business. Fashion and design consultants are well paid, she will help him put together his own Design House.

Raif is all ears, he wants to know more. Astina mentions that she knows of his links with Camellia Handsford. She needs information about her finances and her company. She also needs any sort of gossip against Sterling and Sateena, proof that they are as bad as everyone says they are, something that will tarnish their reputation beyond repair.

Raif is willing to help Astina but he cannot fail to mention that from what he heard, it is impossible to know who the con is against. Is it really the Cappoletti that will be the winner at the end?

Astina is thinking out loud: through the actions of everyone we will start to get an idea of the extent of their involvement. Ultimately we could all be working at destroying each other. It might be the plan of Michael, who has acquired enough power and wisdom to take over South Beach once everyone else has been eliminated. Is this really what's going on? Or is it a ploy by the FBI to finally clean up the area? And who is Michael's infamous contact, the one supposedly capable of destroying every family except perhaps the Cappoletti?

NIGHT 2. NIGHTCLUB FOUR-TWENTY

Inside the nightclub, a big stage has been set up in the center for the fashion show, with the press and distinguished guests sitting all around.

NIGHT 2. NIGHTCLUB FOUR-TWENTY. BACKSTAGE

Backstage there are many models getting ready and Sateena is complaining to Raif that there is a problem with the dress she's wearing. He is working at arranging it, reassuring her that everything will be fine.

Sterling and Veronica are talking at the back, wondering if the FBI agent is in and if not, if he will come. Veronica points out that the Noriella, Camellia and Astina are here. Sterling does not like the idea of having her enemies present at

her show, she hopes everything will turn out OK. She wants everything checked three times, and the spotlights, they need to stay in place.

Michael comes in, he is in an ecstatic state and thanks Sterling for once again showing her new collection at the club Four-Twenty. Sterling immediately asks where is the security?

Astina arrives backstage and goes directly to Sterling. The conversation starts cold and frosty, until Astina finally wishes them good luck. She says she is very excited for them and talks about a record deal for Sateena. Sterling is not impressed, she says that she will think about it. Astina mentions that perhaps Sateena should decide? You can always ask her, says Sterling, she probably will jump at the chance. OK then, I will speak to her.

Astina greets Sateena. They both transform into shallow transparent characters, excited to see each other even although deep down they are deeply suspicious of one another. Astina is still human, and she mentions how they use to play together in Sicily and dreamt of this day where they would be successful. Astina congratulates Sateena, mentioning that she always wanted to be a supermodel, and now she is. And she always wanted to be a singer and she can make it happen for her. Sateena is genuinely pleased and she tells her she will give her a call.

On the front stage, Camellia Handsford makes her entrance. The journalists and the guests are applauding her. Sterling at the back wonders why the cheering, and when she sees Camellia on the catwalk, she is not pleased. She asks Michael to get her off the stage. So he goes, smiles at everyone, and invites Camellia to climb down. He politely tells her that this is Sateena and Sterling's big day, she would not want to steal the show, would she?

Camellia is in a good mood, she feels like a star today, she says she was caught up in the moment. It's good to know that she was recognized by the press and they cheered for her. She says she feels very powerful. She asks Michael if it is true that soon the Salvardi and the Cappoletti will be out of the way and Handsford Productions will be the ultimate winner, with all the shares from Astina and other shareholders back in her own hands. Michael points out that Noriella will be the winner, and indirectly she will benefit from it. Of course, she says, not too pleased to hear it put this way. She confirms that she still is the ultimate owner of Handsford Productions and Noriella is on her side. Of course, says Michael, a bit embarrassed because it might not be the whole truth.

NIGHT 2. NIGHTCLUB FOUR-TWENTY. NORIELLA'S CUBICLE

In their corner, Armando and Antonio have seen Camellia's entrance, they know she will be coming to see them afterwards. Antonio ventures to say that perhaps it is time to eliminate Camellia and take her company over. Armando appears to be in a dilemma. He mentions that they can't touch her until, at the very least, the con is over. They need Astina's shares before they can act and they won't need to kill Camellia, they just need to fire her.

Antonio is not happy about this. He wants to get on with business, she should be killed to prevent any counter attack or act of vengeance. He blames Armando for being weak, he suggests that he might still be in love with her, that perhaps the flame of his past relationship with Camellia 20 years ago is still alive? Is he getting sentimental with old age? He should be more careful, or he will make this big mistake that Armando always believe Antonio will eventually commit.

Armando is embarrassed. He reaffirms that Camellia will be dealt with, but not now. She is essential to their laundering business and she serves a purpose. Only once they are in control of Handsford Productions will they know exactly where they stand.

NIGHT 2. NIGHTCLUB FOUR-TWENTY. MAIN FLOOR

Meanwhile Camellia meets Flay on the main floor. She is thrilled to see him and kisses him on both cheeks. She asks how business is going and gives him some hints about what to do. She acts like a mother and wish to shield him from what is going on right now. She assures him she's on his side no matter what, and if she hears something, she will let him know.

They also talk about some artists signed with Cappoletti Records to appear on a certain chart show on her network. They also talk about a new series in which many of their artists could appear. They are both extremely pleased about these deals.

NIGHT 2. NIGHTCLUB FOUR-TWENTY. NORIELLA'S CUBICLE

While Camellia is coming their way, Armando warns Antonio to not move against her. Who knows, she could be his mother? Antonio is suddenly in shock. What do you mean? How long ago was it that you were together? Is it really 20 years ago, or more? Armando likes this doubt in his son's mind, so he does not answer, he just smiles. And when Camellia is near, he gets up to welcome her.

Antonio is looking at her in a different light now, could she be his mother? He's still in shock. He respectfully kisses her hand and invites her to sit down. Camellia is very excited and beautiful, Armando appears to be in love, when at the same time he seems to be thinking about getting rid of her. This confusion can be read in his face and the double meaning of his talk.

Antonio mentions her son and studies her reaction. Camellia laughs and confirms that Flay is obviously not her son, though she kind of considers him this way. She always wanted a son and Flay appears to fit the bill. Antonio appears distraught at this news.

Armando takes the opportunity to mention that perhaps she can do something to help her adopted son. He needs to keep Cappoletti Records from falling into the hands of Sterling, once he succeeds in taking over Classic Sterling.

Antonio at this point mentions that it would be nice to acquire Cappoletti Records, and Armando kicks him. He tells his son to perhaps go work on that person they talked about before... who? Ah, Veronica! shouts Antonio. Armando once again is discouraged by his son. Antonio, suddenly filled with confidence, says that he's going back to work, and he leaves.

Camellia is asking, without asking, what this is about, and pretends to know that work needs to be done about the Salvardi. Intelligence needs to be gathered. It's good that Antonio is working on it.

She asks Armando if he told his son the truth. Armando says that he hinted at it but did not say. Why, she asks? He has the right to know who is mother is... Armando says Antonio is no fool, he must have known. He never insisted to find out who is mother was. I told him she was dead and then he never asked again. Camellia says that with the dead threats she receives, it could soon be true that his mother is dead.

Armando becomes emotional, he tells Camellia that he will protect her, even though it is getting difficult. He still loves her, he asks her in marriage. She laughs, embarrassed, and declines politely. She does not want to marry a drug kingpin from Colombia. Why? She has enjoyed the positive side of it so far, why stop there? The prenuptial agreement alone gives me headache, she says. The business they're in is so dangerous, she does not want to become a widow. Noriella is trying to tempt her with power, that she could take over the business with Antonio, her son. She looks tempted while we go and see what is happening with Antonio.

NIGHT 2. NIGHTCLUB FOUR-TWENTY. BACKSTAGE

Antonio is looking for Veronica, he meets Michael backstage. He tells him she is in his office. They talk a bit, Antonio asks if his FBI agent is walking around here tonight. Michael feels the need to defend himself. He says that he knows Antonio doesn't like him very much, but he's working at helping the Noriella, and soon he hopes to gain his respect.

Mike assures him the agent will come in very handy in the con, so he asks him to keep him alive. Antonio is not pleased. The FBI has tried for a long time to get his father to the electric chair, it has cost them a lot of money in bribes, too much. One more agent from God knows where isn't necessary. On that he goes to Michael's office.

NIGHT 2. NIGHTCLUB FOUR-TWENTY. MICHAEL'S OFFICE

At the door is Veronica, she is saying to Sateena that someone is coming, she should hurry. Sateena is sitting at Michael's desk and is delicately snorting some coke from a small silver spoon. Veronica is telling her that she should not be doing this before the show, but Sateena tells her that without it there would be no show. No star of the show, corrects Veronica. Sateena takes the stuff away when Antonio knocks on the door. Veronica opens the door. She looks very pleased to see Antonio and welcomes him in. She tells Sateena that she needs to go backstage as the fashion show is about to start. She does.

Veronica puts her arms around Antonio and kisses him like if he was her lover. Antonio still feels confident, but he's not fool. He needs to speak out about that kiss. He asks: what about Flay? Veronica is quite convincing in her speech: Flay is not faithful, why should she be?

Antonio says that after seven years, she should have become loyal to him. More than to Sterling perhaps? Veronica is skilled at this game, she admits that she has had enough of Sterling and her orders. She's not happy with what is going on at the moment and she's loyal to no one as far as she is concerned. She knows someone will come out victorious in this new war and she wants to be on the winning side. And she always secretly liked Antonio, his charms, his manners...

When Antonio takes his shirt off and gets closer, Veronica does not know what to do. He wants to know if she means what she's saying. She says she does, but not here, not now! They need to talk...

Antonio says that they need the Noriella's help, before Sterling takes over Cappoletti Records. Suddenly Veronica's eyes light up. She is listening. What can you do for us? He asks for the contracts, perhaps there is a way to play Sterling at her own game. Veronica laughs as this is not the Noriella way, to deal within the law. He agrees, he does not like it, he shows his gun as if it was a sex toy, but he reassures her, while putting it away, that times are changing. It's not as easy as it was once. We can't go and shoot people anymore, intelligence is required. Where have I heard that before, mumbles Veronica? Times must be changing.

We need a guarantee that Flay will keep the record company. Can you assure me of that (while caressing him in a sensuous manner)? What about you and I get the record company and we forget about Flay? Veronica states that within the law this is not possible... Antonio suggests blackmail, threats... it could do the trick. Flay won't be so easily intimidated, affirms Veronica, almost on the defensive. He still have resources, he's well protected, even by Camellia. So you're saying that we are his protection, confirms Antonio, because Camellia is on our side... Veronica mentions Sterling, the Salvardi are on his side. If they cannot have Cappoletti Records, they will definitely help Flay keep it, instead of seeing it go to the Noriella.

Where is your loyalty Veronica? asks Antonio. Sterling, or Flay? At that point enters Astina, surprising them in a compromising situation. Veronica takes this opportunity to mention the show, she's needed, she leaves. As Antonio is about to put his shirt back on, Astina comes towards him with a smile, holding his arm and preventing him.

Astina starts by saying that Antonio has been misinformed. Veronica is loyal to Flay, and Flay to the Cappoletti. Really, smiles Antonio. Astina continues: Veronica is in love, surely even you, not knowing anything about love, must see that.

She is caressing him in a sensual manner. Antonio is pleased to say that he knows a lot about love, and even romanticism. Astina says that she is free, as free as a bird. Antonio answers that this may soon change. She wants to know what he means by that. Nothing, only that he is the possessive type. You! Jealous! With all the women on your yacht!

He asks what she wants of him. She only wants to know if the Noriella intend to continue their alliance with the Cappoletti. With everything going on, one can only wonder... He confirms that he does not know what she is talking about. For him nothing will change, now or in the near future. The Noriella are happy with their actual position and they have nothing against the Cappoletti. But they don't like the Salvardi. Now, here is a subject I would like to discuss... adds Astina.

NIGHT 2. NIGHTCLUB FOUR-TWENTY. FRONT STAGE

The room is electrified. Sateena comes out from behind the curtain, walking the catwalk under everyone's gaze. She is smiling, the press is ecstatic and taking photos, the guests are enjoying themselves.

Armando in his corner takes out his gun and says: how nice a target she is. I would love to ruin this collection, or to bring a bit of life into it. Camellia is panicking, she asks Armando to put the gun away! He puts it away. He says that he was only joking. Though he would not mind if the spotlights where to fall onto the beautiful Sateena. Camellia looks at him, unsure if perhaps he has organized something to kill Sateena: Please Armando, tell me nothing is going to happen to Sateena? Why? I thought you were on my side, how can you take the defense of a Salvardi? She answers that Sateena is an innocent child, she knows nothing of the family business. Armando is quick to point out that if Sterling was to disappear, I'm not saying she will, Sateena would quickly take over. And she's not as innocent as Camellia would have him believe. She can be cunning and ruthless, just like a Salvardi.

Sateena leaves the catwalk and other supermodels come out to show the Classic Sterling collection. Astina and Antonio are also coming back from Michael's office. We see Astina rearranging her dress and Antonio still kissing her behind her ear. She turns around quickly, saying: not in public!

Armando, who has witnessed the scene, mentions to Camellia that her son has been bad... and he smiles.

Antonio walks back to Armando and Camellia. The father asks if has learned anything. Plenty, says Antonio. You did not tell Veronica too much I hope, she's is now flirting with the FBI agent.

We can see Veronica talking and having fun with the FBI agent in the background while the show is on.

We see Sterling come out with Sateena and Raif on the stage. Everyone is applauding except the Noriella and Astina, and then the show is over.

AFTERNOON 3. WITHIN A SOUTH BEACH CASINO

Flay is playing poker at a table. He's losing and is not too happy about it. Sterling arrives and sits next to him. She plays with him while they speak.

Sterling asks Flay what he thinks about the con. He wonders if it wise to speak in such a public place. Sterling reassures him she knows the management here, and tells him that the woman croupier works for her, very loyal, so they can speak. She works for you? No wonder I've been losing so much money!

Flay immediately states that Veronica told him everything, and he does not wish to let go of Cappoletti Records. Sterling is not surprised to learn that Veronica was not loyal to her. She states that she has told her everything too, about the gambling debts that are now in the millions. They look at each other and laugh... Flay says that at least she is loyal to both of us.

So, Sterling, for old time's sake and all the games we played together, what's in it for me? Sterling asks Flay how he plans to get out of his gambling debts. She tells him that unless she once again intervenes, this time he will be killed if he does not clear them.

So she proposes to get Cappoletti Records, for which she financed his half in the first place, pay his debts and keep him as the boss. So he can continue to be the music mogul that he likes to be, screw a few women on the side without Veronica knowing, and live the American Dream. What's so bad about that?

And what if I get a better offer from Cappoletti or Noriella? Come on Flay, we have always been loyal to one another in the past, why should this change? Flay mentions that the way the others are talking, the Salvardi might not be around much longer. Sterling smiles, she just won the hand while Flay just lost again. She says to not worry, she is in control of the situation. The Salvardi will bury the Cappoletti and the Noriella. He does not know what to make of it.

MANY DAYS ARE PASSING DEPICTED BY MUSIC AND DIFFERENT SCENES

In this musical section of the film, we show time is passing by. The characters are all working on their individual parts of the con. They are exchanging information and planning each others downfall. Even although we may see the characters have verbal interaction, the music is dominant in the scene. They are exchanging envelopes, CDs, floppy disks, folders, etc.

-Flay passes Sterling something in her house.

-Astina exchanges something with Antonio in an old warehouse on the quay.

-Veronica exchanges something with the FBI agent on the beach.

-Raif exchanges something with Astina in a café.

-We also see Flay getting the falsified reports about Cappoletti Records and placing some reprinted magazines in Astina's tray in her office.

-We then see Antonio and Armando taking packets of cocaine off their yacht at night.

-We see Astina going to the bank to put her shares in the trust fund.

-Then we finish with Michael opening a bottle of Champagne in his office with a big smile on his face.

MORNING 15. STERLING'S OFFICE

Veronica enters Sterling's office without knocking with a pile of newspapers and magazines. Hey, you don't knock anymore? Veronica drops everything on Sterling's desk and says: not today!

Sterling takes the newspapers and the magazines, she is first page on all of them. Horrific titles about her can be read, including that she is the Drug Queen of Miami, poisoning and killing our children. She picks up one magazine where it says: 36 pages about the horrors concerning Sterling Salvardi. She wonders where the hell they found enough stuff about her to fill 36 pages... and look at these photos, they must be the most horrible they could find!

Sateena enters the room, she turns on the TV and mentions that it is on every channel. There is some politician saying that he will clean the South Beach area and get rid of people like Sterling Salvardi, one of the biggest drug dealers in town...

MORNING 15. ASTINA'S OFFICE

Astina is finally opening the folder about the financial report for the last quarter. She starts to read and the more she reads, the paler she becomes. She is incapable of understanding how they could have lost so many millions in such a short time. Something must be going on somewhere, some people in dark corners must be working real hard at destroying her.

She rushes out of her office shouting for Flay. She finally bursts into Flay's office close to tears. She says that according to these reports, they are bankrupt! She leaves abruptly, she wants to see the Finance Director immediately! Flay is smiling...

While sitting back at the desk, waiting for the Finance Director, she opens some music magazines to read that none of their artists are in the charts. Also they mention that Cappoletti Records is in dire straits financially, incapable of signing new artists. In two words, it says to avoid Cappoletti Records at any cost! Unbelievable! How can I have been so blind? I knew I should have looked into the business more than I did! I should have never trusted Flay...

MORNING 15. CAMELLIA'S OFFICE

Camellia is in her office, we can see FBI agents turning everything upside down. She is calling Armando who is on his yacht with Antonio. She wants them here immediately, the FBI is searching her office, she is under investigation!

Armando confirms they are coming. After hanging up, he tells Antonio that the FBI are all over them. They must know something, or else they would not dare... Who sold me out?

Antonio points out that they should have got rid of Camellia when they had the chance! Now it's too late!

Are you crazy, says Armando? Thank God she is still the front of Handsford Productions instead of us! We are still only indirectly associated with her.

MORNING 15. STERLING'S OFFICE

They have calmed down now. They accepted the treachery. Sterling is pleading with Veronica, she wants to know if she is responsible for this. She assures her that she had nothing to do with it. She is President of that company, it looks bad on her. She's quick to point out that Flay has nothing to do with this either.

Sateena ventures to say that it must be either Cappoletti or Noriella. But where did they get so much information about us? Now Sterling is worried about the

sales, the new collection, how is this going to impact Classic Sterling?

Sateena is almost murmuring... what about Noriella's first shipment from Colombia tonight? Are we still on? What if it is a trap? Sterling says that she did not intend to go tonight, but now she will as she cannot trust anyone. And she tells Veronica and Sateena that they are coming too. And they will bring Michael as well. If there is a shoot out, we'll all die together!

MORNING 15. ASTINA'S OFFICE

Flay is now in Astina's office. She still looks depressed. She is still trying to understand what happened. To cheer her up, he mentions that he just spoke with Mike and apparently Camellia had a visit from the FBI and Salvardi's reputation is being salvaged all over the news. Really? That cheers me up! she says. But what am I going to do? Can you imagine when I call my father to let him know? He will be outraged. I have dishonored my family.

Flay is quick to tell her not to call home yet. She should wait until she finally can get her hands on Handsford Productions. With the FBI visit, it should be very easy to buy as many shares as she wants. Everyone will be selling. That's true, she says, but she wonders how come Flay knows so much about her business.

Flay continues and says that perhaps she should sell her half of the record label to him. She explodes! Now she knows something is going on. She wants to know with what money is he proposing to buy her half of the company? He tries to tell her that he has a lot of money outside Cappoletti Records, but she does not believe him because of his gambling debts. You know about that? he shouts. Astina laughs, everyone knows. It's impossible to keep a secret around here.

So, she wants to know if Salvardi is behind all this, if she is the one trying to buy out the company. Flay is embarrassed. He tries to convince Astina that the company is now worthless and that she has not keep her part of the bargain. She never signed any new talent, she did not contribute to the business other than launder her money that is now lost.

He believes in music, he believes in his artists that he brought to the company. Each and every one of them he adopted, he believes they are true talent, people who have things to say and can turn poetry into melody. It's not just a money making machine, he wants the company for the art's sake. See the seeds he plants grow and blossom over time.

She's thinking... you said I did not respect our contract? Are you trying to take the company from me? I see you have done your homework, you've had the contract analyzed, haven't you? You will oblige me to sell it to you... my failure is complete!

Flay reminds her once again that this is not the truth. She can still have Handsford Productions, it will give her a way to save face and still launder her money. Then she remembers that she will get the second drug shipment of Noriella, she mentions that she has other business on the side, so the future is not that bleak.

MORNING 15. CAMELLIA'S OFFICE

As Armando and Antonio arrive in Camellia's office, she is pleased to say that the FBI has now left. They knew about the safe and they asked me to open it. Did you? asks Armando. Of course I did, what choice did I have? What did they find? demands Antonio. Don't worry, I don't keep anything important in it. A safe is the last place you should put things you want to keep private. They did not find what they were looking for, whatever that was. What are we going to do now? she sighs.

Armando says that no harm is done, it's not the first time the FBI is trying to frame him, it won't be the last. The important thing is that they did not find anything.

Camellia says that it's not over. Can you just imagine the news and the impact on the shareholders? It will be chaos on the Stock Exchange. Tomorrow morning Handsford Productions could be worth nothing.

What about tonight's shipment from Colombia, asks Antonio? Shut up! commands Armando. The FBI was here, they could have bugged the place.

NIGHT 15. OLD WAREHOUSE ON THE QUAY

It is dark, Sterling, Veronica, Sateena and Michael are patiently waiting. In the background, Salvardi's men are standing in the dark with guns. There is an empty van close by to get the shipment.

Sateena and Veronica are worried, they are frightened. Michael appears calm. Sateena reminds them they may die tonight... building the suspense. Sterling does not appear very comfortable, she does not know what to expect.

Sateena wants to know if they made a mistake, as they are late. Sterling is wondering if the shipment might have been seized by the FBI. Michael is trying to reassure them that everything will be fine. His contact assured him that everything was on schedule.

A van arrives and some Colombians get out. One man approaches, the tension is high, no one knows what to expect. The man is moving menacingly, taking a gun out, while Sateena and Veronica almost faint.

He finally asks if they have the money. Sterling has a portable computer open on the side and she asks in return if he has the bank details for the transfer. He gives her a piece of paper and she gives it to Veronica. She transfers 100,000 million dollars to the account. The man looks satisfied, he asks his men to transfer the packages to the other van. Everyone appears relieved.

The man is now very pleasant. He says that they are getting ready for the second and main shipment. It should be ready in two weeks. Sterling is delighted to hear it.

Once Veronica is alone on the side with Sterling, she asks her how Sterling intends to pay for the second shipment. We're talking 1.5 billion dollars here! Sterling admits that it's not going to be easy, but it is necessary to bring down Noriella. She will have to put Classic Sterling up for collateral for a loan. Mike is taking care of it. I just hope Classic Sterling will still be worth something after today's splash in the news... Veronica wants to know why she trusts Mike so blindly, she could lose everything. Sterling smiles and says that without risks, you cannot succeed.

Armando and Antonio are hidden away from the warehouse in a large expensive car. They are observing what is happening. Antonio is checking his account using a PDA, he says the money is in: 100,000 million dollars. Armando is pleased, Sterling has taken the bait, she won't back off now. She will go all the way and bankrupt herself and the Salvardi family. We then see them leave.

MORNING 16. STERLING'S HOUSE

Raif is sitting uncomfortably in Sterling's living room. She is in front of him, she does not look happy. She is formal and graceful, she's having a cup of tea and she offers one to Raif. He says yes. He takes the cup and saucer, but he is shaking so much that he has to put it back on the table, spilling its contents.

Sterling says that now she knows he was the one who betrayed her. Raif does not deny it. He is sorry. She wants to know who organized her downfall. Raif does not want to tell. She points out that if he cooperates, he might live to tell the tale. He breaks down crying, he never thought she would do this to her. He

did not think through the consequences. He's sorry. Who, she calmly asks again. She mentions Camellia, he gestures no with his head. Ah, Cappoletti, that bitch...

Sterling tells Raif he can leave now. He is surprised by that statement. He stands up and heads towards the door. Before he reaches it, she says one more thing: you're fired. Somehow it appears to have quite an impact on him, and he leaves hurriedly.

MORNING 16. CAMELLIA'S OFFICE

Raif is begging Camellia for help. He needs protection, he's afraid he will be shot by Sterling. Camellia wants to know why. He tells her he gave information to Cappoletti. She asks if he ever thought of her when he betrayed Salvardi. She could have done much more than Astina with that information. She is disappointed. When he pleads for understanding, she tells him that she cannot help him.

AFTERNOON 16. ASTINA'S OFFICE

Raif is quite sure of himself, he storms into Astina's office asking for her help. It's pay back time. He is certain Sterling is after him, he wants Cappoletti's protection.

Astina looks at him, throwing away the reports about Cappoletti Records and the magazines. She shouts that she is ruined, that a miracle will be needed to save her from her own family! She cannot care for Raif's situation. You were happy to betray her, then you should be prepared to live with it! Now get out before I have you thrown out!

AFTERNOON 16. MICHAEL'S OFFICE. THE CLUB IS CLOSED

Raif is now asking Michael for help but Michael will disappoint him, there is nothing he can do for him. He explains that in all this, he has no power, no force working for him, he is just an ally to the powerful families. It's difficult enough to protect himself and the club, he cannot do anything for Raif.

Except if... Except what, asks Raif. Except if you would be willing to work for me. As he says that, Michael is caressing Raif's face. You're a pretty boy Raif, I could do a lot for you if you were willing...

Raif is outraged. He gets up and walks back to the wall, where Michael follows him, still very close. He speaks to his face, explaining that he is not that powerless, he could still arrange things with Sterling for him, she would understand. You were pressured by Cappoletti... I have seen it before. She has forgiven some traitors in the past, even ones of the likes of you. Beautiful Raif...

Raif is astonished, he frees himself from Michael, swings around and punches him square in the face. He leaves the office while Michael shouts that he will pay for that!

As Raif is rushing to get out, he suddenly gets lost in some corridor of the club. He hears someone walking and he panics. He knows it cannot be good news. He runs, we hear a gun shot ring out, he falls to the floor with a bullet in the back of his head. At this point we don't see who shot him.

MORNING 17. CAFE BY THE SEA

Flay is pouring Veronica and himself a glass of Champagne, he is celebrating his 100% ownership of Cappoletti Records, made official as of this morning! They are both in a jubilant mood, until Veronica points out that they need to decide what they are going to do next.

Cappoletti would be willing to help, but she has lost, she's not worth anything anymore. Antonio's offer? They're unsure. The Noriella cannot be trusted and how would they help anyway? Trusting Sterling? Should they give her the company, can she get it anyway via her contract with Flay? It might be better to give it to her willingly than making her have to fight for it, she wouldn't like that...

AFTERNOON 17. NIGHTCLUB FOUR-TWENTY. THE CLUB IS CLOSED

Astina needs to have a talk with Michael to make sure their project with Handsford Productions is going ahead as planned, now that she does not have Cappoletti Records anymore.

Michael assures her that everything is going as planned. The bad publicity surrounding Handsford Productions has done the trick, they have more than 51% of the shares in the trust fund. They will make their move any time now, when the mysterious mastermind decides the time is right. A few more days and the Cappoletti will have Handsford Productions. She is relieved to learn that. But who is he, that master con-man? Michael smiles, but does not say. Goodbye Astina...

Well, before you dismiss me, my dear Michael, tell me, where is Raif? Michael suddenly becomes pensive. She says that she knows he was killed here yesterday, she's got proof. She tells him to not fuck with her because Cappoletti's revenge will include burning his club to the ground, and him with it. She walks out, leaving Michael in quite a state.

AFTERNOON 25. NORIELLA'S YACHT

The Noriella and Camellia are having a party on their yacht to celebrate the signature of Sterling Salvardi putting Classic Sterling into their hands for 1.5 billion dollars.

Camellia is unsure about this, will they get their money back? Armando assures her that, even though the shipment does not exist, she will pay upfront, and she will pay because she's a woman.

Camellia points out that she herself is not stupid, therefore Sterling must not be brainless. She hopes that Sterling Classic is worth 1.5 billion because she considers this money lost.

Armando and Antonio laughs, they know what they're doing, she will give it back. Her greed will be her own downfall. After all she believes it is the only way to bring the Noriella down and she has come too far already not to cross the last mile.

Let's hope so, affirms Camellia. Let's hope so.

MORNING 28. CAMELLIA'S OFFICE

Armando and Antonio are arriving in Camellia's office. Armando is wondering what's going on. Camellia is looking at a special channel showing us the stock exchange market. She states that Handsford Productions is suffering a hostile take over. Antonio asks what is that? It means we're losing control, we're losing everything. Who is doing that? We don't know yet, is the answer.

NIGHT 28. NIGHTCLUB FOUR-TWENTY

At the last night of the Four-Twenty, everyone is present and suspicious. They have all suffered great loss and are trying to find out more about the culprits.

The FBI agent is talking to Michael, he is telling him that tonight's the night. Michael answers that he understands.

An FBI army descends in Michael's club where everyone gets arrested (including the Salvardi). They have enough to prove beyond doubt that all our characters will go to prison for a very long time.

The agent suddenly tells Michael that he too is getting arrested. What? I did everything you asked me! How could you? The agent appears very satisfied.

Suddenly a bigger man arrives on the scene while the others are getting arrested. He gets to our agent and congratulates him for a job well done. Who are you? he asks. FBI, Washington office (and he shows his badge). You did a great job, the greatest sweep Miami has ever seen. This will be the trial of the century. Our agent is quite pleased with himself. It's just sad that the only way you could get there was by breaking the law. He gives a sign to some of his men and they arrest our agent. He adds: don't worry, most of your corrupted friends in the Miami office will join you soon.

MORNING 29. STERLING'S HOUSE

Sterling and Sateena are packing their luggage, they have a flight to catch to Sicily. Sateena still cannot believe they were freed. She is asking her sister how she managed that. Sterling smiles and just says that you just need to remain one step ahead of the game. She also tells her sister: that's why father put me in control and left you to the dream world.

MORNING 30. SALVARDI'S HOME IN SICILY

Sterling and Sateena are now walking up a beautiful mountain path in Sicily as they did at the beginning. They leave their luggage at the bottom of the mountain and they are playing just like when they were younger.

Once they enter their home, it is very serious inside, like a morgue. Sterling enters slowly, she sees her father. She asks him what's going on, what happened? He says that he knows they were arrested by the FBI and that everything they had in America is now lost. But he thanks God for at least letting his daughters escape America.

Sterling tells him to sit down. He has it all wrong. They have manipulated everything to the advantage of the Salvardi. She is pleased to report that they did not flee America, they're going back next week to control the new empire.

They own Handsford Productions, Cappoletti Records and Classic Sterling. They now secured their enemies organizations and everyone is now working for the Salvardi. They even got most of the FBI office in Miami arrested. They have the 1.5 billion of Noriella and the money hidden within their companies. A complete sweep of the market.

The brothers and the mother cannot believe their ears. The father is crying, he takes them both in his arms with pride. The movie ends with him going outside and shouting: Thank you God, to Hell Cappoletti and Noriella, and Long Live the Salvardi Empire! And we get a nice aerial shot of the mountain while moving away from the property and the father.

The End

Script

A suspenseful journey through
organized crime, corruption, and
a brilliant multi-billion dollar con

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South Beach in 100 Words

South Beach is a suspenseful journey through organized crime and corruption. Three powerful families from Sicily and Colombia and their influential partners are fighting over the sizzling international high-profit South Florida underworld circuit. The family feud has been set alight by a mysterious person who knows how to bring down two of the families to the profit of one. The multi-billion dollar con is a difficult one, more so because no one can be trusted and betrayal fills the air. In the rich and ostentatious nightlife of Miami, powerful minds are about to collide and bring about destruction upon themselves.

SOUTH BEACH

Script

South Beach is a suspenseful journey through organized crime and corruption. Three powerful families from Sicily and Colombia and their influential partners are fighting over the sizzling international high-profit South Florida underworld circuit.

In the crime world of Miami, we have three main families battling for power over South Beach. The Salvardi family from Sicily: Sterling and Sateena who owns the fashion and design company Classic Sterling. The Cappoletti family from Sicily: Astina who owns 50% of Cappoletti Records. The Noriella family from Colombia: Armando and Antonio who invested heavily in the Handsford Productions media company.

We also have some influential people elevated to high places and manipulated by these families: Flay Crossley (financed by Salvardi but 50% partner with Cappoletti in the record label), Raif (successful designer for Sterling and linked to Camellia), Veronica Lee (works for Salvardi) and Camellia Handsford (head of Handsford Productions and financed by Noriella).

Also on the scene we have Michael Niven the nightclub owner with his own agenda who somehow brings everyone together, there is also an FBI agent snooping around.

The family feud has been ignited by a mysterious person who has the knowledge to bring down two of the families to the profit of one. The multi-billion dollar con is a complex one, more so because no one can be trusted and betrayal fills the air.

There is a lot of money to be made worldwide for our criminally minded characters, and South Beach has become the focal point where most of the underworld business is conducted. Controlling South Beach means ultimately controlling the world.

Collaboration with the FBI is a must, selling secrets is also important. Multiplying the intrigues and deceptions becomes central. Intelligence, data, facts and lies, this is the trade. Alliances, real or fake, might be what will save them or bring about their downfall. It becomes impossible to understand who is loyal to who, no one can be trusted.

The Master Plan is what is on everyone's lips once Michael unravels it to a few of the key players. From there we will witness a chase to power and wealth beyond anyone's wildest dreams. It is the ultimate pursuit to destroy the other families,

acquire their vast organizations, in order to rule over the international highly profitable South Florida market.

The film is a battle for the characters to directly implicate their opponents in an illegal activity and incriminate them for this crime. During the course of the movie the characters will be either eliminated or arrested. Even the FBI organized crime unit in Miami is up for a surprise as they will be proven unreliable and corrupt. The style of the film is very formal, serious and dark.

The twist of the film is that everyone has been so successful in their role at destroying their opponents that in the end no one wins and we will never know the truth about the con. Until that is we realize that one player, despite the appearances, came out victorious.

In the rich and ostentatious Miami nightlife, powerful minds are about to collide and bring about destruction.

SOME YEARS AGO. SICILY. MOUNTAIN BY THE SEA

We see Sterling and Sateena Salvardi walking on a mountain path by the sea 8 years ago. They don't know yet they will be called upon to leave for America. Some other people are in the distance.

STERLING SALVARDI

It feels good to be in the village where we have respect as the Salvardi daughters.

SATEENA SALVARDI

Did you see Enrico, he was looking at me!

STERLING SALVARDI

I think you're mistaken, he knows father would only give his first daughter away.

SATEENA SALVARDI

You have refused every single man in Sicily since I can remember. Get out of here. Men won't even try to marry you from fear of being rejected.

STERLING SALVARDI

Anyway, who wants to marry a poor Sicilian when the world is filled with rich and famous people.

SATEENA SALVARDI

We will never leave this island, mother says it is way too dangerous for us. What's the point of being rich and famous then?

STERLING SALVARDI

Have faith.

SATEENA SALVARDI

Let's run to the house. The last one there is the chicken.

STERLING SALVARDI

Ah please, grow up! We're not 12 anymore.

SATEENA SALVARDI

(Running away and laughing.)

You'll be the chicken!

STERLING SALVARDI

(She does not run, she is pensive and looks at the sky. We see an aerial view of the area.)

I'm just the chicken of the Salvardi family. I'll never have any respect. This needs to change...

CUT TO:

SOME YEARS AGO. SICILY. SALVARDI'S HOME.

KITCHEN

When they arrive home the mood is dark, something is going on but the women are excluded from the discussion. The father and his sons are having a private meeting upstairs.

STERLING SALVARDI

Oh, oh, something is going on...

MOTHER SALVARDI

(Preparing coffee.)

Yes, they're having a meeting upstairs.

STERLING SALVARDI

And as usual we're excluded.

SATEENA SALVARDI

What's happening mama?

MOTHER SALVARDI

(Showing a plateau with coffees.)

Sterling, bring coffee to the boys.

STERLING SALVARDI

Oh, mama! Why me?

SATEENA SALVARDI

I'll go! Let me go!

MOTHER SALVARDI

No, Sterling will go. And you will stay there as long as you can. Listen carefully to what is said. I believe my daughter can help save this family.

CUT TO:

**SOME YEARS AGO. SICILY. SALVARDI'S HOME.
UPSTAIRS**

FATHER SALVARDI

(Sterling enters the room with the coffee. The father is very formal.)

Business is bad in America, we have lost most of our partners to the profit of a certain Armando Noriella, a Colombian that everyone fears. The Cappoletti, our supposed allies in Sicily, do not appear to have kept their part of the bargain. There are talks about an alliance between the Cappoletti and the Noriella. Someone needs to go there and take over.

ANTONIO SALVARDI

But who father? I'm already in charge of Italy, Georgio is looking after Europe with Peter. And Paul, well Paul...

FATHER SALVARDI

(Tapping on Paul's shoulder with affection. Paul has his mouth open, we can see he is not intelligent.)

My dear Paul...

STERLING SALVARDI

What about me? I could take over in America! I would love to go to the United States!

ANTONIO SALVARDI

No, no, no... This is too important to entrust Sterling for this. Women are not intelligent and firm enough, Paul would do better than Sterling in this case. What about cousin Emilio?

FATHER SALVARDI

(He gets up.)

Sterling has proven she can be as fierce and as manipulative as you.

STERLING SALVARDI

(She is very excited but she restrains herself.)

Father...

FATHER SALVARDI

(Putting his two hands on each cheek of his daughter.)

Do you understand what this means? Do you feel you can make the family proud?

STERLING SALVARDI

Just watch me. I will bring more money to this family than any of my brothers.

FATHER SALVARDI

That's my Sterling. Now off you go, and tell your mother.

CUT TO:

**SOME YEARS AGO. SICILY. SALVARDI'S HOME.
KITCHEN**

STERLING SALVARDI

(She's so excited, she stumbles down the stairs. She gets up as if nothing has happened while her mother appears discouraged.)

Mother, mother! I'm leaving for America!

MOTHER SALVARDI

(She is now crying and taking Sterling in her arms.)

I'm so proud of you Sterling! I knew my plan would work. Now you have the respect of your father.

SATEENA SALVARDI

I want to go to America too, Mama!

MOTHER SALVARDI

(Taking Sateena in her arms too.)

I don't want to lose both my daughters, but I will talk with your father.

CUT TO:

SOME YEARS AGO. SICILY. CAPPOLETTI'S HOME.

OUTSIDE

At the Cappoletti's home, just outside the house, the father wants to go for a walk with Astina, his only daughter.

FATHER CAPPOLETTI

(Very formal.)

Astina... let's go for a walk.

ASTINA CAPPOLETTI

(She looks very surprised.)

Me? Really?

FATHER CAPPOLETTI

We have important things to discuss, I just heard something from the Salvardi family.

ASTINA CAPPOLETTI

(They start to walk away from the house.)

What is it father?

FATHER CAPPOLETTI

I've heard that the Salvardi were not happy about what is happening in the United States. They intend to send the Salvardi daughters to take over, though Sterling will ultimately be in charge.

ASTINA CAPPOLETTI

(Dreaming and envious.)

Sterling and Sateena are leaving for... America.

FATHER CAPPOLETTI

I've decided, to protect the Cappoletti's interests over there, that I will also send my only daughter to Miami.

ASTINA CAPPOLETTI

Me?

FATHER CAPPOLETTI

It will look less threatening to the Salvardi as I do not wish to restart ancient wars between our two families.

ASTINA CAPPOLETTI

I'm so pleased you thought of me, I mean...

FATHER CAPPOLETTI

(He cuts her.)

Don't talk too much, there is much to be learnt from listening. You'll have to be ingenious to keep the market we already have, especially Cuba, and to pretend at the same time to be on Salvardi's side. We also need to fight against Noriella who is becoming more and more powerful, and keep our alliance with them alive. It will be very dangerous.

ASTINA CAPPOLETTI

Such confidence in me. You will need to tell me everything, I have to know what to expect. Father, I vow to make the Cappoletti family proud of me.

FATHER CAPPOLETTI

(Taking her in his arms.)

I know you will.

CUT TO:

TODAY. MORNING 1. STERLING'S HOUSE AND VIEW OF MIAMI DURING THE DAY

We follow Sterling and Sateena leaving their house (they live together). They have a limousine followed by one or two other cars for security. They are on their way to work.

View of Miami during the day with film credits, it ends on the offices of the Salvardi where we can see a huge building with a plaque saying: Classic Sterling.

STERLING SALVARDI

Come on, we'll be late!

SATEENA SALVARDI

Who cares if we're late, we own the company!

STERLING SALVARDI

Remember the first rule Sateena, if you're late, people start scheming against you. You'll miss the important clues to what is going on.

SATEENA SALVARDI

(Entering the car and leaving.)

Yeah, yeah. Always business. You're so paranoid!

STERLING SALVARDI

And you are so naive... fortunately I'm here to think for the both of us.

SATEENA SALVARDI

Well, tonight we're having fun. We're going to the Four-Twenty.

STERLING SALVARDI

When are you going to learn that going to the Club is just business?

SATEENA SALVARDI

You're so stuck up, you never smile anymore. No wonder you have so many enemies. People love me, you know. They trust me more than you.

STERLING SALVARDI

If that were true, business wouldn't be so good...

CUT TO:

MORNING 1. STERLING'S OFFICE

Sterling is sitting behind her desk, Sateena is in the room and Veronica is about to come in.

STERLING SALVARDI

(Veronica enters the room.)

Sateena, please leave because we wish to discuss business.

SATEENA SALVARDI

I need to learn about the business. Veronica isn't family, she can't be trusted.

VERONICA LEE

I've been the President of Classic Sterling for seven years, I certainly need to know what's going on.

STERLING SALVARDI

Veronica has proven her loyalty over the last few years, when you never did anything to prove your own loyalty to the family.

SATEENA SALVARDI

Let me remind you that I played a role in most of your last enterprises and brought in a lot of information. I CAN be trusted.

STERLING SALVARDI

I agree but I need to protect my little sister.

SATEENA SALVARDI

You only wish to get all the credit for yourself and keep up a high front with the family. "Look how great Sterling is, how intelligent, how masterful in America. And poor Sateena, the beautiful, her career is going well, but it's all due to Sterling." You won't get away with it anymore!

STERLING SALVARDI

You should just continue to be a great model and be happy with living the American Dream, without having to think or work too much. Beauty is so ephemeral, it fades and dies.

SATEENA SALVARDI

You're just playing at being the boss.

VERONICA LEE

She IS the boss!

SATEENA SALVARDI

But she's not trusting her own blood, and if she is not careful she will be assassinated. At which point the Salvardi will be in a terrible position because all their secrets will die with Sterling. After her death, when father asks me to take control, I will know nothing about the business.

STERLING SALVARDI

(Very suspicious.)

Is that a threat?

SATEENA SALVARDI

(Leaving.)

It's not a threat, it's just a fact of the world we're living in. I will prove to the family that I can be as competent and credible as my sister!

VERONICA LEE

Thank you Sterling for your confidence in me. I've always been loyal to the Salvardi and I will continue to be no matter what happens.

STERLING SALVARDI

You haven't always been loyal, especially when you started this relationship with that music mogul, Flay Crossley.

VERONICA LEE

You know very well that I remained loyal despite my relationship. Anyway, you've put Flay where he is now. He's very grateful for it and willing to help.

STERLING SALVARDI

I hope so because we'll need to put him to work soon, as we need to eliminate Astina somehow and, as the 50% partner in Cappoletti's record label, there must be something he can do.

VERONICA LEE

I understand the Cappoletti family is not respecting the alliance.

STERLING SALVARDI

We're on the verge of war. Astina needs to be dealt with, but how? That's the question.

VERONICA LEE

Do you want one of our guys to kill her? It will be obvious it was us.

STERLING SALVARDI

(Thinking.)

This needs to be dealt with in a women's way, not a brutal way. Intelligence and finesse are required, so no suspicion will fall on the Salvardi family.

VERONICA LEE

(Sterling is moving her head as a sign that she agrees.)

We need to blame Noriella for the Cappoletti's downfall.

STERLING SALVARDI

What are the latest figures, how is the business going?

VERONICA LEE

I'm pleased to report that Classic Sterling is doing better than ever. Our products are in every store worldwide, the critics are positive, our latest collections are a success.

STERLING SALVARDI

I'm less interested in how the real business is doing, I want to know about the other business.

VERONICA LEE

Our latest projects worked well and to our advantage. Along the lines of 300 million dollars were made this month alone worldwide by the Salvardi family, for which you alone were responsible for 200 million.

STERLING SALVARDI

Good, that should please father. What about Cappoletti and Cuba?

VERONICA LEE

I have to admit that the Cappoletti's figures are very high, in excess of what they should be. And they still control Cuba and its many links around the world.

STERLING SALVARDI

This is just not acceptable, if the Cappoletti family want war, we will give them one.

CUT TO:

NIGHT 1. VIEW OF MIAMI BEACH AT NIGHT AND OUTSIDE OF NIGHTCLUB FOUR-TWENTY

Bentleys, Jags, Mercedes and Limousines are queuing to get into the private nightclub. From the first car we see Sterling and Sateena Salvardi emerging. There is a small red carpet leading to the Four-Twenty and a doorman invites them in.

CUT TO:

NIGHT 1. NIGHTCLUB FOUR-TWENTY

Inside, the nightclub looks like the ballroom of a castle. At the end of the room at the front, there is a small elevation with chairs and a big one right in the middle, like if it was the King's throne. There are four other elevations in each corner reserved for the three big families of South Beach, and the last corner for their partners and other important guests.

Everyone is dressed for the part, almost like a royal family from the 1800s. When someone important arrives in this private club, they are welcomed by the supposed king of the place, the owner Michael Niven.

In the right elevation at the back are Raif, Camellia and Veronica, they were already present before anyone else had arrived.

The Salvardi enter the room with charisma and they are welcomed by Michael. We get a reaction from the others inside, heads are turning, people are talking. They then go to the right cubicle at the front, near Michael's seat.

MICHAEL NIVEN

Ah, Sterling and Sateena. I am so pleased to see you both.

STERLING SALVARDI

Michael, you old charmer.

MICHAEL NIVEN

I'm on a big coup right now and it involves you both. I'll come and talk to you later.

SATEENA SALVARDI

Still scheming your way to stardom?

MICHAEL NIVEN

Aren't we all? We're talking about the ultimate con, ladies, multi-billion dollars and the Salvardi as the only family left in Miami once it's over.

STERLING SALVARDI

(Doubtful.)

That should be interesting. Don't keep me waiting too long.

MICHAEL NIVEN

I would never dream of doing such a thing, darling. Your private corner is ready.

Soon after, Astina Cappoletti arrives with Flay Crossley. Flay is sort of ignored by Michael while he welcomes Astina. They go to the left elevation at the front.

MICHAEL NIVEN

Ah, Astina, please come in.

ASTINA CAPPOLETTI

Hello Mike, you're in a good mood tonight.

MICHAEL NIVEN

(He pushes Flay away with his hand
while he brings Astina to his side.)

I have something hot I need to talk to you about later tonight.

ASTINA CAPPOLETTI

(Not surprised and smiling.)

I'm sure you do, you always have some impossible projects brewing in your mind.

MICHAEL NIVEN

This time I'm not the one who thought of it. But you'll love it all the same.

FLAY CROSSLEY

(Ironical.)

Can I have Astina back?

MICHAEL NIVEN

(Smiling ironically.)

Of course Flay. I'm sorry. You're welcome too.

Then we have the Noriella family entering the room right after. They sit at the left cubicle at the rear of the club.

MICHAEL NIVEN

Well, with the Noriella family, we can say everyone is here. Welcome to my humble establishment.

ARMANDO NORIELLA

(Joking.)

Yeah, yeah, Mike. Don't start or I may have to kill you.

ANTONIO NORIELLA

Please leave us.

MICHAEL NIVEN

Oh my! Not in a good mood tonight... I might have something to cheer you up later, something big.

ANTONIO NORIELLA

We don't need your small time jobs, better keep them for the Salvardi or the Cappoletti.

MICHAEL NIVEN

Who knows, I may propose it to them instead. Think about it.

ARMANDO NORIELLA

We're always happy to hear what you have to say.

ANTONIO NORIELLA

Although it's unlikely we will work with you.

MICHAEL NIVEN

Right, so I'll stop by later and we can discuss business.

Once everyone is in the club, Michael Niven starts working the room. He begins with the cubicle of Camellia, Veronica and Raif. In there he discusses generalities; the three families, what is going on, and we get an idea of who are in the three other cubicles. Then he says he needs to properly welcome his other guests.

MICHAEL NIVEN

I trust everyone is having a good time?

CAMELLIA HANDSFORD

We were waiting for the gossip, and now that you are here...

VERONICA LEE

Mike's stories are never good enough. He has to cut out most of it or else he would be arrested.

RAIF

Or killed.

MICHAEL NIVEN

Some say I talk too much. I'm not afraid of talking. Of course, with Veronica and Raif here, I can't speak about the Salvardi. And with Camellia here, I can't speak about the Noriella.

CAMELLIA HANDSFORD

So I guess that leaves us Astina Cappoletti.

MICHAEL NIVEN

Except that Veronica goes out with Flay, and Flay is good friend with Astina. Now you understand why I can't talk anymore.

RAIF

Go on, it looks to me like Flay goes out with Astina, not Veronica.

VERONICA LEE

They must be talking business or else my dear Flay would have come right here.

CAMELLIA HANDSFORD

So, no gossip then?

MICHAEL NIVEN

All right, just one. War is about to be declared, here, tonight.

CAMELLIA HANDSFORD

(Suddenly interested.)

How so?

MICHAEL NIVEN

You'll see...

RAIF

Is it wise to let us know, or better, to let Camellia know these things? With her media company, it could be all over the news tomorrow morning.

CAMELLIA HANDSFORD

You mean within the hour, we're no longer living in the 90's.

MICHAEL NIVEN

I'm not stupid, within 5 minutes you'll all know anyway. But you're right, let's find out which one of you will get to hear it first, if at all, and what you will hear. I'm pretty sure that by the time it reaches you, it will all be distorted with lies.

CAMELLIA HANDSFORD

Don't worry, I'll find out everything about this war.

VERONICA LEE

Me too, you can be certain of that.

RAIF

And as usual, I'll be the one left out. I may work for Sterling, but she rarely confesses anything to me. Michael, you have to tell me.

MICHAEL NIVEN

Nice try. Now, if you'll permit, I need to properly welcome my other guests.

The Con told to the Salvardi

Michael is introducing the multi-billion dollar con to each family though it does not appear to be the same scheme for each of them. He pretends that with the others he only prepares the playing field. He starts with the Salvardi, welcoming Sterling and Sateena.

STERLING SALVARDI

Ah, Michael. Please sit down and tell me all about this con.

MICHAEL NIVEN

A secret mastermind came up with an ingenious plan to make one big multi-billion dollar coup. This is the ultimate con and he is seeking your help to make it a reality. If successful, the Salvardi will become the most powerful underworld organization in the world and will eclipse all the others.

SATEENA SALVARDI

(Very enthusiastic.)

This is exciting!

STERLING SALVARDI

(Cynical.)

This is not the first time you've come up with stupid ideas, you better have the right arguments this time. First of all, who is this think tank, how can he find the right information to make this happen?

MICHAEL NIVEN

I can't tell you at this point. What I can say is that the con is pretty simple although complicated to achieve. It involves incriminating personally each other dominant family member and their partners, and having them arrested by the FBI. At the same time, you need to acquire all the wealth and power of your enemies without collaborating with the FBI who would never strike such a deal.

SATEENA SALVARDI

(Excited.)

What would my role be in all this?

STERLING SALVARDI

I've been trying to get my head around something like that for quite a while now, and your mystery man would have found a way, just like that?

The treachery lays in the fact that we hear Michael explain to each family different details of a plan as if he was proposing an alliance with each of them. We cannot tell exactly with which family his loyalties lie at this point. Each family is unaware of the others involvement in some sort of activity but will eventually suspect foul play, by this point it will be too late.

The scheme will get their attention, not only because they crave such power, but because they're afraid of another family achieving success over them in this devious plan. This is their ultimate motivation.

MICHAEL NIVEN

He knows how to bring the Cappoletti and the Noriella down, and how to get their fortune and underworld organizations to answer to the Salvardi.

STERLING SALVARDI

You have my undivided attention. How can it be done?

MICHAEL NIVEN

For the Cappoletti, the plan is to force Astina to sell her half of the company to Flay Crossley, by proving to her that it has become almost worthless when in fact it is very successful and lucrative. And then the top record label needs to be snatched away from Flay who will think for an instant that he was inheriting the jack pot.

SATEENA SALVARDI

Great idea! You didn't think of that one, sister.

STERLING SALVARDI

How realistic is it?

MICHAEL NIVEN

I learnt from that mysterious person, that you financed Flay Crossley for his 50% of the record label, so in effect you own half of the company with Astina Cappoletti. You must have secured a way to get it back from Flay?

STERLING SALVARDI

Perhaps...

MICHAEL NIVEN

The whole plan is to get it back from him once he owns the whole company. For Astina, losing her half of the record label would have devastating effects on her underworld organization. The Cappoletti would not be able to launder their money anymore while losing a large chunk of their fortune. It would destroy the Cappoletti's credibility and they would have once again to become allies with the Salvardi family.

STERLING SALVARDI

Sounds good.

MICHAEL NIVEN

Another part of the plan is to incriminate Astina in some sort of criminal activity and get the FBI to arrest her. It is necessary to convince the loyal workers of Astina to join with the Salvardi after she has signed her half of the record company to Flay.

STERLING SALVARDI

The Cappoletti family would not so easily sell their assets, especially when this is just a front to launder money.

MICHAEL NIVEN

When they realize how many millions they are losing, they will feel that money laundered this way is lost money. They will also be presented with another big opportunity to acquire Camellia's media company even though this will never happen as the Salvardi will inherit it. So they won't be worried about letting go of their half of the record label. The final argument is in the contract she signed with Flay. There are some clauses about acquiring the other's half in certain circumstances, like for non respect of certain responsibilities or failing to bring in new successful talents, etc.

STERLING SALVARDI

These clauses must have been written by Astina herself as she planned one day to get the second half of the label from Flay.

SATEENA SALVARDI

But now it is about to be used against her. Ironic.

STERLING SALVARDI

What about Noriella?

MICHAEL NIVEN

For Noriella, most of his money is being laundered via Camellia's Media company: Handsford Productions. An ingenious hostile take-over in the stock exchange

market should provide the necessary means to acquire his assets while making public the laundering and criminal activities involving Camellia and the Noriella family.

STERLING SALVARDI

This is even crazier...

MICHAEL NIVEN

The mysterious mastermind has gathered all the necessary information about the shareholders and came up with a way to acquire more than 51% of the shares. Once this is done, it will be easy to dismiss Camellia and her board of directors, and expose her activities with Noriella. There is also a way to acquire Noriella's fortune within the company, as neither the directors nor the shareholders are aware of the laundering business. A lot of the money is hidden within the financial documents of the organization.

STERLING SALVARDI

I wonder why it is necessary to explain to the Cappoletti how to acquire Camellia's media company. It could be dangerous as Astina could find a way to snatch it from us.

MICHAEL NIVEN

It is necessary for the plan to work, as Astina owns many shares in Handsford Productions, she can also play a role in the downfall of Noriella.

SATEENA SALVARDI

That's the most ambitious plan ever.

STERLING SALVARDI

The most complicated one also. It might just work. There are many unanswered questions however. What are you expecting from all this?

MICHAEL NIVEN

I just want a lot of money and some power once the Salvardi are in total control of the market.

STERLING SALVARDI

What is expected of the Salvardi family in this multi-billion dollar con?

We leave the Salvardi at this point to find out what is happening with the others.

CUT TO:

MEANWHILE WITHIN THE OTHER CUBICLES

In the Noriella's corner, Armando is getting worried while Antonio does not seem very concerned.

ARMANDO NORIELLA

Michael has been talking to the Salvardi a lot, I suspect something is going on.

ANTONIO NORIELLA

You're getting paranoid with old age.

ARMANDO NORIELLA

I can't wait to hear what Michael has to say, but will he cooperate or not? If not, then we can assume he is preparing something with the Salvardi.

ANTONIO NORIELLA

(Suddenly paying attention.)

Perhaps your paranoia is justified. It has served us well in the past.

ARMANDO NORIELLA

When Michael arrives, I'll show you how you get the information you want from him.

ANTONIO NORIELLA

You're losing it dad, I'm better than you at this game.

ARMANDO NORIELLA

Just watch. I won't even need my gun to frighten him, unlike you.

Michael leaves the Salvardi's corner and goes to the Noriella.

ARMANDO NORIELLA

Ah, he's finally leaving the Salvardi.

ANTONIO NORIELLA

(Getting his gun out.)

Let's be careful and ready for anything.

ARMANDO NORIELLA

Put that away, nothing will happen tonight. But it looks like Michael is scheming against us and this will have to stop.

As soon as Michael enters the cubicle, Armando stops him with his hand. Michael is surprised and stays silent.

ARMANDO NORIELLA

Here's a friendly warning Mike... up until now you've been left alone as you were not a danger, and your private nightclub serves us well for our activities, but times are changing, the war is coming.

MICHAEL NIVEN

(Smiling.)

I can assure you that I'm on your side. I was preparing the field with the Salvardi, getting ready for the con of the century, all to the advantage of the Noriella.

Both of the Noriellas are looking at each other, unsure about how to react. Armando finally puts his hand down and invites Michael to sit down and talk.

ARMANDO NORIELLA

Okay, sit down and convince me. I'll let you know afterwards if I'm interested.

The Con told to the Noriella

Michael explains the multi-billion dollar con as he told the Salvardi. This time it sounds as if he is on Noriella's side and would like to become Noriella's partner in the future, which of course Antonio does not like as he never trusted Michael in the first place.

MICHAEL NIVEN

For the Salvardi, the con is to fool them into putting Classic Sterling, in which all their assets are locked, up for collateral in order to get the money to supposedly buy the whole drug shipment of Noriella from Colombia.

ANTONIO NORIELLA

What? You want her to buy our whole drug shipment? You're crazy!

MICHAEL NIVEN

We're talking 1.7 billion dollars, right? She does not have this kind of money. Is it not worth acquiring Classic Sterling and bring the Salvardi down?

ARMANDO NORIELLA

How the hell do you know how much my shipment is worth?

MICHAEL NIVEN

I'm getting to that. I'm not the one who came up with this master plan to get the Noriella to the top. The guy knows a lot about your enemies, enough to make a success of this enterprise.

ARMANDO NORIELLA

The only person who could know so much, is your stupid FBI agent that you allow in. Where is he tonight?

MICHAEL NIVEN

It's not my man. But that agent will play a role in our con, he's on our side.

ANTONIO NORIELLA

I still don't understand how we can get our hands on Classic Sterling. I don't want to buy that company for 1.7 billion. Is it worth that much anyway?

MICHAEL NIVEN

You're not buying it, you'll get your money back as she will buy your drug shipment with it. Let me explain. The first smaller shipment will come and she will pay for it. The main and second one will allegedly be stolen by another Cuban gang. She will believe the money comes from her bank but in fact it will come from you. Once the shipment is lost, Sterling will lose her company to her financier, the Noriella. And you keep your main shipment and the money she would have paid up front.

ANTONIO NORIELLA

This is madness, it will never work. No wonder we never associate ourselves with others, they always carefully plan their own downfall while thinking too much about white color action where so many things can go wrong. To bring Salvardi and Cappoletti down, it's very simple. You shoot them all and then you go after their family.

ARMANDO NORIELLA

Antonio, we're not in Colombia anymore. Continue, I want to hear more.

MICHAEL NIVEN

The mysterious mastermind who cooked up the plan has many links with top journalists in the country and has already a lot of incriminating information that will create ripples in both the real world and the underworld. Salvardi's reputation will need to be tarnished to the point where no one will ever wish to do business with her again.

ARMANDO NORIELLA

I'm not convinced. Sterling is a master con artist, she will suspect foul play. She knows how the game goes, she won't be fooled so easily.

MICHAEL NIVEN

I played many parts in cons with Sterling in the past, they all worked perfectly well. She won't suspect that I'm trying to con her while believing that we're playing the ultimate con on the Noriella.

ARMANDO NORIELLA

What about the Cappoletti?

MICHAEL NIVEN

My friend knows a way for him to destroy Astina Cappoletti and acquire her shares in Handsford Productions, the company of Camellia Handsford. Soon she will lose Cappoletti Records and you will own more than 51% of the shares in Camellia's company.

ARMANDO NORIELLA

I'm listening.

And we leave them at that point.

CUT TO:

MEANWHILE WITHIN THE OTHER CUBICLES

In the second cubicle, Astina is getting really worried while Flay is quite pleased that something is finally going on.

ASTINA CAPPOLETTI

I want to know what has been said to the Salvardi and I'm dying to know what Mike can be talking about with the Noriella.

FLAY CROSSLEY

I will hear all about it eventually from Veronica and I will tell you if it has anything to do with Cappoletti Records.

ASTINA CAPPOLETTI

I want insurance that you will tell me what you learn from Veronica, but not only if it is damaging to the record company. If there is any move against the Cappoletti, you are my insider.

FLAY CROSSLEY

I will because I have a lot of interests at stake. If the label goes down, I go down.

In the fourth corner Veronica wants to know what has been said and she goes into the Salvardi's compartment. Camellia is having a lot of fun with Raif, she is not worried in the slightest.

VERONICA LEE

I would love to stay and chat, but I need to know what this war is all about. Looks like I'll be the first one of us three to know.

CAMELLIA HANDSFORD

Most likely I'm the only one who will get the whole truth.

RAIF

(Veronica has left to go to the Salvardi.)

Come on Camellia, you don't believe Mike would strike a deal with Noriella before the Salvardi or the Cappoletti. Antonio for a start can't stand Michael and does not hide it.

CAMELLIA HANDSFORD

Who's in power at the moment? Who owns the market? The Noriella. People love, fear and respect power above all else. Sterling is at the end of her empire, Cappoletti is just the lapdog of Armando. She thinks she's having the big share of her alliance with the Noriella, but she does not.

RAIF

Are you not afraid in this war? I feel you may be the first casualty.

CAMELLIA HANDSFORD

(Laughing.)

Ultimately I'll be protected by Noriella and I feel my media company cannot be touched under any circumstances, never mind Michael's little schemes. Ah, Mike is finally leaving Armando. I need to find out everything I can.

RAIF

(With an ironic smile.)

You look worried... I wish you good luck.

It does not look like Michael is going to Astina's cubicle, he runs back to his office.

ASTINA CAPPOLETTI

He's not coming, the bastard! I can't believe it!

FLAY CROSSLEY

Perhaps it's because I'm here.

ASTINA CAPPOLETTI

That's it, get out...

FLAY CROSSLEY

Too late, he's going to his office.

ASTINA CAPPOLETTI

(She leaves and follow Michael to his office.)

I'm going to see him, I know something is wrong.

CUT TO:

NIGHT 1. MICHAEL'S OFFICE

The Con told to the Cappoletti

MICHAEL NIVEN

(Astina is coming in, the door was open. She closes the door behind her.)

I was going to come over but had to deal with some business concerning the club. I was not forgetting you.

ASTINA CAPPOLETTI

I've waited long enough. I want to know everything, what's going on, what's at stake. Why have you been talking to everyone except me? You're playing a dangerous game here, Michael. You're in way over your head. I'm not weak, despite the appearance. I've got a large family in Sicily and I have a whole team here answering to me.

MICHAEL NIVEN

Don't threaten me Astina, I've had enough of Noriella's death threats. He knows I'm working against him and it's not easy. Sterling is more receptive because I worked a lot with her in the past. We both know she's losing it and that the Cappoletti rule over Noriella. I'm on your side!

ASTINA CAPPOLETTI

Better not forget it.

MICHAEL NIVEN

I know the perfect con to bring down the two other families and get their wealth transferred to the Cappoletti. I needed to find out some information from Salvardi and Noriella before I could present the plan to you.

ASTINA CAPPOLETTI

Well, speak then.

MICHAEL NIVEN

Here is how it goes... Sterling Salvardi believes she is about to con Noriella and cheat him of his huge drug shipment from Colombia. Though she will receive the first shipment, the second and main one will go to you, bankrupting Classic Sterling in the process and hitting Noriella in a major way.

ASTINA CAPPOLETTI

Why will I receive this gigantic shipment for nothing?

MICHAEL NIVEN

In return you will have to give away your shares in Handsford Productions, the company of Camellia.

ASTINA CAPPOLETTI

What? No way! That's my guarantee Noriella will leave me alone! I own too many shares in his precious friend's company. You do know he launders all his money via Handsford Productions?

MICHAEL NIVEN

Listen before judging. You want to destroy Noriella, right? The only way is to get more than 51% of the shares of Handsford Productions. We need to assemble all this in a trust fund that will remain anonymous as to who is controlling it.

ASTINA CAPPOLETTI

And who will control it?

MICHAEL NIVEN

You, of course! Once Camellia is out of the way, we will expose Noriella and take control of his empire.

ASTINA CAPPOLETTI

Mike, it's doubtful it will work.

MICHAEL NIVEN

Trust me, I know just the guy who will make it all happen.

We leave them at that point.

CUT TO:

MORNING 2. STERLING'S OFFICE

The next day, Veronica and Sateena find themselves in Sterling's office. There's a lot on the agenda.

STERLING SALVARDI

Now that you know what's going on, we need to find out more. What exactly is this master plan, since Michael failed to tell us everything. I want to know who's behind it, how can the plan be appropriated and executed.

VERONICA LEE

Only Michael appears to know all the angles, although outwardly he seems to be only a pawn in a much larger game.

SATEENA SALVARDI

Mike spoke with everyone yesterday. Every family appear to know some truth about the scheme, including the FBI. They all seem to be playing an active role in it.

The audience is held in suspense and is unaware of which characters are in the know, which ones are trying to protect themselves, who is actually working on the plan, and eventually who will come out on top. Deceit and illusion both play a great role in this game, so we can never be certain of the real motivation behind the characters. Even family members cannot be trusted and would be lied to without any regrets. Contradiction is the law.

STERLING SALVARDI

Veronica, have you heard anything from Flay?

VERONICA LEE

He knows something is going on, but no more than that.

STERLING SALVARDI

Finally we'll get Flay to pay back for past services. I want a copy of the Cappoletti Records contract sent to my lawyers to find out the clauses Mike talked about that can be used against Astina.

SATEENA SALVARDI

A copy of Sterling's contract with Flay should also be sent to the lawyers.

VERONICA LEE

(Suddenly Sateena realizes she made a mistake. Veronica is not pleased.)

Why? Now I understand that you hope to snatch Cappoletti Records from Flay. I didn't believe that it was all for his benefit that you planning this.

STERLING SALVARDI

(Sterling has to save face, while looking at her sister with big eyes.)

I admit that there would be no point in bankrupting Astina Cappoletti if it was not to the benefit of the Salvardi. I can assure you that I have never let down you or Flay in the past and I'm not about to. Flay will still control that record company and will be rich beyond

belief. It's just that for the image and credibility, to gain back the underworld organizations of both Cappoletti and Noriella, I need to have everything under one roof: the Salvardi family.

VERONICA LEE

Can I let Flay know about that part of the plan?

STERLING SALVARDI

It's time to prove that you're loyal, please keep that last part out of your talks with Flay. Put it this way, he will be highly motivated to make it happen if he believes he will get the whole company as a result and thinks that we are only looking at getting the Cappoletti out of the way. Can I trust you?

VERONICA LEE

Of course, I won't mention it.

STERLING SALVARDI

Put some people to work, tell them to find out who is behind the master plan, if not Michael himself. And to check out if I'm not the one being conned in all this. I wonder how I could lay my hands on the financial plans of Handsford Productions, to see if it can really be taken over.

VERONICA LEE

Perhaps it's time for me to try to charm the FBI agent.

STERLING SALVARDI

I agree, the guy could be of help.

SATEENA SALVARDI

Tonight there is the Classic Sterling fashion show at the Club Four-Twenty, perhaps you are too engrossed in your other business to still bother with the real one?

VERONICA LEE

I haven't forgotten.

SATEENA SALVARDI

I need to get ready because I'll be the star of the show. The agent should be there, as Michael always lets him in. I wonder why.

STERLING SALVARDI

Because the guy is corrupt and will be of help in our scheme. This reminds me, we need to be prepared to move against the FBI if they ever wish to incriminate us. You need to record all your conversations with him and be careful what you say.

VERONICA LEE

Don't worry, I've got the experience.

STERLING SALVARDI

You also need to feign an interest in Antonio Noriella. Ah! If only you were not going out with Flay, it would be easier to reach these men. They know you're not free and possibly in love.

VERONICA LEE

Men are not intelligent enough to believe I could be faithful. They all think they can own anyone and that we will succumb to their irresistible charms.

STERLING SALVARDI

(Laughing.)

Which you'll do.

CUT TO:

AFTERNOON 2. CAFE BY THE SEA

VERONICA LEE

(She is sitting at a café with Flay. They show each other affection, holding hands.)

Flay, listen carefully, Sterling intends to steal Cappoletti Records from you once you take the whole company over from Astina.

FLAY CROSSLEY

I knew it! It wouldn't make any sense otherwise. I'm afraid she will trick us and we will lose everything.

VERONICA LEE

What about the original deal between you and Sterling, can she really take the company from you? Is there not a way to keep the whole lot?

FLAY CROSSLEY

But is it wise to go against Salvardi? Perhaps the solution is just to play along and hope for the best... that she will keep her promise and reach a compromise.

VERONICA LEE

Sterling cannot be trusted, and if she can, ultimately her family in Sicily can't. If we're in the way, they won't hesitate to eliminate us.

FLAY CROSSLEY

Should we side with Cappoletti somehow, tell her everything and hope she might be more clement than Sterling?

VERONICA LEE

I don't know, she's doesn't inspire me much confidence.

FLAY CROSSLEY

Let's start at the beginning. Let's see what Sterling wants from me and let's play the con up until a certain point. Perhaps the solution will come later.

VERONICA LEE

We have quite a task on our hands, we need to make Cappoletti believe the company is going down the drain.

FLAY CROSSLEY

That should be easy enough. The Finance Director is on my side and Astina is usually not interested about the business side of the company.

VERONICA LEE

She will, once she learns it is losing millions.

FLAY CROSSLEY

I'll have many reports falsified and some magazines she usually reads reprinted with the information we want her to read.

VERONICA LEE

Great.

FLAY CROSSLEY

Now, about the contract, I'm interested to know what Sterling will come up with, because I certainly want the other 50% of Cappoletti Records.

VERONICA LEE

(Laughing.)

I suggest we change the name to Crossley Records.

FLAY CROSSLEY

(Flay's eyes light up at the idea.)

Yeah!

VERONICA LEE

I'm sorry, I need to go.

FLAY CROSSLEY

Hey baby, I thought we were going to spend the day together.

VERONICA LEE

While the war is on, there's no time off for the soldiers. I need to get ready for the fashion show tonight and to prepare myself to meet the FBI agent to learn more about Camellia's media company. Don't be surprised if you see me flirt with Antonio Noriella as well.

FLAY CROSSLEY

Damn it! That Sterling has no morales. How can she ask you to do her dirty work? What about Sateena instead?

VERONICA LEE

Get real, the size of her brain is that big, she would fall in love with them. Sterling knows her sister is good for certain roles, but for others I'm the right choice. Anyway, I see you flirt all the time with the artists you sign.

FLAY CROSSLEY

(Embarrassed.)

Well... Business you know. Perhaps you should be working with me in the record industry.

VERONICA LEE

(She kisses him.)

So I could keep an eye on you. Maybe one day, but for now I suggest you get back to work as well.

CUT TO:

AFTERNOON 2. NORIELLA'S YACHT

Antonio is surrounded by beautiful girls on his father's yacht.

GIRL 1

Here's your drink.

ANTONIO NORIELLA

Thank you, come and sit down here.

GIRL 1

(Laughing. The phone rings.)

You pervert!

ANTONIO NORIELLA

Sorry, I need to take that call. Yes? Where? Now? All right.

GIRL 1

What is it?

ANTONIO NORIELLA

The party is over, we need to get back to port.

Once there, Armando is standing with two men on the quay. He is in a bad mood and appears to disapprove of his son.

ARMANDO NORIELLA

Get rid of the girls.

The girls leave while Armando climbs up. They head out to sea.

ARMANDO NORIELLA (CONT'D)

I talked with Mike and the war is on. We will play the con against the two other families. I need you to organize a large shipment of cocaine worth 100 million dollars to be delivered to the Salvardi.

ANTONIO NORIELLA

We'll get paid, right?

ARMANDO NORIELLA

We will, although Sterling will believe she's dealing directly with our source in Colombia.

ANTONIO NORIELLA

I don't understand the reason for this.

ARMANDO NORIELLA

Once Sterling gets the first shipment, and that we let the word out that we have lost something valuable, she will be confident enough to put her company up as a guarantee, as a deposit to buy the rest. She will pay up front for a delivery she will never get.

ANTONIO NORIELLA

Okay, sounds perfect. What about Cappoletti?

ARMANDO NORIELLA

Apparently Mike is taking care of her, Flay is on his side. He will get the other half of Cappoletti Records and...

ANTONIO NORIELLA

...and give it all to us, just like that?

ARMANDO NORIELLA

No, of course not. But she will lose her shares in Handsford Productions as well, we will soon own most of the company with Camellia. Without Cappoletti Records and her shares in Camellia's company, she's as good as bankrupt.

ANTONIO NORIELLA

What about Flay, shouldn't the perfect plan get us Cappoletti Records too?

ARMANDO NORIELLA

I'm working on it. It's possible the Salvardi will get it in the end... which is no good to us. The more I think about it, the more I believe the key is Veronica.

ANTONIO NORIELLA

I like Veronica.

ARMANDO NORIELLA

Perhaps it's time to find out with whom her loyalties lie, Sterling or Flay, and complicate matters a bit more.

ANTONIO NORIELLA

(Sure of himself.)

Veronica will be mine in no time.

ARMANDO NORIELLA

I'm pretty certain that by now both Veronica and Flay are looking for a way out, they want to keep Cappoletti Records and cannot trust Sterling.

ANTONIO NORIELLA

We should be able to offer them something to keep Flay on our side and to make sure Salvardi will not get the label.

ARMANDO NORIELLA

Exactly, so try to find out what they think.

CUT TO:

AFTERNOON 2. ASTINA CAPPOLETTI'S OFFICE

Raif is in the office with Astina.

RAIF

I'm not sure what I'm doing here, I don't have much time. Tonight I'm responsible for presenting the new Classic Sterling collection, I have a show to run.

ASTINA CAPPOLETTI

I know a lot about you, you resent the hold Sterling has over your career.

RAIF

I assure you that without the Salvardi I wouldn't be where I am today.

ASTINA CAPPOLETTI

I know better. Sterling may have made you the top fashion designer at Classic Sterling, when no one else was willing to give you a chance because of your disloyal tendencies, but you had to pay a hefty price to the always-controlling Sterling. You can be treacherous and I wish to take advantage of it.

RAIF

All right! I admit I want to make it on my own. I'm some sort of a joke in the fashion business, I'm known as the pet of Sterling Salvardi. I spoke to Mike and I think he can help me get out of it.

ASTINA CAPPOLETTI

That's it, now you know why you're here. I'm the one proposing to help you. What else did Mike tell you?

RAIF

I know that something huge is going on. I don't know who will benefit from it.

ASTINA CAPPOLETTI

I'll be the winner and you should be on my side. I'll give you the independence you want. I can offer you a job in the record business, Fashion and design consultants are well paid. I'll help you put together your own Design House.

RAIF

I'm all ears, please tell me more.

ASTINA CAPPOLETTI

I know of your links with Camellia Handsford. I need information about her finances and her company. I also need any sort of gossip against Sterling and Sateena, proof that they are as bad as everyone says they are, something that will tarnish their reputation beyond repair.

RAIF

I'm willing to help... but from what I heard, it is impossible to know who the plan is against. Is it really the Cappoletti that will be the ultimate winner?

ASTINA CAPPOLETTI

(Thinking out loud.)

Through the actions of everyone we will start to get an idea of the extent of their involvement. Ultimately we could all be working at destroying each other. It might be the plan of Michael, who has acquired enough power and wisdom to take over South Beach once everyone else has been eliminated.

RAIF

Is this really what's going on?

ASTINA CAPPOLETTI

Or is it a ploy by the FBI to finally clean up the area?
And who is Michael's infamous contact, the one
supposedly capable of destroying every family except
perhaps the Cappoletti?

RAIF

I don't know... not me, that's for sure.

ASTINA CAPPOLETTI

(Getting back to reality and smiling.)
I know it can't be you.

CUT TO:

NIGHT 2. NIGHTCLUB FOUR-TWENTY

Inside the nightclub, a large stage has been set up in the center for the fashion show, with the press and distinguished guests sitting all around.

CUT TO:

NIGHT 2. NIGHTCLUB FOUR-TWENTY. BACKSTAGE

Backstage there are many models getting ready.

SATEENA SALVARDI

(Complaining to Raif.)

There's a problem with the dress I'm wearing.

RAIF

(He is working at arranging it.)

Stop fiddling! Everything will be fine.

Sterling and Veronica are talking at the back.

STERLING SALVARDI

Is the FBI agent in, and if not, will he come?

VERONICA LEE

The Noriella, Camellia and Astina are here.

STERLING SALVARDI

I don't like the idea of having my enemies present at my show, I hope everything will turn out okay. I want everything checked three times, and the spotlights, they need to stay in place.

Michael comes in, he is in an ecstatic state.

MICHAEL NIVEN

Thank you Sterling for once again showing your new collection at the club Four-Twenty.

STERLING SALVARDI

Mike, where is security?

MICHAEL NIVEN

They'll be here in a minute.

Astina arrives backstage and goes directly to Sterling. The conversation starts cold and frosty, until Astina finally wishes them good luck.

STERLING SALVARDI

I hope she's not security!

ASTINA CAPPOLETTI

I came to wish you good luck, I'm very excited for you. I was wondering... do you think Sateena would be interested in a record deal?

STERLING SALVARDI

(Not impressed.)

I'll think about it. I'll let you know.

ASTINA CAPPOLETTI

Perhaps Sateena should decide?

STERLING SALVARDI

You can always ask her, she'll probably jump at the chance.

ASTINA CAPPOLETTI

Okay then, I'll speak to her.

STERLING SALVARDI

Can this wait until after the show?

ASTINA CAPPOLETTI

(Leaving Sterling and walking towards Sateena.)

Hi Sateena! Are you ready?

SATEENA SALVARDI

Oh, hi Astina. I'm pleased you're here. I'm almost ready.

Astina greets Sateena. They both transform into shallow transparent characters, excited to see each other even although deep down they are deeply suspicious of one another. Astina is still human.

ASTINA CAPPOLETTI

Do you remember how we used to play together in Sicily and dream of this day where we would be successful.

SATEENA SALVARDI

Yes I do, these were easier times.

ASTINA CAPPOLETTI

Well congratulations Sateena, you always wanted to be a supermodel, and now you are.

SATEENA SALVARDI

Isn't that exciting?

ASTINA CAPPOLETTI

You also wanted to be a singer and I can make it happen for you.

SATEENA SALVARDI

(Genuinely pleased.)

Oh, yes, you would do that for me?

ASTINA CAPPOLETTI

We still have an alliance, right? What better way to reinforce it than by getting you to sign a contract with Cappoletti Records? I'll give you a call. And good luck with the show.

CUT TO:

FRONT STAGE

On the front stage, Camellia Handsford makes her entrance. She's very well dressed, she could be part of the show but she's not. The journalists and the guests are applauding her.

CUT TO:

BACKSTAGE

Sterling at the back wonders why the cheering, and when she sees Camellia on the catwalk, she is not pleased.

STERLING SALVARDI

(Looking at the front stage.)

What's going on? The show has not started yet. I'll be damned! Michael, get her off my stage.

CUT TO:

FRONT STAGE

So he goes, smiles at everyone, and invites Camellia to climb down.

MICHAEL NIVEN

(Politely.)

This is Sateena and Sterling's big day, you wouldn't want to steal the show, would you?

CAMELLIA HANDSFORD

I'm in a good mood, I feel like a star today. I was caught up in the moment. It's good to know that I was recognized by the press and they cheered for me. I feel very powerful.

MICHAEL NIVEN

Good for you. Now I'll have to explain this to Sterling...

CAMELLIA HANDSFORD

Is it true that soon the Salvardi and the Cappoletti will be out of the way and Handsford Productions will be the ultimate winner, with all the shares from Astina and other shareholders back in my own hands?

MICHAEL NIVEN

Noriella will be the winner, and indirectly you will benefit from it.

CAMELLIA HANDSFORD

(Not too pleased to hear it put this way.)

Of course, you're right. I will still be the ultimate owner of Handsford Productions, and Noriella is on my side.

MICHAEL NIVEN

(A bit embarrassed because it might not be the whole truth.)

Sure, you're still the boss.

CUT TO:

NIGHT 2. NIGHTCLUB FOUR-TWENTY. NORIELLA'S CUBICLE

In their corner, Armando and Antonio have seen Camellia's entrance, they know she will be coming to see them afterwards.

ARMANDO NORIELLA

(With a smile.)

She is still extravagant.

ANTONIO NORIELLA

May I venture to say... that perhaps...

ARMANDO NORIELLA

Here we go again...

ANTONIO NORIELLA

...it's time to eliminate Camellia and take over her company?

ARMANDO NORIELLA

(Armando appears to be in a dilemma.)

We can't touch her until, at the very least, the con is over. I hope you understand that? We need Astina's shares before we can act. And anyway, we won't need to kill Camellia, we just need to fire her.

ANTONIO NORIELLA

(Not happy.)

You always say to get on with business, she should be killed to prevent any counter attack or act of vengeance. You're getting weak. Maybe you're still in love with her. Perhaps the flame of your past relationship with Camellia 20 years ago is still alive?

ARMANDO NORIELLA

Don't be ridiculous. Why wait 20 years if I was still in love with her?

ANTONIO NORIELLA

You're getting sentimental with old age. You should be more careful, or you will make this big mistake that you've always believed I'll eventually commit.

ARMANDO NORIELLA

(Embarrassed.)

Camellia will be dealt with, but not now. She is essential to our laundering business and she serves a purpose. Only once we are in control of Handsford Productions will we know exactly where we stand.

CUT TO:

NIGHT 2. NIGHTCLUB FOUR-TWENTY. MAIN FLOOR

Meanwhile Camellia meets Flay on the main floor. She is thrilled to see him and kisses him on both cheeks.

CAMELLIA HANDSFORD

My dear Flay, come and give me a kiss.

FLAY CROSSLEY

Camellia, I'm always pleased to see you.

CAMELLIA HANDSFORD

(Speaking like an accomplice because
she knows what is going on.)

How is the business going?

FLAY CROSSLEY

Very well, thank you. Even though it's about to crash, as
I know you've heard.

CAMELLIA HANDSFORD

Oh I love you Flay, I hope everything will be okay for
you.

FLAY CROSSLEY

You've always been like a mother to me. Thank you for
your concern, but I'll be fine.

CAMELLIA HANDSFORD

If I hear something, I'll let you know. By the way, do
you have any artists signed with Cappoletti Records that
you would like to see on TV? I'm launching a new chart
show on the network.

FLAY CROSSLEY

Yes, that would be great.

CAMELLIA HANDSFORD

You could also appear on one of my corporate programs
and talk about the record company...

FLAY CROSSLEY

At the moment it would be difficult. But I have an idea...
a program about drugs, you know, with a panel and
some politicians...

CAMELLIA HANDSFORD

Euh, well...

CUT TO:

NIGHT 2. NIGHTCLUB FOUR-TWENTY. NORIELLA'S CUBICLE

ARMANDO NORIELLA

(Camellia is coming their way.)

Antonio, do not move against her. Who knows, she could be your mother.

ANTONIO NORIELLA

(Shocked.)

What do you mean? How long ago was it that you were together? Is it really 20 years ago, or more?

ARMANDO NORIELLA

(Armando likes this doubt in his son's mind, so he does not answer, he just smiles.)

Ah...

ANTONIO NORIELLA

Tell me!

ARMANDO NORIELLA

(He gets up to welcome Camellia.)

Good evening Camellia, please come and sit down.

CAMELLIA HANDSFORD

With pleasure.

Antonio is looking at her in a different light now, could she be his mother? He's still in shock. He respectfully kisses her hand while she sits down. Camellia is very excited and beautiful, Armando appears to be in love, when at the same time he seems to be thinking about getting rid of her. This confusion can be read in his face and the double meaning of his talk.

ANTONIO NORIELLA

(Studying her reaction.)

You never mentioned your son to me.

CAMELLIA HANDSFORD

(Laughing while Antonio appears distraught at this news.)

Flay is obviously not my son, though I kind of consider him this way. I always wanted a son, and Flay appears to fit the bill.

ARMANDO NORIELLA

Perhaps you can do something to help your adopted son. I need to keep Cappoletti Records from falling into the hands of the Salvardi, once I succeed in taking over Classic Sterling.

CAMELLIA HANDSFORD

What are you proposing?

ARMANDO NORIELLA

Find out how Sterling could acquire it and let's try to prevent it.

CAMELLIA HANDSFORD

All right, I'll ask around.

ANTONIO NORIELLA

It would be nice to acquire Cappoletti Records for ourselves.

CAMELLIA HANDSFORD

(Armando kicks his son, as if he said too much.)

I'm willing to help keep the record company away from Cappoletti and Salvardi, but Flay keeps it. Armando, please, tell me you won't do anything against Flay?

ARMANDO NORIELLA

Antonio, perhaps you should go work on that person we talked about before...

ANTONIO NORIELLA

Who? Ah, Veronica!

ARMANDO NORIELLA

(Armando once again is discouraged by his son.)

Why don't you shout it even louder, so even Sterling can hear it?

ANTONIO NORIELLA

(Suddenly filled with confidence, and leaving.)

I'm going back to work.

CAMELLIA HANDSFORD

(Antonio is gone.)

What is this about... I know something needs to be done about the Salvardi. Intelligence needs to be gathered. It's good that Antonio is working on it.

ARMANDO NORIELLA

Something like that.

CAMELLIA HANDSFORD

Don't you trust me Armando? I would have thought that by now you would have realized that I'm your only ally.

ARMANDO NORIELLA

Mmh.

CAMELLIA HANDSFORD

Have you told your son the truth?

ARMANDO NORIELLA

I hinted at it but I didn't really confirm anything.

CAMELLIA HANDSFORD

Why? He has the right to know who his mother is...

ARMANDO NORIELLA

Antonio is no fool, he must have known. He never insisted to find out who his mother was. I told him she was dead and then he never asked again.

CAMELLIA HANDSFORD

With the dead threats I receive, it could soon be true that his mother is dead. Also, Antonio does not appear to trust me somehow. I would feel better if you were to let him know.

ARMANDO NORIELLA

(Armando becomes emotional.)

Camellia, I will protect you, even though it is getting difficult. I still love you...

CAMELLIA HANDSFORD

Oh my God, last time I saw you like that... it was 30 years ago. You were showing me a ring...

ARMANDO NORIELLA

(Taking the ring out of his pocket.)

I still have it, here.

CAMELLIA HANDSFORD

After all this time? Oh wow!

ARMANDO NORIELLA

Ms. Handsford, would you like to marry me?

CAMELLIA HANDSFORD

(Laughing, embarrassed.)

I'm sorry Armando. I don't want to marry a drug kingpin from Colombia.

ARMANDO NORIELLA

Why? You've enjoyed the positive side of it so far, why stop there?

CAMELLIA HANDSFORD

The prenuptial agreement alone gives me a headache. The business you're in is so dangerous, I don't want to become just another widow.

ARMANDO NORIELLA

You could take over the business with Antonio, your son. We could rule together once the war is over.

CAMELLIA HANDSFORD

It's very tempting...

ARMANDO NORIELLA

(She's giving him back the ring.)

Keep it, please, and put it on.

CAMELLIA HANDSFORD

(Looking at him with tenderness.)

All right...

CUT TO:

NIGHT 2. NIGHTCLUB FOUR-TWENTY. BACKSTAGE

Antonio is looking for Veronica, he meets Michael backstage.

ANTONIO NORIELLA

Ah, Mike. Have you seen Veronica?

MICHAEL NIVEN

What would you want with Veronica, if I may ask?

ANTONIO NORIELLA

You can always ask...

MICHAEL NIVEN

I see. She's in my office with Sateena.

ANTONIO NORIELLA

Is your FBI agent walking around here tonight?

MICHAEL NIVEN

(On the defensive.)

I know you don't like me very much, but I'm working at helping the Noriella, and soon I hope to gain your respect.

ANTONIO NORIELLA

You'll have to work very hard for us indeed before you get that.

MICHAEL NIVEN

The agent will come in very handy in our venture, so please try to keep him alive.

ANTONIO NORIELLA

The FBI has tried for a long time to get my father to the electric chair, it has cost us a lot of money in bribes, too much. One more agent from God knows where isn't necessary.

On that he goes to Michael's office.

CUT TO:

NIGHT 2. NIGHTCLUB FOUR-TWENTY. MICHAEL'S OFFICE

At the door is Veronica, she is saying to Sateena that someone is coming, she should hurry. Sateena is sitting at Michael's desk and is delicately indulging in some cocaine from a small silver spoon.

VERONICA LEE

Someone is coming! Hurry!

SATEENA SALVARDI

(Taking coke from a small silver spoon.)

Who is it?

VERONICA LEE

You shouldn't be doing this before the show.

SATEENA SALVARDI

Without it, there would be no show.

VERONICA LEE

No star of the show, actually.

SATEENA SALVARDI

(Sateena takes the stuff away when Antonio knocks on the door. Veronica opens the door.)

Okay...

VERONICA LEE

Antonio, what a great surprise. Please come in.

ANTONIO NORIELLA

What are you doing in there?

VERONICA LEE

Preparing the last details of the fashion show. Sateena was leaving, she needs to go backstage as it's about to start.

ANTONIO NORIELLA

(While Sateena leaves.)

And you can stay?

VERONICA LEE

(Veronica puts her arms around Antonio and kisses him like he was her lover. Antonio still feels confident, but he's no fool.)

It's been a while since I've wanted to do that.

ANTONIO NORIELLA

What was this kiss for? What about Flay?

VERONICA LEE

Flay is not faithful, why should I be?

ANTONIO NORIELLA

After seven years, you should have become loyal to him. More than to Sterling perhaps?

VERONICA LEE

I admit that I've had enough of Sterling and her orders. I'm not happy with what is going on at the moment and I'm loyal to no one as far as I'm concerned. I know someone will come out victorious in this new war and I want to be on the winning side. I always secretly liked you, Antonio. Your charms, your manners...

ANTONIO NORIELLA

(When Antonio takes his shirt off and gets closer, Veronica does not know what to do.)

I wish to know if you mean what you're saying.

VERONICA LEE

I do, but not here, not now! We need to talk...

ANTONIO NORIELLA

You need the Noriella's help, before Sterling takes over Cappoletti Records.

VERONICA LEE

(Suddenly Veronica's eyes light up. She is listening.)

What can you do for us?

ANTONIO NORIELLA

I want a copy of the contracts, perhaps there is a way to play Sterling at her own game.

VERONICA LEE

(Laughing.)

This is not the Noriella's way, to deal within the law.

ANTONIO NORIELLA

(He shows his gun as if it was a sex toy, but he reassures her, while putting it away.)

I agree, I don't like it. It's not as easy as it once was. Times are changing, we can't just go and shoot people anymore. Intelligence is required.

VERONICA LEE

(While caressing him in a sensual manner.)

Where have I heard that before? Times must be changing. We need a guarantee that Flay will keep the record company. Can you assure me of that?

ANTONIO NORIELLA

What about you and I get the record company and we forget about Flay?

VERONICA LEE

Within the law this is not possible...

ANTONIO NORIELLA

Blackmail, threats... it could do the trick.

VERONICA LEE

(Almost on the defensive.)

Flay won't be so easily intimidated. He still has resources, he's well protected, even by Camellia.

ANTONIO NORIELLA

So you're saying that we are his protection, because Camellia is on our side...

VERONICA LEE

Sterling is on his side. If she cannot have Cappoletti Records, she will definitely help Flay keep it, instead of seeing it go to the Noriella.

ANTONIO NORIELLA

Get me the contract, we'll find a way to keep it away from Sterling. If it's just a question of money, we'll give him what he wants.

At that point enters Astina, surprising them in a compromising situation.

ASTINA CAPPOLETTI

Oh, I'm sorry. Am I interrupting something?

VERONICA LEE

(She leaves.)

Absolutely not, the show, I'm needed...

ASTINA CAPPOLETTI

(As Antonio is about to put his shirt back on, Astina comes towards him with a smile, holding his arm and preventing him.)

You've been misinformed. Veronica is loyal to Flay, and Flay to me.

ANTONIO NORIELLA

(Smiling.)

Really.

VERONICA LEE

Veronica is in love, surely even you, not knowing anything about love, can see that.

ANTONIO NORIELLA

(She is caressing him in a sensual manner.)

I know a lot about love, and even how to be romantic.

ASTINA CAPPOLETTI

Good, cos I'm free, as free as a bird.

ANTONIO NORIELLA

This may soon change.

ASTINA CAPPOLETTI

What do you mean by that?

ANTONIO NORIELLA

Nothing, only that I'm the possessive type.

ASTINA CAPPOLETTI

You! Jealous! With all the women on your yacht!

ANTONIO NORIELLA

What do you want from me?

ASTINA CAPPOLETTI

I only want to know if the Noriella intend to continue their alliance with the Cappoletti. With everything going on, I can only wonder...

ANTONIO NORIELLA

I don't understand your worry, for me nothing will change, now or in the near future. We are happy with our actual position and we have nothing against the Cappoletti. But we don't like the Salvardi.

ASTINA CAPPOLETTI

Now, here is a subject I would like to discuss...

CUT TO:

NIGHT 2. NIGHTCLUB FOUR-TWENTY. FRONT STAGE

The room is electrified. Sateena comes out from behind the curtain, striding the catwalk under everyone's gaze. She is smiling, the press is ecstatic and flashbulbs are clicking left, right and center. The guests are thoroughly caught up in the atmosphere.

ARMANDO NORIELLA

(Armando in his corner takes out his gun and says:)

How nice a target she is. I would love to ruin this collection, or to bring a bit of life into it.

CAMELLIA HANDSFORD

(Shocked.)

Put that away! You guys love your guns too much. It's insane.

ARMANDO NORIELLA

(He puts it away.)

I was only joking. Though I wouldn't mind if the spotlights were to fall onto the beautiful Sateena.

CAMELLIA HANDSFORD

(Camellia looks at him, unsure if perhaps he has organized something to kill Sateena.)

Please Armando, tell me nothing is going to happen to Sateena?

ARMANDO NORIELLA

Why? I thought you were on my side, how can you take the defense of a Salvardi?

CAMELLIA HANDSFORD

Sateena is an innocent child, she knows nothing of the family business.

ARMANDO NORIELLA

If Sterling was to disappear, I'm not saying she will, Sateena would quickly take over. And she's not as innocent as you would have me believe. She can be cunning and ruthless, just like a Salvardi.

Sateena leaves the catwalk while other models arrive to show the Classic Sterling collection.

Astina and Antonio are also coming back from Michael's office. We see Astina rearranging her dress and Antonio still kissing her behind her ear. She turns around quickly to stop him.

ARMANDO NORIELLA

(Armando has witnessed the scene and smiles.)

Your son has been bad...

CAMELLIA HANDSFORD

What?

ARMANDO NORIELLA

(Antonio walks back to Armando and Camellia.)

Have you learned anything?

ANTONIO NORIELLA

Plenty.

ARMANDO NORIELLA

You did not tell Veronica too much I hope, she's now flirting with the FBI agent.

ANTONIO NORIELLA

She's bad, isn't she?

We can see Veronica talking and having fun with the FBI agent in the background while the show is on.

We see Sterling come out with Sateena and Raif on the stage. Everyone is applauding except the Noriella and Astina, and then the show is over.

CUT TO:

AFTERNOON 3. WITHIN A SOUTH BEACH CASINO

Flay is playing poker at a table. He's losing and is not too happy about it. Sterling arrives and sits next to him. She plays with him while they speak.

FLAY CROSSLEY

Lost, again! Ten times in a row!

STERLING SALVARDI

(Arriving and sitting next to him.)

Losing again, why am I not surprised?

FLAY CROSSLEY

My luck is running out. Like in my social life, apparently.

STERLING SALVARDI

(The croupier is dealing to both of them
while they talk.)

Don't say that, the future is bright.

FLAY CROSSLEY

You sound like an old commercial.

STERLING SALVARDI

Better than an old record. What do you think about
the master plan?

FLAY CROSSLEY

We shouldn't be talking about this in such a public place.
Cameras are everywhere.

STERLING SALVARDI

I know the management here, and that woman croupier
works for me. She's very loyal, so we can speak.

FLAY CROSSLEY

She works for you? No wonder I've been losing so much
money! Are you recording this conversation?

STERLING SALVARDI

Two cards please. Would it make any difference if I
were?

FLAY CROSSLEY

No. Veronica told me everything, and I won't let go of
Cappoletti Records.

STERLING SALVARDI

I'm not surprised to learn that Veronica was not loyal to
me. She told me everything too, about the gambling
debts that are now in the millions.

FLAY CROSSLEY

(They look at each other for a moment,
then they laugh...)

At least she's loyal to both of us.

STERLING SALVARDI

That's what counts. Now, how can we keep it this way?

FLAY CROSSLEY

Sterling, for old time's sake and all the games we played
together, what's in it for me?

STERLING SALVARDI

How do you plan to get out of your gambling debts? Unless I once again intervene, this time you will be killed if you do not clear them.

FLAY CROSSLEY

I've been thinking about that lately...

STERLING SALVARDI

I propose to get Cappoletti Records, for which I financed your half in the first place anyway. I'll pay your debts and keep you as the boss. So you can continue to be the music mogul that you like to be, screw a few women on the side without Veronica knowing, and live the American Dream. What's so bad about that?

FLAY CROSSLEY

And what if I get a better offer from Cappoletti or Noriella?

STERLING SALVARDI

Come on Flay, we have always been loyal to one another in the past, why should it change?

FLAY CROSSLEY

The way the others are talking, the Salvardi might not be around much longer.

STERLING SALVARDI

(Sterling smiles, she just won the hand while Flay just lost again.)

Don't worry, I'm in control of the situation. The Salvardi will bury the Cappoletti and the Noriella.

FLAY CROSSLEY

(He does not know what to make of it.)

Right...

CUT TO:

MANY DAYS ARE PASSING DEPICTED BY MUSIC AND DIFFERENT SCENES

In this musical section of the film, we show time is passing by. The characters are all working on their individual parts of the con. They are exchanging information and planning each others downfall. Even although we may see the characters have verbal interaction, the music is dominant in the scene. They are exchanging envelopes, CDs, floppy disks, folders, etc.

-Flay passes Sterling something in her house.

-Astina exchanges something with Antonio in an old warehouse on the quay.

-Veronica exchanges something with the FBI agent on the beach.

-Raif exchanges something with Astina in a café.

-We also see Flay getting the falsified reports about Cappoletti Records and placing some reprinted magazines in Astina's tray in her office.

-We then see Antonio and Armando taking packets of cocaine off their yacht at night.

-We see Astina going to the bank to put her shares in the trust fund.

-Then we finish with Michael opening a bottle of Champagne in his office with a big smile on his face.

CUT TO:

MORNING 15. STERLING'S OFFICE

Veronica enters Sterling's office without knocking, with a pile of newspapers and magazines.

STERLING SALVARDI

Hey, you don't knock anymore?

VERONICA LEE

(Veronica drops everything on
Sterling's desk and says:)

Not today!

Sterling takes the newspapers and the magazines, she is front page on all of them. Horrific titles about her can be read.

STERLING SALVARDI

(Picking up magazines and
newspapers.)

The Drug Queen of Miami, poisoning and killing our children... 32 page special about the horrors concerning Sterling Salvardi. Where the hell did they find enough stuff about me to fill 32 pages! That's a whole book!

VERONICA LEE

God knows.

STERLING SALVARDI

And look at these photos, they must be the most horrible ones they could find!

SATEENA SALVARDI

(She enters the room, she turns on the
TV.)

It's on every channel!

POLITICIAN ON TV

I will clean the South Beach area and get rid of people like Sterling Salvardi! Somebody must be a front for the money laundering that's going on in this area, and I intend to put a stop to it.

STERLING SALVARDI

(Sateena turns off the TV.)

Turn it off!

SATEENA SALVARDI

What are we gonna do?

CUT TO:

MORNING 15. ASTINA'S OFFICE

Astina is finally opening the folder about the financial reports for the last quarter. She starts to read and the more she reads, the paler she becomes.

ASTINA CAPPOLETTI

What the..... What? How the hell can I have lost so much money in such a short time? Something must be going on somewhere, some people in dark corners must be working real hard at destroying me.

She rushes out of her office shouting for Flay. She finally bursts into Flay's office close to tears.

ASTINA CAPPOLETTI (CONT'D)

Flay! Flay! According to these reports, we're bankrupt!

FLAY CROSSLEY

I didn't know how to tell you Astina... I'm sorry.

ASTINA CAPPOLETTI

(She leaves abruptly, she wants to see
the Finance Director. Flay is smiling...)
Where's the Finance Director? I want him in my office
immediately! Why has he not told me anything! What
the hell is going on here?

While sitting back at her desk, waiting for the Finance Director, she opens some
music magazines to read that none of their artists are in the charts.

ASTINA CAPPOLETTI (CONT'D)

(The Finance Director comes in.)
How is it possible that none of our artists are in the
charts? Oh... an article, listen to this: "Cappoletti
Records is in dire straits financially, incapable of signing
new artists. In brief, avoid Cappoletti Records at any
cost." Unbelievable! How can I have been so blind? I
knew I should have looked into the business more than I
did. I should have never trusted Flay... or you.

CUT TO:

MORNING 15. CAMELLIA'S OFFICE

Camellia is in her office, we can see FBI agents turning everything upside down. She
is calling Armando who is on his yacht with Antonio.

CAMELLIA HANDSFORD

The FBI is searching my offices. I'm under investigation.
Come here immediately.

ARMANDO NORIELLA

(On his yacht with Antonio.)

Calm down. We're on our way.

ANTONIO NORIELLA

(Armando hangs up the phone.)

What now?

ARMANDO NORIELLA

The FBI are all over us. They must know something, or else they would not dare... Who sold me out?

ANTONIO NORIELLA

We should have got rid of Camellia when we had the chance. Now it's too late.

ARMANDO NORIELLA

Are you crazy? Thank God she is still the front of Handsford Productions instead of us. We are still only indirectly associated with her.

CUT TO:

MORNING 15. STERLING'S OFFICE

They have calmed down now. They accepted the treachery.

STERLING SALVARDI

Veronica, tell me, was it you?

VERONICA LEE

I assure you that I had nothing to do with this. I'm President of that company, it looks bad on me. Flay is blameless as well. He would never have done that without telling me.

SATEENA SALVARDI

It must be either Cappoletti or Noriella. But where did they get so much information?

STERLING SALVARDI

What about the sales, the new collection, how is this going to impact on Classic Sterling?

SATEENA SALVARDI

(Sateena is almost murmuring...)

What about Noriella's first shipment from Colombia tonight? Are we still on? What if it's a trap?

STERLING SALVARDI

I didn't intend to go tonight, but now I will, as clearly I can't trust anyone. And you are both coming with me. And we will bring Michael as well. If there is a shoot out, we'll all die together.

CUT TO:

MORNING 15. ASTINA'S OFFICE

Flay is now in Astina's office, the Finance Director has gone. She still looks depressed.

ASTINA CAPPOLETTI

I'm still trying to understand. Is this really happening?

FLAY CROSSLEY

To cheer you up, I just spoke with Mike. Apparently Camellia had a visit from the FBI, and Salvardi's reputation is being salvaged all over the news.

ASTINA CAPPOLETTI

Really? That cheers me up. But what am I going to do? Can you imagine when I call my father to let him know? He will be outraged. I have dishonored my family.

FLAY CROSSLEY

Don't call home just yet. Wait until you finally get your hands on Handsford Productions. With the FBI's visit, it

should be very easy to buy as many shares as you want. Everyone will be selling.

ASTINA CAPPOLETTI

That's true, but how come you know so much about my business? Mike...

FLAY CROSSLEY

Perhaps you should sell your half of the record label to me.

ASTINA CAPPOLETTI

(She explodes.)

Now I know something is going on! With what money are you proposing to buy my half of the company?

FLAY CROSSLEY

I have a lot of money outside Cappoletti Records...

ASTINA CAPPOLETTI

Flay, I don't believe a word of it, because of your gambling debts.

FLAY CROSSLEY

(Shouting.)

You know about that?

ASTINA CAPPOLETTI

(Laughing.)

Everyone knows. It's impossible to keep a secret around here, apparently. So, is Salvardi behind all this, is she the one trying to buy out my company?

FLAY CROSSLEY

(Embarrassed.)

Astina, the company is now worthless in any case, Sterling couldn't have done a thing about it. And...

ASTINA CAPPOLETTI

And what?

FLAY CROSSLEY

You haven't kept your part of the bargain. You never signed any new talent, you didn't contribute to the business other than launder your money that is now lost.

ASTINA CAPPOLETTI

Where are you going with this, you're trying to blame me for this huge failure?

FLAY CROSSLEY

I believe in music, I believe in the artists that I brought to the company. Each and every one of them I adopted. I believe they are true talent, people who have things to say and can turn poetry into melody. It's not just a money making machine, I want the company for the art's sake. To see the seeds I plant grow and blossom over time.

ASTINA CAPPOLETTI

(She's thinking...)

You said I didn't respect our contract...? Are you trying to take the company from me? I see you have done your homework, you've had the contract analyzed, haven't you? You'll oblige me to sell it to you... and this disaster is all you need to make your point in a court of law. Oh my God, my failure is complete!

FLAY CROSSLEY

This is not the truth. You can still have Handsford Productions, it will give you a way to save face and still launder your money.

ASTINA CAPPOLETTI

(Then she remembers that she will get the second drug shipment of Noriella.)

And I have other business on the side, so the future is not that bleak.

CUT TO:

MORNING 15. CAMELLIA'S OFFICE

CAMELLIA HANDSFORD

(Armando and Antonio arrive in Camellia's office.)

I'm pleased to say that the FBI has now left.

ARMANDO NORIELLA

(He closes the door.)

Are you all right?

CAMELLIA HANDSFORD

They knew about the safe and they asked me to open it.

ANTONIO NORIELLA

Did you?

CAMELLIA HANDSFORD

Of course I did, what choice did I have?

ANTONIO NORIELLA

What did they find?

CAMELLIA HANDSFORD

Don't worry, I don't keep anything important in it. A safe is the last place you should put things you want to keep private. They did not find what they were looking for, whatever that was. What are we going to do now?

ARMANDO NORIELLA

No harm has been done. It's not the first time the FBI has tried to frame me, and it won't be the last. The important thing is that they did not find anything.

CAMELLIA HANDSFORD

It's not over yet. Can you just imagine the news and the impact on the shareholders? It will be chaos on the Stock Exchange. Tomorrow morning Handsford Productions could be worth nothing.

ANTONIO NORIELLA

What about tonight's shipment from Colombia?

ARMANDO NORIELLA

Shut up! The FBI was here, they could have bugged the place.

CAMELLIA HANDSFORD

Ah, this is just great. Is there one person in this country that still respects the law?

ARMANDO NORIELLA

If only you knew the level of corruption this country suffers, you would never think twice before deciding to not follow rules and regulations.

CUT TO:

NIGHT 15. OLD WAREHOUSE ON THE QUAY

It is dark in the warehouse on the quay. Sterling, Veronica, Sateena and Michael are patiently waiting. In the background, Salvardi's men are standing in the dark with guns. There is an empty van close by to transport the shipment.

Sateena and Veronica are worried, they look frightened. Michael appears calm. Sateena reminds them they could die tonight... building the suspense. Sterling does not appear very comfortable, she does not know what to expect. They are well dressed in tailored black leather, except Sateena who is wearing something fancy with bright colors.

MICHAEL NIVEN

Are you okay, Sateena? It's weird to see you here, it's the first time I've seen you on a job. What are you wearing? You have no idea what we're doing here, have you?

SATEENA SALVARDI

This is so frightening. When I said I wanted to play a bigger role in the family business, I didn't mean I wanted to die.

VERONICA LEE

So many things could go wrong, that's why you usually never go yourself.

SATEENA SALVARDI

What could go wrong?

VERONICA LEE

The FBI could show up, tonight would be the perfect night. The Colombians could decide to keep the drug and the money, then there would be a shoot out and we could all die.

SATEENA SALVARDI

Thanks Veronica, that's so reassuring.

STERLING SALVARDI

Stop winging, you too. We're not in the business of fashion, you know.

VERONICA LEE

(Smiling.)

Well, actually we are.

SATEENA SALVARDI

Have we made a mistake? They are late.

STERLING SALVARDI

I'm wondering if the shipment might have been seized by the FBI?

MICHAEL NIVEN

Everything will be fine. My contact assured me that everything was on schedule.

A van arrives and some Colombians get out. One man approaches, the tension is high, no one knows what to expect. The man is moving menacingly, taking a gun out, while Sateena and Veronica look uncomfortable.

COLOMBIAN

Do you have the money?

STERLING SALVARDI

(Sterling has a portable computer opened on the side, she points at it.)

Do you have the bank details for the transfer?

COLOMBIAN

(He gives Sterling a piece of paper and she gives it to Veronica.)

Who get's it?

VERONICA LEE

(She transfers 100 million dollars to the account.)

There, all done.

COLOMBIAN

(The man looks satisfied. He tells his men:)

Transfer the packages to the other van.

STERLING SALVARDI

(Everyone appears relieved.)

Good.

COLOMBIAN

(The man is now very pleasant.)

We're getting ready for the second and main shipment.
It should be ready in two weeks.

STERLING SALVARDI

I'm delighted to hear it.

Once Veronica is alone on the side with Sterling, she asks her how Sterling intends to pay for the second shipment.

VERONICA LEE

How do you intend to pay for the next shipment? We're talking 1.5 billion dollars here.

STERLING SALVARDI

I admit that it's not going to be easy, but it's necessary to bring down Noriella. I'll have to put Classic Sterling up for collateral for a loan. Mike is taking care of it. I just hope Classic Sterling will still be worth something, after today's splash in the news...

VERONICA LEE

Why do you trust Mike so blindly? You could lose everything.

STERLING SALVARDI

Your concern is very touching, you look genuinely worried for me, I like it. But without risks, you cannot succeed.

Armando and Antonio are hidden away from the warehouse in a large classy car. They are observing what is happening.

ANTONIO NORIELLA

(Antonio is checking his account using a PDA.)

The money is in: 100 million dollars.

ARMANDO NORIELLA

Sterling has taken the bait, she won't back off now. She will go all the way and bankrupt herself and the Salvardi family.

We then see them leave.

CUT TO:

MORNING 16. STERLING'S HOUSE

Raif is sitting uncomfortably in Sterling's living room, there are two men in the background. Sterling is in front of him, she does not look happy. She is formal and graceful, she's having a cup of tea and she offers one to Raif.

STERLING SALVARDI

Would you like tea?

RAIF

No, thank you.

STERLING SALVARDI

(Insisting, and giving him a cup in a saucer.)

Have one.

RAIF

(Taking it.)

If you insist.

STERLING SALVARDI

(He takes the cup and saucer, but he is shaking so much that he has to put it back on the table, spilling its contents.)

Now I know you're the one who betrayed me.

RAIF

I'm sorry...

STERLING SALVARDI

Who organized my downfall?

RAIF

Please, I've learnt my lesson, just let me go.

STERLING SALVARDI

If you cooperate, you might live to tell the tale.

RAIF

(He breaks down crying.)

I never thought she would do this to you! I didn't think through the consequences. I'm so sorry...

STERLING SALVARDI

(Asking calmly.)

Who? Camellia?

(He gestures no with his head.)

Ah, Cappoletti, that bitch... You can leave now.

(Raif is surprised by that statement. He stands up and heads towards the door.

Before he reaches it...)

Ah Raif, one more thing: you're fired.

Somehow it appears to have quite an impact on him, and he leaves hurriedly.

CUT TO:

MORNING 16. CAMELLIA'S OFFICE

RAIF

I'm begging you Camellia, I need your help. I need protection, I'm afraid I'll be shot by Sterling.

CAMELLIA HANDSFORD

Why? What have you done?

RAIF

I gave information to Cappoletti. The recent bad publicity in the news...

CAMELLIA HANDSFORD

I see. Have you ever thought of me when you betrayed Salvardi? I could have done much more than Astina with that information.

RAIF

I know, but Astina was offering me something tempting in return for my services.

CAMELLIA HANDSFORD

I'm disappointed with you Raif. Anything Astina has to offer, I could have offered double.

RAIF

I'm pleading for your understanding.

CAMELLIA HANDSFORD

I can't help you. Perhaps you should pay a visit to Astina, she's the one who put you in that predicament in the first place.

CUT TO:

AFTERNOON 16. ASTINA'S OFFICE

Raif is quite sure of himself, he storms into Astina's office asking for her help.

RAIF

It's pay back time, Astina!

ASTINA CAPPOLETTI

What?

RAIF

I'm certain Sterling is after me, you're responsible for this, I want Cappoletti's protection.

ASTINA CAPPOLETTI

(Astina looks at him, throwing the reports about Cappoletti Records and the magazines at him. She shouts:)

I'm ruined! Only a miracle can save me now from my own family. I don't care about your situation. You were happy to betray Sterling, then you should be prepared to live with it. Now get out before I have you thrown out!

CUT TO:

AFTERNOON 16. MICHAEL'S OFFICE.

THE CLUB IS CLOSED

RAIF

(Raif is now asking Michael for help but Michael will disappoint him.)

Mike, you're my last resort. You said you could perhaps do something for me, now is the perfect time. Sterling is after me, I fear for my life.

MICHAEL NIVEN

I've heard.

RAIF

Please, you've got to help me.

MICHAEL NIVEN

I'm sorry, there's nothing I can do for you. In all this, I have no power. I haven't got a force working for me, I'm just an ally to the powerful families.

RAIF

You have resources. What about the FBI? The witness protection program? You must be able to do something.

MICHAEL NIVEN

It's difficult enough to protect myself and the club. I can't risk helping you. Except if...

RAIF

Except what?

MICHAEL NIVEN

(As he says that, Michael is caressing Raif's face.)

Except if you would be willing to work for me. You're a pretty boy Raif, I could do a lot for you if you were willing...

RAIF

(Raif is outraged. He gets up and walks back to the wall, where Michael follows him, still very close.)

You're joking, right?

MICHAEL NIVEN

(He speaks to his face.)

Actually, I'm not that powerless. I could still arrange something with Sterling for you, she would understand. You were pressured by Cappoletti... I have seen it before. She has forgiven some traitors in the past, even ones of the likes of you. Beautiful Raif...

RAIF

(Raif is astonished, he frees himself from Michael, swings around and punches him square in the face.)

You disgust me!

MICHAEL NIVEN

(Raif leaves the office while Michael shouts:)

You'll pay for that!

CUT TO:

**AFTERNOON 16. CLUB FOUR-TWENTY. BACK
CORRIDORS. THE CLUB IS CLOSED**

As Raif is rushing to get out, he suddenly gets lost in some corridors of the club. He hears someone walking and he panics.

RAIF

Oh God, I'm lost.

He knows it cannot be good news. He runs, we hear a gun shot ring out, he falls to the floor with a bullet in the back of his head. At this point we don't see who shot him.

RAIF

(Dying.)

Ahhh!

CUT TO:

MORNING 17. CAFE BY THE SEA

Flay is pouring Veronica and himself a glass of Champagne. Veronica and Flay are both in a jubilant mood.

VERONICA LEE

Will you finally tell me what this is for?

FLAY CROSSLEY

I'm celebrating my 100% ownership of Cappoletti Records, made official as of this morning.

VERONICA LEE

Great! I'm so pleased for you.

FLAY CROSSLEY

It's wonderful! I couldn't believe it. She just capitulated and signed the papers.

VERONICA LEE

Now we need to decide what we're going to do next.

FLAY CROSSLEY

I know, that's the downside. Cappoletti would be willing to help, but she has lost, she's not worth anything anymore.

VERONICA LEE

Antonio's offer?

FLAY CROSSLEY

I'm unsure about that. It's clear the Noriella also want Cappoletti Records.

VERONICA LEE

They can bring in the money for your debts, but they can't be trusted. What about Sterling?

FLAY CROSSLEY

Should I give her the company?

VERONICA LEE

Can she get it anyway via your contract?

FLAY CROSSLEY

It might be better to give it to her willingly than making her fight for it, she wouldn't like that...

VERONICA LEE

(Smiling.)

No, she wouldn't.

CUT TO:

**AFTERNOON 17. NIGHTCLUB FOUR-TWENTY.
MICHAEL'S OFFICE. THE CLUB IS CLOSED**

ASTINA CAPPOLETTI

Michael, we need to have a talk.

MICHAEL NIVEN

I'm listening.

ASTINA CAPPOLETTI

I need to make sure our project with Handsford Productions is going ahead as planned, now that I don't have Cappoletti Records anymore.

MICHAEL NIVEN

I assure you that everything is going perfectly. The bad publicity surrounding Handsford Productions has done the trick, we have more than 51% of the shares in the trust fund.

ASTINA CAPPOLETTI

Good, it's about time.

MICHAEL NIVEN

We will make our move any time now, when my man decides the time is right. A few more days and the Cappoletti will have Handsford Productions.

ASTINA CAPPOLETTI

I'm so relieved to learn that. But who is he, that master con-man? I can't trust anyone anymore, you understand.

MICHAEL NIVEN

(Smiling.)

I can't say. His life is in danger, you know. Well, if that is all, I have work to do.

ASTINA CAPPOLETTI

Before you dismiss me, my dear Michael, tell me, where is Raif?

MICHAEL NIVEN

(Michael suddenly becomes pensive.)

I don't know...

ASTINA CAPPOLETTI

I know he was killed here yesterday, I've got proof. I'm not saying you killed him, though I wouldn't be surprised if it was the case. In any event, your silence makes you an accomplice, wouldn't you say? Don't fool around with me, because Cappoletti's revenge will include burning your club to the ground, and you with it.

She walks out, leaving Michael in quite a state.

CUT TO:

AFTERNOON 25. NORIELLA'S YACHT

The Noriella and Camellia are having an intimate party on board their yacht to celebrate.

ARMANDO NORIELLA

It is a done deal, Sterling Salvardi has put Classic Sterling into our hands for 1.5 billion dollars.

ANTONIO NORIELLA

(Pouring her a drink.)

He hey! Here's your glass, Camellia.

CAMELLIA HANDSFORD

I'm not sure about this, it smells bad. Will you get your money back?

ANTONIO NORIELLA

Even though the shipment does not exist, she will pay up front for it, and she will pay because she's a woman.

CAMELLIA HANDSFORD

I'm a woman, I'm not stupid, therefore Sterling must not be brainless. I hope Classic Sterling is worth 1.5 billion, because I consider this money lost.

ARMANDO NORIELLA

(Armando and Antonio laugh.)

I know what I'm doing, she will give it back. Her greed will be her own downfall. After all, she believes it is the only way to bring the Noriella down, and she has come too far already not to go the last mile.

CAMELLIA HANDSFORD

I hope so, Armando, I hope so. Because I have something to tell you that is pretty disturbing.

ARMANDO NORIELLA

What?

CAMELLIA HANDSFORD

Handsford Productions is in the middle of a hostile take over.

ANTONIO NORIELLA

What does that mean?

CAMELLIA HANDSFORD

It means we're losing control, we could lose everything.

ARMANDO NORIELLA

This is serious. Who's responsible?

CAMELLIA HANDSFORD

We don't know yet, I'm working on it.

CUT TO:

NIGHT 28. NIGHTCLUB FOUR-TWENTY

At the last night of the Four-Twenty, everyone is present and suspicious. They have all suffered great losses and are trying to find out more about the culprits. The FBI agent is talking to Michael.

FBI AGENT

Tonight's the night. We have enough proof to send them all to prison for a very long time.

MICHAEL NIVEN

I understand.

FBI AGENT

(Shouting to the crowd, while the music stops.)

Okay! Everyone, nobody move! FBI!

An FBI army descends on Michael's club, arresting everyone, including the Salvardi.

MICHAEL NIVEN

(While we see everyone getting arrested in the background.)

I can't say I'm sorry. It was becoming far too dangerous a game, for me anyway.

FBI AGENT

(While putting the handcuffs around Michael's wrists.)

You too Michael, you're getting arrested.

MICHAEL NIVEN

What? I did everything you asked me! How could you?

FBI AGENT

(The agent appears very satisfied.)

Ah, as you said, it's a dangerous game. Can't trust anyone these days... I want a complete clean up of the area, sorry.

MICHAEL NIVEN

Sorry, my ass. Who's greasing you?

FBI AGENT

You'll never know.

Suddenly a more senior man arrives on the scene while the others are getting arrested. He walks to our agent.

FBI DIRECTOR

I would like to congratulate you for a job well done.

FBI AGENT

Who are you?

FBI DIRECTOR

(Showing his badge.)

FBI's Director, Washington office. You did a great job, one of the greatest sweeps Miami has ever seen. This will be the trial of the century.

FBI AGENT

(Our agent is quite pleased with himself.)

Thank you. Very nice of you to come all the way from Washington to supervise. Am I up for a promotion?

FBI DIRECTOR

(He gives a sign to some of his men and they arrest our agent.)

It's just sad that the only way you could get there was by breaking the law. Don't worry, most of your corrupted friends in the Miami office will join you soon.

CUT TO:

MORNING 29. STERLING'S HOUSE

Sterling and Sateena are packing their luggage, they have a flight to catch to Sicily.

STERLING SALVARDI

Are you ready? Our flight leaves in less than an hour.

SATEENA SALVARDI

I am. I still cannot believe we've been released. How did you manage that?

STERLING SALVARDI

(Smiling.)

You just need to remain one step ahead of the game. That's why father put me in control, and left you to the dream world.

SATEENA SALVARDI

What about our poor Veronica, and Flay...

STERLING SALVARDI

They were considering betraying us, I could not take the chance.

SATEENA SALVARDI

(Smiling.)

I have to admit, I'm not sure if I could have done that. You probably deserve to be in charge. You're merciless.

STERLING SALVARDI

And you're learning, which is good. Now let's go.

CUT TO:

MORNING 30. SALVARDI'S HOME IN SICILY.

MOUNTAIN PATH BY THE SEA

Sterling and Sateena are now walking up the beautiful mountain path in Sicily that leads to their home. They leave their luggage at the bottom of the mountain and they are playing just like when they were younger.

STERLING SALVARDI

Leave the bags here. We can send Paul to pick them up.

SATEENA SALVARDI

Good idea. It's so nice to be back home!

STERLING SALVARDI

You want to play chicken?

SATEENA SALVARDI

Really? I can't believe it!

STERLING SALVARDI

(Both are starting to run and Sterling
will win.)

The last one home is a chicken!

CUT TO:

MORNING 30. SALVARDI'S HOME IN SICILY

Once they enter their home, still laughing, they immediately stop. It is very solemn inside, like a morgue. Sterling enters slowly, she sees her father.

STERLING SALVARDI

What's wrong?

SATEENA SALVARDI

What happened?

FATHER SALVARDI

I know you were both arrested by the FBI and that everything we had in America is now lost.

STERLING SALVARDI

No.

FATHER SALVARDI

But I thank God for at least letting my daughters escape America.

STERLING SALVARDI

Please sit down. You have it all wrong.

FATHER SALVARDI

Please, Sterling...

STERLING SALVARDI

We have manipulated everything to the advantage of the Salvardi. I'm pleased to report that we did not flee America, we're going back next week to control the new empire.

ANTONIO SALVARDI

(While Father Salvardi gets his smile back.)

What?

STERLING SALVARDI

We now own Handsford Productions, Cappoletti Records and Classic Sterling. We have secured our enemies

organizations and everyone is now working for the Salvardi. Most of the FBI office in Miami has been arrested. We have the 1.5 billion of Noriella and the money hidden within their company. A complete sweep of the market, you could say.

The brothers and the mother cannot believe their ears. The father is crying, he takes them both in his arms with pride.

FATHER SALVARDI

Well done, well done! I knew I could count on you.

The movie ends with him going outside and shouting:

FATHER SALVARDI (CONT'D)

Thank you God, to hell with Cappoletti and Noriella, and long live the Salvardi Empire!

And we get a nice aerial shot of the mountain while moving away from the property and the father.

The End

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