

The Green Mill

by

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Opening Credits will be displayed as the camera features a 1920's singer performing in The Green Mill Speakeasy, with cabaret dancers as the credits come on, and then the emcee mobster Jack McGurn comes on stage, to present the next performer, and then the camera opens with Act 1, Scene 1.

ACT 1, SCENE 1

EXT: CHICAGO STREETS

The camera shows the outside streets of Chicago. The setting shows details of the 1920's from the architecture to the cars, and the clothing of people on the streets. The camera is going to show the Green Mill, and then focus on Schofield's flower shop. (The camera direction and storyboard for the voiceover)

OLDER MAGNOLIA VOICEOVER

The Green Mill was iconic in every way. It staged some of the biggest performers, biggest mobsters, and biggest hits of all time. The decade was the 1920's, a progressive era where for the first time more Americans lived in cities over farms. The underground world of organized crime was just about to get even bigger with the onset of the prohibition and the overnight ban on alcohol giving mobsters a celebrity status overnight as the media fueled headlines of "beer wars", corruption, and racy lifestyles. Breweries and joints were dropping like flies, and someone had to save the day. The superheroes were the crime organizations like Unione Siciliana, The Chicago Outfit, and the National Crime Syndicate. As far back as I can remember, the story started 6 weeks prior to my windy city arrival, the day was the morning of November 10th, 1924 in a Chicago Flower shop owned by Dean O'Banion, head of the North Gang.

ACT 1, SCENE 2, INT: SCHOFIELD'S FLOWER SHOP

Screen: November 10, 1924 Chicago, IL

Dean O' Banion is in his flower shop called Schofield's flower shop. There is a woman in the front, and he is in the back putting together flower arrangements. Three mobsters enter the shop picking up an order. Frankie Yale walks in first and his two mobsters John Scalise and Albert Anselmi come in behind.

ALBERT ANSELM: Italian Male Mobster, Caucasian, mid 40's, successful hitman

JOHN SCALISE: Italian Male Mobster, Caucasian, mid to upper 20's, Hired hitman and worked with Albert.

FRONT DESK CLERK

Gentleman, good day. You here for O'Banion?

FRANKIE YALE

Yes miss.

FRONT DESK CLERK

Let me get him.

She goes back, and Dean comes out.

DEAN O'BANNION

Hello boys. You from Mike Merlo's?  
(sticking out his hand for  
a handshake)

Frankie Yale nodded and then struck out his hand.

OLDER MAGNOLIA VOICEOVER

He grabbed his hand so hard, and at the same time two Italian mobsters fired two bullets in O'Banion's chest, two in his throat, and two in his cheeks. Then one final in the head.

The camera is showing Frankie kill Dean O' Banion.

FRANKIE YALE

Grab the floral arrangement.

JOHN SCALISE

What moonshiner have you been drinking?

FRANKIE YALE

We still need to pay our respect.

ALBERT ANSELM

Boss, there is blood on the  
flowers.

FRANKIE YALE

Bravo! It just sets us apart from  
the crew.

JOHN SCALISE

Big shot, the brod ? Blip her off.

Frankie opens the door to the back room and he finds a woman  
near the phone, surrounded by flowers.

FRONT DESK CLERK

My mouth is shut. Please don't kill  
me. I won't talk.

All of sudden from out of nowhere sirens, and Frankie Fires  
the gun killing her. He walks back

ALBERT ANSELM

Is she dead?

FRANKIE YALE

Ascolta,  
(listen up in Italian)  
It's the Flower shop of horrors and  
The rest is dust in the wind. Let's  
get our asses the fuck out of here  
we have a funeral to attend.

The camera shows them rushing out and stepping into a black  
car. There aren't that many people around.

Act 1, Scene 3

1980 Brooklyn NYC Townhome

PIERRE TREVOR MAXWELL: 50's, male Caucasian, French Accent,  
Aristocrat, and famous Historian writer. He has ulterior  
motives behind the interview for his feature on "Gangsta  
Gold." Polished, and uses his rich family legacy to get what  
he wants. (Lead)

MAGNOLIA MCCOY OLDER: Caucasian, Former dancer, and cocktail  
waitress. Retired Hollywood actress.. 70's-80's. Elegant,  
full of wisdom, and somewhat comical too. She Knows secrets  
of the big time mobsters that no one knows. She looks like a  
young older woman. She is one of the narrators. (Lead)

The two are in the living room of her Townhome. There are  
black and white pictures plastered on the wall with and  
historical artifacts used as decor.

The camera focuses in on a black and white picture of Chicago in the picture frame as Magnolia is touching it, and then camera focuses on the conversation once Pierre starts talking.

Screen Graphics: Winter of 1980 Brooklyn, New York

OLDER MAGNOLIA

The flower shop of horrors was brought to a new boiling point by the south gang. The heat of conflict was rising to new temperatures with the hijacking of the Sicilians trucks.

PIERRE TREVOR MAXWELL

Sicilians?

OLDER MAGNOLIA

Come on, you obviously didn't do your homework?

PIERRE TREVOR MAXWELL

Madam, What on the earth are you talking about?

OLDER MAGNOLIA

The North American Mafia. The piece called "Gangsta Gold" that your interviewing me for.

PIERRE TREVOR MAXWELL

Pardon me, I forgot for a moment where I was. I mean madam, it's hard to believe someone like you, a famous movie star was associated with thugs like Al Capone , Lucky Luciano, and Machine Gun Jack.

OLDER MAGNOLIA

Mr. High Society, Those thugs gave me my first real break. If it wasn't for them I would have died a miserable death, scraping by on a \$12 a week from the bakery.

PIERRE TREVOR MAXWELL

Mademoiselle, I did not mean to offend you, but please call me Pierre the third. Who exactly were the Sicilians?

ACT 1, SCENE 4

EXT: TAYLOR STREET OF CHICAGO

OLDER MAGNOLIA VOICE OVER

Well, They were a crime family of 6 brothers who ran the West Side of Chicago. They Quickly established their reputation as a ruthless and brutal gang. They became known as the Terrible Gennas. They were allies to Al Capone and The Chicago Outfit. James the oldest was the leader while Pete was the saloonkeeper, and master of operations for the business. Sam was the political fixer and ran the business operations, while Mike and Angelo were the muscle power of the gang, executing bloody hits. The last brother Tony, the most legitimate, acted like "The Gentleman" in public, but behind closes doors was a complete psychopath.

The camera shows scenes with music of the brothers extorting, killing, and producing illegal alcohol.

The Camera is on the street following Mike and Angelo as they walk into a speakeasy. There is a green door, and the Speakeasy is called The Taylor Tavern.

MIKE GENNA: Sicilian Mobster, Caucasian, 25-28, Known as "Mike the devil" Enforcer of the gang. Hotheaded, masculine, and tough.

ANGELO GENNA: Sicilian Mobster, caucasian, Male, 27-30, nicknamed "Bloody Angelo," masterminded the Dean O' Banion plot, hitman.

JAMES GENNA :Sicilian Mobster: Male, 32-35, Caucasian, leader of the crime family. Voice of reason.

SAM GENNA: Sicilian Mobster, Male, 40's, Caucasian, Nicknamed "Salvatore". Gang's business manager and political fixer

TONY GENNA: Sicilian Mobster, Male, 35 Caucasian, Self Styled Aristocrat. Known as "The Gentleman". Architect and legitimate of all them, but crazy behind close doors.

PETER GENNA: Sicilian Mobster, Male, Mid 40's, Caucasian, Master of Operations and Gatekeeper

Act 1, SCENE 5

EXT: TAYLOR TAVERN

Screen Graphics: 3 weeks before the Flower Shop of Horrors

The tavern has all the brother's besides Tony. Peter is behind the bar making drinks

PETER GENNA

How is it out there?

ANGELO GENNA

It's a hurricane, The buttons cracked down on a few of the north side gang's speakeasies.

JAMES GENNA

The ones we have been supplying?

MIKE GENNA

Yep, and our fucking numbers are going down the drain. Angelo give him the news...

SAM GENNA

You quit spending money on whores at Capone's brothels?

MIKE GENNA

Not a chance in hell.

TONY GENNA

I pray for that day Mikey. You need a real dame to love you for you, and not what's in your pockets.

MIKE GENNA

You can't help a sucker for tasty dinner special of the day. A menu full of many flavors to satisfy my big sexual appetite.

JAMES GENNA

I'm trying to behave. Rose has me on a tight lease, so you better quit. Angelo, dish it out.

ANGELO GENNA

Before the news Let's toast il vino e fantastico.  
(wine is amazing in Italian)

PETER GENNA

Business first fellas. Wine, tatas, flappers, and what ever you're thirsty for after.

ANGELO GENNA

Here comes the storm, Our trucks  
yesterday all got hijacked by the  
O'Banion gang. They did it in the  
early morning near the Juice Joint  
next to O'Murphy's Grocery Store.

SAM GENNA

Their fucking chiseling us. No  
goon, especially a Mick from  
Ireland will break down our  
bootlegging operation.

JAMES GENNA

Dam right. Whose the source?

MIKE GENNA

A dame by the name of Lilly  
McDonald that works for her  
boyfriend's Grocery Store, Patrick  
Murphy.

FADE INTO

ACT 1, SCENE 6  
EARLY MORNING

EXT: OUTSIDE GROCERY STORE /STREET

MIKE GENNA VOICE OVER

About two days ago around 7:30 AM  
in the morning. Lilly McDonald was  
getting a delivery of milk cartons  
outside the store when she noticed  
two north gang members approach our  
driver as he was moving crates of  
liquor.

LILLY MCDONALD: Female, Caucasian, 28-32, Magnolia's half  
sister. They share the same mom. Her dad was the Michael  
Cassius McDonald. The crime boss who introduced organized  
crime into Chicago before the rival gangs. She was a bastard  
child, and ran away from home when she was 18. She worked the  
brothels until she met her boyfriend Patrick. Feminine,  
hardworking, soft spoken around strangers, but with family  
and her boyfriend she is bossy, and sassy. She struggles with  
depression, and tries to move her way up in the windy city.  
(supporting)

Lilly is outside and she is getting her delivery of milk,  
when all of the sudden she sees a O'Banion men approach the  
truck driver moving the crates.

NORTH SIDE GANG MEMBER 1

Sir, What's in the crates?

TRUCK DRIVER  
Just some equipment.

NORTH SIDE GANG MEMBER 1  
Giggle water?

TRUCK DRIVER  
Nope, I'm just doing a union job.

The north side gang member 2 shoots open the crate of liquor and it explodes, and then he says

NORTH SIDE GANG MEMBER 2  
Giggle at that!  
(shoots him in the head)

The guy falls to the ground. The two sudden notice Lilly watching .

NORTH SIDE GANG MEMBER 1  
The Broad.

NORTH SIDE GANG MEMBER 2  
Miss daisy, you didn't see anything, you hear me, otherwise it's going to be more than spilled milk.

North Gang Member 2 shoots at her milk delivery and it spills. Lilly looks helpless, and she nods.

LILLY MCDONALD  
Sir, there is no beef. I'm just getting my milk. Good day.

ACT 1, SCENE 7

INT: O'MURPHY'S GROCERY STORE

MIKE GENNA VOICE OVER  
Lilly was still in shock when I made a surprise visit to the O' Murphy's grocer store. I did my best to impress by picking out flowers, chocolate, and a sweet cherry pie..

Mike dressed in an expensive suit with a mobster hat, and stands in line with flowers, and a cherry pie, and chocolate. Lilly begins to ring the flowers up.

MIKE GENNA  
Lilly McDonald from Iowa City.

LILLY MCDONALD  
Whose asking?

MIKE GENNA  
The Genna Brothers. Are you familiar?

LILLY MCDONALD  
How can I help you sir?

MIKE GENNA  
Please call me Mike. Lovely apron.  
Can we talk outside for a moment.  
By the way these are for you.  
(looks at the cherry pie,  
chocolate, and roses)

LILLY MCDONALD  
Mike, I'm a taken woman. My boyfriend owns...

MIKE GENNA  
The store. You live with him two blocks away. I did my research. It won't take longer than a minute. Just listen to me.  
(He is holding a gun under his jacket as he shows her)

The camera shows her scared but agreeing. The camera shows her boyfriend's expression, noticing the mobster's signature hat and coat as the camera switches from her boyfriend back to Lilly.

PATRICK MURPHY: Irish, male, Caucasian, 30's, bossy, and rude. Lilly's Boyfriend in the beginning of the film..

LILLY MCDONALD  
Sure thing.

She rings up the items.

MIKE GENNA  
Here's \$5.00.

LILLY MCDONALD  
That's too much.

CAROL CASHIER  
Is everything ok?

LILLY MCDONALD  
Yeah just an old friend from Iowa  
City. I will be right back.

The clerk comes over at the other register.

ACT 1, SCENE 8

EXT: OUTSIDE THE GROCERY STORE

The two walk outside.

MIKE GENNA  
You know the spilled milk from this  
morning?

LILLY MCDONALD  
I'm not understanding you.

MIKE GENNA  
Now Gal, I'm not a sap, so don't  
lie to me. Let's try this again,  
you know the spilled milk from this  
morning?

LILLY MCDONALD  
Yes Sir. I recall it quite well. It  
happened around 7:30 this morning.  
There were two men from the north  
side gang. You didn't hear it from  
me. I didn't get names. One was  
stocky and short, and the other was  
tall and fair with a clover tattoo  
on his right hand.

MIKE GENNA  
Did a detective or button come in  
and grill you?

LILLY MCDONALD  
Yes a detective by the name of  
Edward Sullivan. He said if I had  
any more information to holler.

MIKE GENNA  
Here is a grand to keep your mouth  
shut.

LILLY MCDONALD  
Mr. Mike, I can't take this from  
you. It's way too much.

MIKE GENNA

By the looks of it you need it, and  
for mother of mercy leave this  
dump.

LILLY MCDONALD

Thank you.

MIKE GENNA

I will leave you be, but if you are  
interested in getting a taste of  
the good life come by The Green  
Mill next Friday. Charlie Chaplin  
will be performing. Tell the door  
guy you're here for "Evil Mike."

She looks at him all serious.

MIKE GENNA (CONT'D)

Only to the fellas I'm "Evil Mike"  
but to doll faces like you I'm your  
knight and shining prince,  
princess.

From out of nowhere Patrick comes outside.

PATRICK MURPHY

What in the hell is going on? Leave  
my dame alone. She belongs to me.

MIKE GENNA

Nice day.

He nods and takes off his hat.

Mike heads off around the alley.

PATRICK MURPHY

Why are you conversing with that  
wop? Don't tell me you're going  
back to the whore houses with him.

Lilly is quiet, and he begins to to pick a fight with her.

PATRICK MURPHY (CONT'D)

What's gotten into you lately?  
You're awfully quiet, you can't  
cook a good meatloaf if your life  
depended on it, and you act like a  
nun every time I touch you. You  
were a good whore when I got you  
from Capones' brothel. I should  
have left you there to rot.

(MORE)

PATRICK MURPHY (CONT'D)  
 Now you're just a pain in my  
 fucking ass.

LILLY MCDONALD  
 You know what Patrick I quit.  
 (he slaps her)

PATRICK MURPHY  
 I own you. A stupid broad like you  
 is just yesterday's trash. You'll  
 be out on the streets in no time  
 before I'm finished with you.

From out of nowhere Mike Genna, and his brother Angelo come  
 out and fire a gun. They get behind Patrick.

ANGELO GENNA  
 Now listen up you Mick.  
 (Mike comes up from behind  
 and points a gun at  
 Patrick at the waistline  
 )  
 By the time I'm finished with you,  
 you're guts are going to be  
 spaghetti and meatballs all over  
 your shitty grocery store. Give her  
 all your fucking cash in the safe .  
 If you're obvious I will shoot you.  
 If you even flinch or call copper,  
 I will kill you in a blink of an  
 eye. Move, now!

They begin to jerk him back into the grocery store. The  
 mobsters just nod and make it like nothing is going on.

MIKE GENNA  
 Move and stop stalling. Take us to  
 the back. Lilly, come.

They all go to a backroom where there is a safe.

ANGELO GENNA  
 Sit down Fuck face.

Angelo pulls out handcuffs, and then handcuffs him to the  
 chair while Mike points the gun.

MIKE GENNA  
 I'm going to ask you once, where's  
 the key?

There is silence, and then he shoots near Patrick's leg, and  
 blood starts to come out.

PATRICK MURPHY

Ok, okay it's above in the candy jar.

Mike gets the key and opens the lock box and finds stacks of cash. He gives it to Lilly

MIKE GENNA

Here take the money . Put it in the grocery bag. Meet me at the Green Mill next week.

ANGELO GENNA

Have you lost your marbles? You're giving her all the dough.

MIKE GENNA

Nah, she's good as gold.

PATRICK MURPHY

Good as gold my ass. She is double crossing cunt, banging any Dick of the day.

Mike shoves his gun down Patrick's mouth .

MIKE GENNA

Manners. Something you need to learn. This woman is a rare diamond.

(He turns to Lilly)

Go to the Lexington Hotel in River North ask for Jake Guzik, tell him Evil Mike sent you, and don't mention the dough.

She is about to leave but stops when she hears Angelo's voice.

ANGELO GENNA

Wait, Where does this exit lead to?

LILLY MCDONALD

The back alley. If you follow it straight out it will get you to the other side of the building.

ANGELO GENNA

Gal, Leave and get lost. We can take it from here.

Lilly heads out and as soon as she exits, Mike Genna resumes threatening Patrick.

MIKE GENNA  
Here is a lesson in manners.  
(He puts the gun in his  
mouth)

He shoots him.

MIKE GENNA (CONT'D)  
Always respect the woman in your  
life.

ANGELO GENNA  
Arrivederci!

The camera shows blood, and a dead body as the two flee the scene.

ACT I, SCENE 9 INT GENNA'S SPEAKEASY

JAMES GENNA  
So this chick Lilly won't swindle  
us out of dough?

MIKE GENNA  
Mark my words she's good. She's  
meeting us at the Green Mill next  
Friday.

SAM GENNA  
Just in case she doesn't bring the  
cabbage, do you have an address  
where she is residing?

MIKE GENNA  
Wait, I just remember Greasy Thumb,  
Jake Guzak was supposed to set her  
up at the plaza hotel. I will  
contact him.

ANGELO GENNA  
We clipped her boyfriend, and she  
witnessed it. The detectives will  
probably take her into the  
clubhouse for more grilling. She  
better not rat.

MIKE GENNA  
Calm down fellas. She should be at  
the Lexington Hotel

JAMES GENNA

Don't be a sap Mikey she may not be square.

MIKE GENNA

If's she not, then I will track her down. Her last name is McDonald.

JAMES GENNA

By chance is she a relative of Michael Cassius McDonald ?

MIKE GENNA

Seriously, The old crime boss who ran the gambling dens in Chicago in the 1800's ? The chances of that are slim to none. I have a better chance of smuggling 25 thousand crates of whiskey from Canada to Chicago today than a good old farm girl from Iowa City be the daughter of a famous dead mobster.

JAMES GENNA

Just throwing out there. For once Mike don't think with your pecker, and don't let the skirt fool you.

ACT 1, SCENE 10

INT: NYC PENTHOUSE (1980)

PIERRE TREVOR MAXWELL

Was Lilly from the same hometown?

OLDER MAGNOLIA

Yes, same Address.

PIERRE TREVOR MAXWELL

Was she a relative?

OLDER MAGNOLIA

Same mother but different fathers.

PIERRE TREVOR MAXWELL

Sisters?

OLDER MAGNOLIA

Long Lost.

PIERRE TREVOR MAXWELL

When was the last time you saw Lilly?

OLDER MAGNOLIA

Before she took off to the Windy City. The day was Christmas Eve of 1912, We were playing dress up and dreaming of bigger horizons, when the "Farm Monster" came home, and ruined Christmas.

PIERRE TREVOR MAXWELL

Madam, who was the Farm Monster ?  
It sounds like a comic book character.

ACT 1, SCENE 11  
HOUSE

EXT: IOWA CITY FARM & FARM

OLDER MAGNOLIA

Pierre the third, The Farm Monster was the farthest thing from a comic book hero, he was more like a villain from a thriller. He was my dad, but Lilly's step dad. Growing up in Iowa City was quite hard and depressing at times. We grew up in a small farm right outside Iowa City where every morning two hours before School we would have to milk the cows, clean up horse shit, and make sure the house was immaculate, otherwise hell would break loose. We would get yelled at, sometimes beat at with a belt, and called nasty names. We nicknamed him the Friday night Monster, because it was his time he come home from the factory and drink moonshine and cheap whiskey, and then by 11 he would turn into the Friday Night Monster, breaking stuff, throwing items, and taking swings at my mom, Dorothy. Holidays were the worst, especially Christmas time, a complete nightmare. The day was Christmas Eve of 1912.

The camera is going to show teen Lilly (18 years of age), and Magnolia (16 years of age) on the farm doing their chores, It's also going to show their abusive father throwing stuff, breaking dishes, yelling, and taking swings at the mother.

ACT 1, SCENE 12

INT: MAGNOLIA FARM HOUSE

Screen Graphics: Christmas Eve 1912

Teenage Lilly finally finishes styling her flapper dress with Pearls, and Magnolia is trying on a pearl necklace with a headband. There is phonograph record playing in the background. The girls are giggling. Lilly is smoking and Magnolia is looking at the Vogue Magazine.

Lilly is taking puffs of a cigarette, and looking at newspaper from Chicago. Magnolia is looking at Vogue magazine.

TEEN MAGNOLIA

One day Lilly, I will be one these  
Vogue gals

(she points to the  
magazine)

One day I will be with the best,  
wearing the best pearls money can  
buy, and the best dresses a gal can  
strut her gams in, and the best man  
to treat me like a Queen.

TEEN LILLY

Chicago is calling our names.

TEEN MAGNOLIA

New York City has to be a stop once  
we make it. I can just see it now,  
Lilly. We are dressed to the tens,  
socializing with high society  
dames, and walking into The Great  
White Way ready to see the matinee  
of the day.

TEEN LILLY

Forget about the high society crap,  
Mag. Poor Irish girls have a better  
shot in of making it big in  
Chicago.

Teen Lilly takes a puff of the cigarette.

TEEN MAGNOLIA

You better not do that. You know  
better. He will get out the belt.

TEEN LILLY

He is not supposed to be home for  
another hour. Can you keep a  
secret?

TEEN MAGNOLIA

What?

TEEN LILLY

Promise me.

TEEN MAGNOLIA

I pinkie swear.

TEEN LILLY

Tom O' Henry asked me to go with him to Chicago one of these days. He said he could get me a job at one of these pubs that cater to young women who need money. They supposedly have weekly vaudeville shows with singing, dancing, and comedy.

TEEN LILLY (CONT'D)

Just wait two years, so we can go together, and you won't have to worry about working at these pubs. First stop Chicago, and then New York.

TEEN LILLY

Magnolia, I don't want to be in high society. I want to be wild and free, and of course glamorous like the Chicago Girl Chorus show. Sis..

TEEN LILLY STARTS SINGING

I'm free to be who I want to be, leaving this home behind, Oh Chicago here I come, Oh Chicago Here I come , lost and then found to become wild and free.

TEEN MAGNOLIA

Bravo. Opportunity is knocking.

Dorothy , the girls mother knocks on the door. Then she opens the door.

DOROTHY MCCOY: Female, Caucasian, Domesticated, early 50's, Submissive and domesticated. Mother to Lilly and Magnolia.

DOROTHY MCCOY

Girls, Keep the noise down just in case your father walks in.

(MORE)