

Robert De Niro @ www.The-Fan.Net - GoodFellas - Script

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Goodfellas - Drei Jahrzehnte in der Mafia

**GoodFellas
(WISE GUY)
Original Script (englisch)**

Drehbuch: Martin Scorsese, Nicholas
Pileggi

Regie: Martin Scorsese

Darsteller: **Robert De Niro** Jimmy 'The Gent' Conway
Ray Liotta Henry Hills
Joe Pesci Tommy DeVito
Lorraine Brasco Karen Hill
Paul Sorvino Paul Cicero
Tony Darrow Sonny Bunz
Fran DiLeo Tutti Cicero

Produktion:

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INT: THE SUITE - NIGHT

A smoky, over decorated cocktail lounge and nightclub on Queens Boulevard. Sergio Franchi is in full voice on the jukebox. It is after midnight. It has been a long night. Balloons and empty glasses litter the place. Billy Batts, a 50-year-old hood in an out of date suit, holding court at the bar. We see a younger, more sharply dressed HOOD walk with a BEEHIVE GIRLFRIEND and hug batts.

HOOD

Billy, You look beautiful. Welcome Home.

BATTS

(Laughing and turning to
the bartender)

What are you having? Give 'em what
they're drinking.

We see four other men, including HENRY HILL and JIMMY CONWAY, standing near BILLY BATTS at the bar, raise their glasses in salute. TOMMY DE VITO and ANOTHER BEEHIVE BLONDE enter. BILLY BATTS looks up and sees TOMMY.

BILLY

Hey, look at him. Tommy, you grew up.

TOMMY

(Preening a little)

Billy, how are you?

BILLY

(Smiling broadly at
Tommy and the girl)

Sonfoabitch. Get over here.

Tommy walks over and Billy, too aggressively, grabs Tommy around the neck. Tommy doesn't like it.

TOMMY

(Forcing a laugh)

Hey, Billy. Watch the suit.

BILLY

(Squeezing Tommy's
cheek, a little too
hard)

Listen to him. "Watch the suit," he
says. A little pisser I've known all my
life. Hey, Tommy, don't go get too big.

TOMMY

Don't go busting my balls. Okay?

BILLY
(Laughing to the crowd
at the bar)
Busting his balls?
(To Tommy)
If I was busting your balls, I'd send
you home for your shine box.

Tommy's smile turns to a glare as he realizes Billy is making fun of him. The men at the bar are roaring with laughter. His girl is looking glumly at her shoes.

BILLY (CONTD)
(To the hoods at the
bar)
You remember Tommy's shines? The Kid
was great. He made mirrors.

TOMMY
(Almost a threat)
No more shines, Billy.

BILLY
Come on, Tommee. We're only kidding.
You can't take a joke? Come oooooon.

We see that Tommy is still angry, but he begins to relax with Billy's apparent apology, but as soon as Billy sees that Tommy is beginning to relax, he contemptuously turns his back on Tommy.

BILLY (CONTD)
(Facing the bar)
Now get the hell home and get your
shine box.

HENRY quickly stops in front of TOMMY who is about to explode. BATTIS is facing in the bar and does not see just how furious TOMMY has become.

HENRY
(gently wrestling TOMMY
away from the bar)
Come on, relax. He's drunk. He's been
locked up for six years

TOMMY
I don't give a shit. The guy's got no
right.

HENRY
Tommy, he doesn't mean anything. Forget
about it.

TOMMY
(trying to wrestle past
Henry)
He's insulting me. Rat bastard. He's
never been any fuckin' good.

HENRY
Tommy, come on, relax.

TOMMY
(to Henry)
Keep him here. I'm going for a bag.

TOMMY roughly grabs his GIRL's arm and storms out.

HENRY
(rejoining Jimmy and
Billy Batts at the bar)
Batts, I'm sorry. Tommy gets loaded. He
doesn't mean any disrespect.

BATTS
He's got a hot head.

We see the last two guests get up to leave. HENRY puts another dollar in the jukebox and moves back behind the bar and starts to total the register receipts.

CUT TO:

ENTRANCE OF THE SUITE

From HENRY's POV behind the bar, we see the guests leave and suddenly we see TOMMY in the doorway. HENRY walks around the bar and approaches TOMMY.

We see JIMMY and BATTS are still seated at the bar with their backs to the door.

BATTS
They're fucking mutts.

We see JIMMY nod.

BATTS (contd)
I seen them. They walk around like big
shots and they don't know shit.

JIMMY
A guy gets half a load on. He mouths
off.

BATTS
When I was a kid, I swear on my mother,
you mouth off, you got your fucking
legs broke.

CUT TO:

HENRY

Approaching TOMMY who is carrying a large folded package under one arm.

TOMMY, followed by HENRY, walks over to the bar where JIMMY and BILLY BATTS are talking. TOMMY drops the package on the floor.

BILLY BATTS looks up.

JIMMY turns around and sees that TOMMY has a gun in his hand.

JIMMY immediately grabs BATTS' arms and we see TOMMY smash the gun into the side of BATTS' head. We see TOMMY hit BATTS again and again as JIMMY continues to hold BATTS arms.

JIMMY
(to Henry, while pinning
Batts' arms)
Quick! Lock the door.

We see TOMMY club BATTS to the ground with JIMMY holding BATTS' arms.

CUT TO:

HENRY locking the door.

CUT TO:

BATTS' INERT FORM on the floor.

We see TOMMY unfold the package he had dropped near the bar.

It is a plastic, flower-printed mattress cover.

TOMMY and JIMMY start putting BATTS' legs into the mattress cover.

HENRY is standing over them as JIMMY and TOMMY struggle to fit BATTS' body into the mattress cover.

HENRY
What are we going to do with him? We
can't dump him in the street.

JIMMY
(to Henry)
Bring the car around back. I know a
place upstate they'll find him.

TOMMY is looking brightly at HENRY, as he and JIMMY finally zip BATTS in the mattress cover.

TOMMY
I didn't want to get blood on your
floor.

EXT: REAR DRIVEWAY - THE SUITE - NIGHT

Darkness. The open trunk of HENRY's car. The mattress cover is being shoved into the trunk by THREE MEN. It is heavy work.

HENRY

Batts's made. His whole crew is going to be looking for him. This is fucking bad.

TOMMY

There's a shovel at my mother's.

INT: TOMMY'S MOTHER'S HOUSE - KITCHEN - NIGHT

Darkness in the kitchen. We hear noise of doors opening and tools being banged around in the dark.

TOMMY

SSHHH. You'll wake 'er up.

Suddenly the light in the entryway goes on, and we see TOMMY'S MOTHER, in housecoat, beaming at her SON and his FRIENDS.

CUT TO:

KITCHEN TABLE where TOMMY's MOTHER hovers over the seated TOMMY, HENRY and JIMMY. The table is filled with plates and coffee cups and the debris of dirty dishes.

MOTHER

(to all)

Have some more. You hardly touched anything. Did Tommy tell you about my painting? Look.

We see her reach next to the refrigerator and pull up a couple of oil paintings she props on the edge of the table.

MOTHER(contd)

(proudly)

They want me to do a portrait next. I'm gonna do the Mona Lisa.

CUT TO:

WINDOW where we see HENRY's car with the body in the trunk, still parked at the curb.

INT: HENRY'S CAR - NIGHT

Finally on their way, HENRY is driving. JIMMY, in the passenger's seat, and TOMMY, in the rear seat, embracing the shovel, are dozing off. The sleepy humming of the wheels is suddenly interrupted by a thumping sound. At first, HENRY thinks he has a flat, but the thumping is too irregular. JIMMY awakens. His eyes are on HENRY. TOMMY leans forward from the rear seat. Silence. Thump. Silence.

EXT: MERRITT PARKWAY - NIGHT

Car pulls off the road onto the grass. HENRY, JIMMY and TOMMY, still holding the shovel, get out of the car.

TOMMY
Jesus Christ! Miserable bastard!

HENRY opens the trunk and steps back. In the trunk light we see the mattress cover squirming around. We hear muffled groans.

TOMMY (contd)
(raising the shovel)
Can you believe this no-good fuck? The prick! He's still alive.

TOMMY suddenly smashes the shovel into moving, bloody mattress cover. He smashes it again and again and again. Cursing BATTs with every swing.

TOMMY (contd)
Rat bastard.
(he swings shovel)
No-good, LOW-life fuck.

TOMMY swings shovel again and again.

Soon the mattress cover stops squirming and TOMMY stops swinging the shovel. He is exhausted. TOMMY and JIMMY get back in the car. HENRY is facing the open trunk.

Tilt up and freeze on HENRY's face slamming the trunk shut.

HENRY (VO)
As far back as I can remember, I always wanted to be a gangster.

MAIN TITLE - WISEGUY

UNFREEZE and

DISSOLVE TO:

HENRY - AS A CHILD looking out his bedroom window.

TITLE - EAST NEW YORK: BROOKLYN. 1955.

HENRY (VO)
To me, being a gangster was better than being president of the United States.

EXT: CABSTAND - NIGHT

HENRY'S POV - A GRIMY ONE-STORY CABSTAND

With faded "Pitkin Avenue Cabs" sign above the door. It's after midnight. We see a half-dozen, immaculately-dressed HOODS wearing diamond pinky rings and silk shirts, lounging around the cabstand talking and sipping coffee.

HENRY (VO)
Even before I first wandered into the cabstand for an after-school job, I

knew I wanted to be a part of them. It was there I belonged.

HENRY'S POV

We see a Cadillac pull up to the cabstand. We see the car rise slightly when TWO huge, dapper HOODS get out.

On HOOD#1 we see large diamond pinky ring on a sausage-thick finger.

On HOOD#2 we see a broken-nosed hood's tie hanging loosely across his monogrammed shirt like a silk bandolier.

HENRY(VO)

To me it meant being somebody in a neighborhood full of nobodies.

On the sidewalk we see the TWO HOODS who just got out of the car hug and playfully shove TUTTI CICERO, the sloppily-dressed, solidly-built HOOD who runs the cabstand.

HENRY (VO contd)

They weren't like anyone else. They did whatever they wanted. They'd double-park in the front of the hydrant and nobody ever gave them a ticket. In the summer when they played cards all night, nobody ever called the cops.

We see TUTTI laughingly try to push them away.

HENRY (VO contd)

Tutti Cicero ran the cabstand and a pizzeria and a few other places for his brother, Paul, who was the boss over everybody in the neighborhood.

We see a laughing HOOD#1 slyly slip behind TUTTI and grab him around the neck, while HOOD#2 starts feigning punches to TUTTI's ample midsection.

Suddenly TUTTI CICERO and HOODS see that Paul CICERO, the boss, is standing in the cabstand's doorway. CICERO is a large man, standing six-feet tall and weighing over 240 pounds. He appears even larger.

HENRY (VO contd)

Paulie might have moved slow, but it was only because he didn't have to move for anybody.

TUTTI and HOODS immediately stop horsing around.

TITLES CONTINUE.

INT: CHILD'S BEDROOM - MORNING

CARMELLA HILL, HENRY's mother, shoves his books under his arm and pushes him into the hallway. We see HENRY's TWO BROTHERS putting on their jackets and picking up their books and almost tripping over another brother's, MICHAEL, wheelchair. We catch a glimpse of TWO SISTERS eating breakfast.

We see HENRY's construction worker FATHER sipping coffee in kitchen before going to work.

HENRY (VO)

At first, my parents loved that I found a job across the street. My father, who was Irish, was sent to work at the age of eleven, and he liked that I got myself a job. He always said American Kids were spoiled lazy.

CARMELLA

(to the brood)

Come on. Come on. You'll all be late.

HENRY (VO)

And my mother was happy after she found out that the Ciceros came from the same part of Sicily as she did. To my mother, it was the answer to her prayers.

We see HENRY'S MOTHER shove him out the door with his schoolbooks.

EXT: STREET SIDE OF DOOR - DAY

CARMELLA, in doorway watches HENRY go down the block toward the school. When HENRY turns the corner, along with other school-bound YOUNGSTERS, we see he suddenly stops. The other schoolchildren keep walking. HENRY carefully sticks his head around the corner. His MOTHER is no longer there.

We see HENRY race across the street toward the cabstand.

HENRY (VO)

I was the luckiest kid in the world.

EXT: CABSTAND - DAY

We see HENRY leap into the air to catch a set of car keys.

HENRY (VO)

I could go anywhere.

EXT: CABSTAND PARKING LOT - DAY

We see HENRY, who can hardly see over the dashboard, jockeying a Mobster's Caddy around the cabstand parking lot. We see other kids, HENRY's age, watching HENRY, in awe, from behind a fence.

HENRY (VO)

I could do anything.

INT: CABSTAND BACKROOM - DAY

We see HENRY trying to sip hot espresso coffee just like the big guys, except we see HENRY grimace because the coffee is too hot and far too bitter.

HENRY (VO)

But it wasn't too long before my parents changed their minds. For them, the cabstand was supposed to be a part-time job, but for me, it was full-time.

CUT TO:

INT: REAR OF CABSTAND

TUTTI is folding and placing long sheets with policy bets into a brown paper bag. In the BG, we see HOODS going through boxes of stolen orange and blue cardigan sweaters. HENRY waits at TUTTI's side until TUTTI finishes making a notation on a slip of paper. TUTTI holds the paper bag in his hands and

TUTTI

(to Henry, with a smile)

Okay.

EXT: CABSTAND

We see HENRY running out the cabstand door carrying the paper bag. He runs past half a dozen Hoods, lounging outside on wooden chairs, wearing orange and blue sweaters.

HENRY (VO)

People like my father could never understand, but I was a part of something. I belonged. I was treated like a grown-up. Every day I was learning to score.

INT: KITCHEN - HENRY'S HOUSE

FATHER

(in mock concern)

Did you study hard in school today? Did you learn a lot? Huh?

HENRY is silent and begins backing away.

FATHER (CONTD)

I can't hear you, you little liar.

(waving the letter)

I got this from the school. They say you haven't been there in months.

HENRY tries to dart his FATHER, but he cannot escape. HENRY gets a blow on the back of his head. HENRY'S MOTHER starts to interfere, but is pushed back.

FATHER (CONTD)
(beating Henry, but
glaring at Carmella)
Little lying bastard.

CARMELLA screams. HENRY doubles up. HENRY'S FATHER keeps
pounding away.

CLOSE ON HENRY'S FACE

FREEZE IN ACTION ON HENRY'S FATHER'S FACE

HENRY (VO)
My father was always pissed off. He was
pissed that he had to work so hard. He
was pissed that he made such lousy
money. He was pissed that were seven of
us living in a tiny house. But after a
while, he was mostly pissed that I hung
around the cabstand. He said they were
bums and that I was a bum. He said I
was going into trouble. I used to say I
was only running errands after-school,
but he knew better. He knew what went
on at the cabstand and, every once in a
while, usually after he got his load
on, I had to take a beating. But by
then, I didn't care. No matter how many
beatings I took, I wouldn't listen to
what he said. I don't think I even
heard him. The way I saw it, everybody
has to take a beating some time.

UNFREEZE and continue the beating.

CUT TO:

HENRY'S SWOLLEN AND BEATEN FACE

INT: CABSTAND - BACKROOM

TUTTI
What happened to you?

HENRY
I can't make any more deliveries.

TUTTI
Whadda you mean, you can't make any
more deliveries? You're going to fuck
up everything?

HENRY
My father got a letter from the school.
He said the next time he'll kill me.

CUT TO:

INT: AUTOMOBILE

THREE HOODS and HENRY in parked car outside the post office.

HOOD #1
(pointing to one
postman)

Is this the one?

HENRY

No.

HOOD#2
(pointing at another)

Him?

HENRY

No.

(pause)

There. That's him. That's the guy.

HOOD#1 and HOOD#2 get out of the car and grab the stunned MAILMAN. He loses his hat and spills some mail as they shove him into the car's rear seat.

INT: A NEIGHBORHOOD PIZZERIA

TUTTI CICERO is standing in front of a pizza oven. HENRY watches the HOODS shove the MAILMAN against the side of the oven. We see PAUL CICERO in the BG.

TUTTI
(pointing to Henry)

You know this kid?

MAILMAN
(barely able to speak)

Yes.

TUTTI
You know where he lives?

MAILMAN nods.

TUTTI (CONTD)
You deliver mail to his house?

MAILMAN nods again.

TUTTI (CONTD)
From now on, any letters to the kid from school come directly here. Do you understand? One more letter from the school to the kid's house and...

TUTTI looks at PAUL CICERO, who nods, and the HOODS pulls down the door of the pizza oven and shove the MAILMAN up close.

TUTTI (CONTD)
... You're going in the oven headfirst.

FREEZE ON Mailman's face, smeared against the hot stove.

HENRY (VO)

That was it. No more letters from truant officers. No more letters from school. In fact, no more letters from anybody. How could I go back to school after that and pledge allegiance to the flag and sit through good government bullshit.

EXT: MOB SOCIAL CLUB - DAY

We see HENRY entering a mob social club, nodding to a friendly COP lounging outside, past WISEGUYS in sleeveless underwear sunning themselves in front of the club. We see a couple of menacing HOODS smile and nod hello at HENRY.

REAR YARD OF SOCIAL CLUB

HOODS are cooking sausages and peppers on grill. There are bottles of homemade wine and keg of beer.

We see a HOOD talk to TUTTI. We see TUTTI relay the message to PAUL. We see PAUL say something to TUTTI, who nods back to the HOOD and then motions to HENRY to come over. We see TUTTI down a little and whisper in Henry's ear.

DOLLY IN ON PAUL's face.

HENRY (VO)

Hundreds of guys depended on Paulie and he got a piece of everything they made. It was tribute, just like the old country, except they were doing it in America. All they got from Paulie was protection from other guys looking up to rip them off. That's what it's all about. That's what the FBI can never understand - that what Paulie and the organization does is offer protection for people who can't go to the cops. They're like the police department for wise guys.

EXT: USED CAR LOT - NIGHT

We see TUTTI in his car, hand HENRY a hammer, some rags, and five-gallon can of gasoline.

TUTTI

(driving away)

I'll be up at the corner.

We see HENRY break the windows of about six cars parked facing the sidewalk.

HENRY (VO)

People looked at me differently. They knew I was with somebody.

We see HENRY shove the gas-soaked rags through the broken car windows. HENRY looks up the block where TUTTI has parked. We see TUTTI (from Henry's POV) lock around and nod. HENRY immediately begins tossing lighted matchbooks through the smashed car windows.

HENRY (VO CONTD)

I didn't have to wait on line at the bakery on Sunday morning anymore for fresh bread. The owner knew whom I was with, and he'd come from around the counter, no matter how many people were waiting. I was taken care of first.

Suddenly the night explodes in orange brightness. We see HENRY begin to run toward Tutti's car as the cars he has ignited begin to explode behind him.

HENRY (VO CONTD)

Our neighbors didn't park in our driveway anymore, even though we didn't have a car. At thirteen, I was making more money than most of the grownups in the neighborhood. I had more money than I could spend. I had it all.

FREEZE ON HENRY'S silhouette against the darkness like a man in hell.

HENRY (VO CONTD)

One day some of the kids from the neighborhood carried my mother's groceries all the way home from her. It was out of respect.

CUT TO:

EXT: HENRY'S HOUSE - DAY

HENRY'S MOTHER opens the door of house, bright daylight.

MOTHER'S POV

She sees grey lizard shoes, grey pinstriped trousers, grey silk shirt, Billy Eckstein collar, yellow silk tie, and double-breasted jacket. She looks up and sees HENRY'S smiling face.

MOTHER

(aghast)

My God! You look like a gangster.

CUT TO:

SCREAMING MAN running toward the pizzeria, holding his hand.

EXT: PIZZERIA - DAY

We see HENRY standing near front of store.

MAN
(screaming)
I've been shot! Help! Help!

TUTTI
(from rear of store, to
Henry)
Close the door. Don't let him in.

HENRY grabs a chair, takes it outside for the MAN to sit on and closes the pizzeria door.

The MAN collapses in the seat and HENRY immediately start wrapping the Man's shredded and bleeding hand in his apron. The MAN is turning white and praying.

HENRY
(soothing the man)
It's okay. It's okay. They're getting
an ambulance.

We see HENRY prop the MAN in his chair and race into the pizzeria for more aprons, which he takes outside and wraps around the Man's bleeding hand, just as an ambulance pulls up.

We see TUTTI come up behind HENRY as the MAN is rushed away.

HENRY (VO)
It was the first time I had ever seen
anyone shot.

TUTTI
(angry)
You're some fucking jerk.

We see that HENRY is stunned.

TUTTI (CONTD)
You wasted eight fucking aprons on that
guy.

HENRY (VO)
I remember feeling bad about the guy.
But I remember feeling that maybe Tutti
was right. I know Paulie didn't want
anybody dying in the building.

CUT TO:

INT: CABSTAND - NIGHT

HENRY is making a ham and cheese sandwich. Camera tracking through room full of people playing cards, through professional CARD DEALERS skittering cards across green felt tables, through BODYGUARDS watching the door, through TUTTI CICERO walking around the tables, through PAUL CICERO standing quietly on the side, through HENRY giving the sandwich to one of the players.

HENRY (VO)

It was a glorious time. Wiseguys were all over the place. It was before Apalachin and before Crazy Joey decided to take on a boss and start a war. It was when I first met Jimmy Conway.

CAMERA COMES TO REST WHEN JIMMY BRUKE walks in the door.

CUT TO:

HENRY looking at JIMMY.

HENRY (VO)

He couldn't have been more than twenty-four or twenty-five at the time, but he was already a legend. He'd walk in the door and everybody who worked the room went wild. He'd give the doorman a hundred just for opening the door. He shoved hundreds in the pockets of the dealers and who ran the games. The bartender got a hundred just for keeping the ice cubes cold.

HENRY sees CICERO give CONWAY a hug around the shoulder. HENRY sees JIMMY handing money to the DOORMAN. HENRY watches PLAYERS timidly move their chairs slightly to make room for JIMMY. HENRY sees JIMMY pull out a wad of bills and sit down.

JIMMY

(to Henry, who is
standing near the bar)
Hey, Kid! Get me a seven and seven.

We see HENRY make the drink and bring it to JIMMY. CICERO is standing next to JIMMY.

CICERO

(his arm around Henry's
shoulder)
Henry. Say hello to Jimmy Conway.

We see JIMMY slip a \$20 bill in HENRY's shirt pocket.

JIMMY

(lifting his drink to
Henry)
Keep 'em coming.

FREEZE FRAME ON JIMMY.

HENRY (VO)

Jimmy was one of the most feared guys in the city. He was first locked up at eleven and was doing hits for mob bosses when he was sixteen. Hits never bothered him. It was business. But what he really loved to do was steal. I mean, he actually enjoyed it. Jimmy was

the kind of guy who rooted for the bad guys in the movies. He was one of the city's biggest hijackers. Clothes, Razor blades, Booze, Cigarettes, Shrimp and lobsters. Shrimp and lobsters were the best. They went fast.

EXT: TRAILER TRUCK - NEAR IDLEWILD AIRPORT - NIGHT

The trailer truck is stopped at a light in a deserted area near JFK Airport. We see the DRIVER being quietly led to a car where JIMMY is standing. We see JIMMY routinely take the Driver's wallet. There is absolutely no resistance.

HENRY (VO)

And almost most of them were gimmie's.

CUT TO:

CLOSE UP - WALLET

We see JIMMY put a \$50 bill in the Driver's wallet.

HENRY (VO)

They called him Jimmy the Gent. The drivers loved him. They used to tip him off about the really good loads. Of course, everybody got a piece. And when the cops assigned a whole army to stop him

(pause)

Jimmy made them partners.

CUT TO:

EXT: CABSTAND PARKING LOT -DAY

CLOSE UP - rows of cigarette cartons piled inside a large truck

JIMMY and TOMMY DE VITO, a youngster about HENRY's age, are moving large cigarette cartons toward truck tailgate. While JIMMY is dressed like a truck driver, TOMMY is very nattily dressed in a sharply cut suit and highly buffed shoes.

JIMMY and TOMMY are loading the cartons into the arms of a WOMAN SCHOOL-CROSSING GUARD who is having difficulty carrying the load.

JIMMY

Tommy, help the lady.

We see TOMMY scramble down from the truck and help the SCHOOL-CROSSING GUARD to her own car where we see she already had a load of cartons.

We see HENRY standing near her car and watching.

SCHOOL-CROSSING GUARD
(driving off)
Thank you, sweetheart.

CUT TO:

JIMMY standing between TOMMY and HENRY.

JIMMY
(to Henry)
Say hello to TOMMY. You'll do good
together.

CUT TO:

POLICE CAR pulling onto the sidewalk where HENRY, TOMMY and
JIMMY are standing. The COPS recognize JIMMY.

COP#1
Anything good?

HENRY watches JIMMY smile and toss a couple of cartons of
cigarettes into their radio car.

The COPS wave and drive off.

EXT: FACTORY GATE - QUITTING TIME

We see HENRY busily selling cartons to workers. TOMMY is
getting cartons out of the trunk of a car parked nearby. HENRY
is so busy he can hardly keep the money and cash straight.
Instead of the neat roll we saw on JIMMY, HENRY's cash is a
wrinkled mass. Some of it is rolled, some folded, some in
different pockets. We see HENRY approached by TWO CITY
DETECTIVES.

DETECTIVE#1
What do you think you're doing?

DETECTIVE#2
Where did you get these cigarettes?

HENRY
(offering them cartons)
It's okay.

DETECTIVE#1 roughly grabs HENRY's arm. DETECTIVE#2 grabs
HENRY's cigarette cartons. We see HENRY pull his arm away and
ONE of the DETECTIVES slaps him across the face.

We see that TOMMY is about to say something, but runs away
instead.

INT: CABSTAND -DAY

We see TOMMY talking to TUTTI and ASSORTED HOODS at the
cabstand.

INT: COURTROOM - (ARRAIGNMENT PART 1)

HENRY is waiting along with dozens of HOOKERS, nodding JUNKIES, MUGGERS and SHOPLIPTERS. When HENRY's case is called, we pan to a well-dressed MOB LAWYER. HENRY, who has never seen the LAWYER before, walks to the Prosecutor's, rather than the Defendant's table. A COURT CLERK nods him over toward his own LAWYER.

Without acknowledging HENRY, the LAWYER nods and smiles at the JUDGE, who smiles and nods back.

JUDGE
Counsellor, proceed.

CUT TO:

INT: COURTROOM - CENTER AISLE

HENRY is walking out of the court. HENRY sees JIMMY smiling and waiting for him in the rear of courtroom. JIMMY puts his arm around HENRY like a father, and tucks a one hundred dollar bill into HENRY's chest pocket. They walk out into the court corridor in silence together and then, suddenly; HENRY sees PAUL, TOMMY, TUTTI and the whole CREW from the cabstand waiting for him. They start clapping and whistling and slapping his back and cheering. PAUL, TUTTI and JIMMY embrace him. While bewildered COPS and LAWYERS watch:

CHORUS OF HOODS
You broke your cherry! You broke your
cherry!

LAST FREEZE.

TITLE UP - IDÖEWILD AIRPORT: 1955

EXT: WIDE SHOT - IDELWILD CARGO AREA

HENRY (VO)
By the time I grew up, there was thirty
billion a year in cargo moving through
Idlewild Airport and we tried to steal
every bit of it.

EXT: AIRPORT DINER - PARKING LOT - DAY

ANGLE - Grey lizard shoes and sharp grey pants and UP TO see HENRY standing in parking lot, when a large truck pulls up. We see TOMMY standing with him.

HENRY (VO)
You've got to understand, we grew up
near the airport. It belonged to
Paulie. We had friends and relatives
who worked all over the place and they
tipped us off about what was coming in
and what was going out.

We see DRIVER get out of truck with engine still running and leave door open. He nods to HENRY who does not respond and the DRIVER casually walks toward the diner.

HENRY (VO)

If any of the truckers or airlines gave us trouble, Paulie had his union people scare them with a little strike. It was beautiful. It was an even bigger moneymaker than numbers, and Jimmy was in charge. Whenever we needed money, we'd rob the airport. To us, it was better than the Citibank.

INT: TABLE IN DINER

We see DRIVER rise from debris of breakfast dishes, leave a tip and pay the CASHIER. He walks out the door toward his truck in the parking lot.

Hold ON the door. DRIVER rushes back in through the door toward the CASHIER.

DRIVER

(flushed and agitated)

Hurry, gimme the phone. Two niggers just stole my truck.

INT: SONNY'S BAMBOO LOUNGE -DUSK

A cavernous room within earshot of the airport that looks like a movie nightclub. No matter when you walk into the Bamboo Lounge it's always the middle of the night.

CAMERA TRACKS past the zebra-striped banquettes and bar stools, past sharp BUSINESSMEN, BOOKMAKERS and HOODS.

HENRY (VO)

There was Jimmy and Tommy and me. And there was Anthony Stabile, Angelo Sepe, Fat Andy, Frankie the Wop, Freddy No Nose, Pete the Killer, Nicky Blanda, Mickey Franzese, and Johnny Echoes, who got that nickname because he said everything twice. Like, "You wanna get the papers, get the papers."

CAMERA TRACKS to the backroom which we see is filled with racks of clothes, boxed television sets, new toaster ovens and stereos. We see MAN rolling racks of fur coats into the room, which looks like a discount store warehouse.

MAN

(to sunny)

Sonny, we got the coats.

SONNY

(ignoring the man, and
to Henry)

You got any suits?

HENRY

Not till Thursday.

SONNY
(closing door to
backroom)

I need suits.

CUT TO:

HENRY, JIMMY, TOMMY and assorted HOODS and their GIRLFRIENDS are having a party. There are champagne buckets around the table, which is littered with steak and lobster dishes. The table is a mess and everyone is laughing. We see HENRY look at his watch and look at the lounge's entrance.

HENRY (VO)

For us to live any other way was nuts. To us, those goody-good people who worked shitty jobs for bum paychecks, who took the subway to work every day and worried about their bills, were dead. They were suckers. They had no balls. If we wanted something, we just took it. If anyone complained twice, they got hit so bad they never complained again. It was routine. You didn't even think about it.

CUT TO:

We see FRENCHY McMAHON, a beefy man in a leather windbreaker, enter. We see HENRY get up and go over to greet him.

CUT TO:

THE BAR

HENRY and FRENCHY embrace. FRENCHY is still wearing his Air France cargo worker's coveralls under his leather jacket and we see the "Air France" logo and the name "Frenchy" in script over the coverall's breast pocket.

FRENCHY
(trying to whisper above
the din)

It's all there. I can get you past the alarms and I can get the key.

We see HENRY turn to table and wave at JIMMY to join them at the bar.

CUT TO:

THE TABLE

We see JIMMY get up and go to the bar.

We see TOMMY at the table with SONNY BUNZ, the owner, hovering around. SONNY is holding a thick sheaf of bills. We see SONNY timidly approach TOMMY by whispering in his ear. In the BG we also see the face of a terrified WAITER.

TOMMY
(putting his arm around
Sonny's shoulder)
It's okay. Put it on the tab.

SONNY
(whispering with fear
all over his face)
Tommy, it's not just this. Tommy,
please. It's seven grand here.

We see TOMMY just stare menacingly at SONNY.

SONNY (CONTD)
(he started, he might as
well finish)
Tommy, I need the money, Tommy, please.
I owe the world.

TOMMY
(leaping from the table
in a rage)
You sonofabitch fuck. Are you calling
me a deadbeat? The money I spent here?
Embarrassing me in front of my friends.
You miserable fuck.
(turning to his pals)
Can you believe this bastard?
(back to a terrified
Sonny)
Ungrateful fuck! I oughta break your
fucking legs!

We see SONNY flee toward his office, with TOMMY making a half-
hearted gesture to follow, but instead, he walks over and
joins HENRY, JIMMY and FRENCHY at the bar. He is smiling.

FRENCHY
(to Tommy)
Hey, Tommy. Have a drink.

INT: BACKROOM - CABSTAND - DAY

We see SONNY meekly seated at table facing PAUL CICERO. HENRY
is standing behind SONNY for support.

PAUL
(groaning)
If you knew those fucking kids. They're
nuts. Especially that Tommy. What am I
going to do with him?

SONNY
(sweating)
But I'm worried. I'm hearing all kind
of things. Paulie, you know all my
life. I've always done the right thing.

PAUL

You think that matters? You think they give a shit about anything? The little bastards.

SONNY

But it isn't right, Paulie. That Tommy, he's making trouble for me all over the town. I can't go here. I can't go there.

PAUL

You? You think you're the only one? I've talked to them a million times, but they don't listen.

SONNY

(weakly)

But, Paulie, please.

PAUL

(barely listening)

Someday they'll get what's coming to them. That's the only way to they'll stop.

SONNY

(pleading)

Paulie, I swear, I'm afraid. The guy's nuts. What do I have to do? Whatever I gotta do, I'll do.

PAUL

(arms outstretched like
a saint)

What can I do? If I could do something, don't you think I would?

SONNY looks up to HENRY for support.

HENRY

(to Sonny)

Tell him. It's okay.

PAUL

What?

SONNY

I was thinking that maybe you could come in with me. Take a piece of the place. If you were with me, maybe then they'd have to lay off.

PAUL

What do I need ...

SONNY

(interrupting)

I mean it. We could do good.

PAUL

You want a partner?

SONNY

Please.

EXT: BAMBOO LOUNGE - CURBSIDE - DAY

We see trucks with no liquor, beer, sides of beef, even furniture like bar stools and large mirrors being unloaded and delivered into front door.

HENRY (VO)

Now the guy's got Paulie for a partner. Any problems, he goes to Paulie. Trouble with the bill? He can go to Paulie. Trouble with cops? Deliveries? Tommy? He can call Paulie.

INT: BAMBOO LOUNGE - DAY

We see HENRY and TWO HOODS from cabstand checking the cases of liquor being delivered into the lounge. The entire room is filled floor to ceiling with cases of whiskey, wine, crates of lobster, and shrimp, and stacks of table linen and sides of beef. The place looks like a warehouse.

HENRY (VO)

But now the guy has got to come up with Paulie's money every week, no matter what. Business bad? Fuck you, pay me. You had a fire? Fuck you, pay me. The place got hit by lighting? Fuck you, pay me. Also, Paulie could do anything. Especially run up bills on the joint's credit. Why not? Nobody's gonna pay for it anyway.

EXT: BAMBOO LOUNGE - REAR ALLEYWAY - DAY

We see cases of liquor, wine, etc., being carried out of the rear door of the lounge by HOODS from the cabstand and loaded onto U-Haul trucks.

HENRY (VO CONTD)

As soon as the deliveries are made in the front door, you move the stuff out the back and sell it at a discount. You take a two hundred dollar case of booze and sell it for a hundred. It doesn't matter. It's all profit.

INT: BAMBOO LOUNGE OFFICE

HENRY, JIMMY and TOMMY are standing around the small workman's table. There is no desk. The office looks denuded of furniture. A LAWYER is going over papers.

A terrified, unshaven SONNY is seated behind the desk. The LAWYER is showing him where to sign

HENRY (VO)

And, finally, when there's nothing left, when you can't borrow another buck from the bank or buy another case of booze, you bust the joint out.

CUT DIRECTLY TO:

LARGE CLOSE UP - Hands making rolls of toilet paper being kneaded into long rolls with Sterno.

CUT TO:

HENRY and TOMMY showing wads of sterno paper into the ceiling rafters.

HENRY (VO)

You light a match.

CUT TO:

CLOSE UP - MATCH lighting rolls of sterno paper.

EXT: BAMBOO LOUNGE - CURBSIDE - NIGHT

The street is empty. HENRY and TOMMY are seated in HENRY's car. They are watching the Bamboo Lounge.

TOMMY

(to Henry)

You gotta help me. Okay? This girl I told you about? Diane? She's from the Five Towns. She's Jewish. She won't go out with me alone. Can you believe this shit? She's fucking prejudiced, but she's built. She's never been out with an Italian before. She says she'll only go out on a double date with her girlfriend. You believe this shit? But you gotta see her. I mean, she's beautiful.

HENRY

(laughing)

Will you get the fuck out of here.

TOMMY

Is it my fault she won't go out without her girlfriend? For Chris sake. Come on. You don't even have to stay. Jeesus! What's the big deal?

HENRY

Tommy ...

CUT TO:

HENRY and TOMMY watching smoke coming out of basement windows of Bamboo Lounge.

TOMMY (OC)

(back to conversation)

I swear you don't have to do nothing.
You just show up and then leave. What
do you think, I want you around? All I
need is for you to get me started.

We hear car engine start.

INT: A QUIT PLUSH BANQUETTE IN THE VILLA CAPRA

A red damask restaurant. TOMMY and HENRY are seated on the outside of a U-shaped banquette with their two girls, DIANE and KAREN, seated inside. DIANE is being wooed and pawed by a blissful TOMMY. DIANE is enjoying every bit of TOMMY's undivided attention. KAREN has not touched her melted baked Alaska and is looking directly at HENRY. HENRY is stirring his coffee.

HENRY (VO)

I had a meeting with TUTTI around
eleven o'clock and here I am a back-up
guy.

KAREN

(sarcastically)

Have more coffee. It'll wake you up.

HENRY (VO)

I couldn't wait to get away. I was
ordering the dessert when they were
eating dinner. When they were having
coffee, I was asking for a check.

TOMMY

(to Henry, while hugging
Diane)

Isn't she great? Isn't this great?
Let's do it tomorrow night? Okay?

KAREN (VO)

I couldn't stand him. I thought he was
really obnoxious. He kept fidgeting
around.

EXT: RESTAURANT - PARKING LOT - NIGHT

We see HENRY pushing KAREN into the car.

KAREN (VO)

Before it was even time to go home he
was pushing me into the car ...

EXT: CURBSIDE - KAREN'S HOUSE _ NIGHT

We see HENRY hurrying KAREN out of the car.

KAREN (VO CONTD)

... and then pulling me out. It was
ridiculous. But Diane and Tommy had

made us a promise to meet again on
Friday night. We agreed. Of course,
Henry stood me up.

INT: VILLA CAPRA RESTAURANT - NIGHT

We see TOMMY, DIANE and KAREN seated at a table set for four.

KAREN (VO CONTD)

We were a trio instead of double date
that night, but I made Tommy take me
looking for him.

EXT: CABSTAND SIDEWALK - NIGHT

A hot night. The HOODS have moved to the sidewalk where we see
them sitting in sleeveless underwear, watching the street.

We see HENRY leave the cabstand when suddenly a car screeches
up on the sidewalk directly in front of him. The HOODS scatter
and we see that HENRY is terrified.

KAREN

(charging out of the
door, screaming)

You've got some nerve. Standing me up.
Nobody does that to me. Who do you
think you are? A big shot?

CUT TO:

HENRY who sees TOMMY and DIANE in the car, laughing.

HENRY

(embarrassed and
defensive)

I didn't know. I swear. I thought it
was next week.

KAREN

Liar!

CUT TO:

HENRY who sees the WISEGUYS laughing.

HENRY

Take it easy. We can talk about it.

HENRY (VO)

She's screaming on the street and I
mean loud, but she looked good. She had
these violet eyes. I remember she's
screaming, but mostly I'm looking at
her eyes. They were just like Elizabeth
Taylor's. That's what everybody said.

KAREN

(furious)

Talk? To you? After what you did!

HENRY

I thought you were going to stand me up. You looked bored. You didn't say anything. What did you expect? Tommy was all over me. Right?

We see KAREN relax for a second.

HENRY (CONTD)

Come on, let me make it up.

INT: ENTRY TO KARMEN'S SUBURBAN HOME - EVENING

ANGLE ON GOLD CROSS AROUND MAN'S NECK and TILT UP. HENRY is all smiles and slicked-up, standing in the door wearing a grey suit and open-necked black silk shirt with a gold cross on chain.

KAREN

(filled with alarm)

Button your shirt, quick! Hurry.

HENRY buttons his shirt as KAREN'S MOTHER comes to the door.

KAREN

Ma, this is my friend, Henry Hill.

MOTHER

My daughter says you're half-Jewish?

EXT: COPACABANA - NIGHT

HENRY gives the keys and a rolled-up twenty-dollar bill to the DOORMAN at the building across the street and steers KAREN toward the Copa.

KAREN

What're you doing? What about the car?

HENRY

(while pushing her
through the crowd trying
to get in)

He watches it for me. It's better than waiting at a garage.

We see HENRY deftly steer KAREN away from the Copa's main entrance and down the basement steps. A HUGE BODYGUARD, eating a sandwich in the stairwell, gives HENRY a big "hello." We see HENRY walk right through the basement kitchen, which is filled with Chinese and Latino cooks and dishwashers who pay no attention. KAREN is being dragged along, open-mouthed, at the scene. HENRY starts up a stained kitchen staircase through a pair of swinging doors and suddenly KAREN sees she is inside the main room. The harried MAITRE D' (he is surrounded by CUSTMERS clamouring for their tables) waves happily at HENRY and signals to a CAPTAIN. We see a table held aloft by TWO WAITERS wedging their way toward the stage and plant the table smack in front of what had until that moment been a ringside table. As HENRY leads KAREN to their seat, she sees that he is

nodding and shaking hands with many of the other guests. We see HENRY quietly slip twenty-dollar-bills to the waiters.

KAREN
(sitting down)

You gave them twenty dollars each?

We see the CAPTAIN approach with champagne.

CAPTAIN
This is with Mister Tony, over there.

HENRY
Where, over there?

CAPTAIN
Over there, over there.

KAREN watches HENRY turn around and wave at a 280-POUND HOOD.

KAREN
What do you do?

HENRY
(toasting Karen and
clinking glasses)
I'm in construction.

HENRY turns to the stage where the lights begin to dim and HENRY YOUNGMAN walks out.

HENRY
I'm a union delegate.

EXT: AIR FRANCE CARGO AREA - NIGHT

On loading platform we see HENRY and TOMMY dressed in Air France coveralls. HENRY is carrying a large suitcase. Suddenly we see FRENCHY McMAHON come through a door, slip HENRY a key and lead them back into the office area near the entrance. HENRY goes to the door marked "SECURITY AREA" that FRENCHY points out and open it with the key. HENRY and TOMMY go inside.

CUT TO:

HENRY and TOMMY coming out with the suitcase close the door and walk right past FRENCHY without saying a word.

INT: CABSTAND - BACKROOM - NIGHT

We see the suitcase open on the desk. We see PAUL, JIMMY, HENRY and TOMMY standing around, wreathed in smiles. HENRY is counting stacks of cash, spreading them all over the desk.

HENRY (VO)
Air France made me. We walked out with four hundred and twenty thousand dollars without a gun. And we did the right thing.

HENRY counts up \$420.000 and slides ten packages of \$100-bills in front of PAUL who stands up proudly kisses HENRY on the cheek. JIMMY and TOMMY, both aglow with the moment, look on. It is clear that HENRY has come of age.

CUT TO:

HENRY'S FACE

PAUL
(to Henry)

It's a lot of money for a kid. If anyone asks, just say you won it shooting crap.

EXT: BEACH CLUB - DAY

HENRY and KAREN are at a sun-drenched table after paper-cup and paper-plate lunch where HENRY is trying to pay cash.

Karen

(touching Henry's arm)
No. No. You've got to sign for it.

We see athletic young men and women in white clothes carrying tennis and squash rackets walk by. One young man, BRUCE, says hello to KAREN. She introduces him to HENRY.

KAREN (CONTD)
(after Bruce walks on)
He lives across the street.

CUT TO:

CHAMPAGNE being sent to table.

INT: NIGHTCLUB - NIGHT

CAMERA PANS to stage where we see singer's back and HENRY and KAREN at luxurious ringside table with linen, silver and crystal.

KAREN (VO)
One night Billy Daniels sent us champagne. There was nothing like it. I didn't think that there was anything strange in any of this - you know, a twenty-one-year-old kid with such connections.

CUT TO:

INT: HENRY'S CAR - DAWN

HENRY and KAREN are sipping champagne from Copa glasses in car parked outside her house.

KAREN (VO)
He was an exciting guy. He was really nice. He introduced me to everybody.

Everybody wanted to be nice to him. And
he knew to handle it.

CUT TO:

INT: MARTY KRUGMA'S QUEENS BOULEVARD WIG AND BEAUTY SALON -
DAY

ANGLE ON MARTY'S TELEVISION COMMERCIAL

We see MARTY swimming the length of a pool, surrounded by
adoring MODELS in bathing suits.

MARTY'S TV (VO)

"They'll stay put even in a typhoon.
And I should know. I'm the president of
the company."

We see MARTY and HENRY standing near television set commercial
is repeated over and over. MARTY is talking bets on the phone
and complaining to HENRY. We see an agitated JIMMY in the BG
poking at wigs and looking toward HENRY and MARTY.

MARTY

(complaining sotto voce
to Henry while taking
bets on the phone)

Jimmy's busting my chops.

(into phone)

Okay, give 'em eight to five on
Cleveland.

(hangs up phone and to
Henry, while nervously
eyeing in the other
room)

He wants three points over the vig.
From me? I don't believe this shit?

HENRY

(pleading)

Marty. Please. You know Jimmy. You
borrowed his money. Pay 'em.

MARTY

(so outraged his voice
gets louder)

I didn't agree to three points over the
vig. What am I, nuts? I didn't need it
that much.

HENRY

(getting exasperated)

What are you gonna do? Fight with him?
He wants his money.

MARTY

Fuck 'em. I never paid points. I always
did the right thing. Did I ever bust
his balls? Did I? Did I? I could have

dropped a dime a million times, and I wouldn't have had to pay dick.

HENRY

(getting annoyed)

Marty, you're talking crazy. Drop a dime? Call the cops? Don't even let anybody hear such bullshit. Why don't you just pay the man his money and shut the fuck up.

We see JIMMY in BG start toward HENRY and MARTY when he hears HENRY raises his voice. We see JIMMY come up behind MARTY and wrap the long telephone extension cord around MARTY'S neck. We see MARTY'S eye begin to pop. We see HENRY try to get his hands between the wire and MARTY'S neck while trying to get JIMMY to stop.

JIMMY

(total fury)

You got money for your bullshit television, don't you? I gotta watch you swimming back and forth on TV all night long, don't I? You got money for that, but you don't have my money?

HENRY

Jimmy, he'll be okay. He's good for it. Relax.

We see MARTY nodding in agreement that he will pay.

Suddenly the phone rings. We see JIMMY, HENRY and MARTY frozen for a second. We see JIMMY relax the cord. We see MARTY pick up the phone. The extension cord is still loosely wrapped around his neck.

MARTY

(handing Henry the phone)

It's for you.

HENRY takes the phone.

HENRY

(fury crosses his face)

Wait there.

HENRY races out the door, leaving MARTY and JIMMY docilely looking after him as he runs out the door.

EXT: ROADSIDE TELEPHONE BOOTH ON HIGHWAY

We see KAREN waiting at booth as HENRY pulls up.

INT: HENRY'S CAR

KAREN

(crying and dishevelled)

I've known him all my life. He just started grabbing at me. He wouldn't stop. And when I hit him across the nose with my shoe, he got mad and shoved me out.

EXT: KAREN'S PARENT'S HOUSE

HENRY's car is parked at the curb. A new red Corvette is parked across the street.

HENRY

Go inside. I'LL be right there.

KAREN

What are you gonna do?

HENRY

Go inside!

When KAREN gets out of the car, we see HENRY reach under the seat for a snub-nose .38 revolver.

EXT: CORVETTE DRIVEWAY

We see HENRY walk down driveway to the backyard area where BRUCE and TWO of his BROTHERS are talking. BRUCE sees HENRY and walks toward him. BRUCE'S TWO BROTHERS are smirking.

BRUCE

What do you want?

They get closer.

BRUCE (CONTD)

(annoyed and menacing)

Hey! Fucko! You want something?

With absolutely no warning, HENRY reaches out and grabs BRUCE's hear with one hand and pulls his gun out of his waistband with the other. In almost one motion, HENRY smashes the gun across BRUCE's face. Teeth fall from BRUCE's mouth. The TWO BROTHERS, still not seeing the gun, start toward HENRY, but HENRY continues to pound the gun into BRUCE's face like a dinner gong. Bruce's BROTHERS realize HENRY has a gun. They freeze and back off.

WOMAN'S VOICE

(from a window)

Help! Police! He's got a gun! Police!
Quick! Quick! Murder!

HENRY drops BRUCE to the ground.

EXT: KAREN'S DRIVEWAY

We see KAREN standing at the side door as HENRY races up and puts something in her hand.

HENRY
(panting)

Here, hold this.

We see KAREN look down.

CUT TO:

KAREN'S HAND holding gun.

CLOSE UP - GUN

KAREN (VO)

I know there are women, like my best friends, who would have gotten out of there the minute their boyfriend gave them a gun to hide. "Peh! You and your gun. Get out of here. Who needs you?" That's what they would have said to him. But I didn't. I've got to admit the truth. It turned me on.

We see KAREN look around to make sure no one else has seen her. She then leans over and hides the gun in the milk box at her feet.

INT: KAREN'S PARENT'S HOUSE

We see hands carefully wrapping a white linen table napkin around some object. We see the napkin and object placed on the floor. We see a Man's heel come down and smash the object, which turns out to be a wine glass. We are at a small Jewish living room wedding with a canopy and Rabbi and it was HENRY who broke the glass as a part of the ritual. KAREN'S PARENTS are glumly looking on. HENRY'S PARENTS are even glummer. Only Michael, HENRY's brother in wheelchair, looks pleased.

INT: CHATEAU BLEU CATERING HALL

PAUL, FRENCHY, MARTY, TOMMY and all their wives and fiancées are present. Pan from HENRY's and KAREN's PARENTS sitting uneasily at different tables.

JUMP CUTS TO PAUL presiding at a sort of line, introducing KAREN to the CICERO FAMILY and GUESTS. HENRY stands behind KAREN, smiling proudly.

KAREN (VO)

It was like he had two families. The first time I was introduced to them all at once, it was crazy. Paulie and his brothers had lots of sons and nephews and almost all of them were named Peter or Paul. It was unbelievable. There must have been two dozen Peters and Pauls at the wedding. Plus, they were all married to girls named Marie. By the time I finished meeting everybody, I thought I was drunk.

CUT TO:

HENRY AND KAREN'S TABLE

Seated nearby are a beaming JIMMY and his wife, Mickey.

We see PAUL approach and hand KAREN an envelope.

PAUL

Here. This is for you.

KAREN

(looking down at the
envelope)

Paulie, you shouldn't.

We see that PAUL's envelope is richly embossed with hearts and flowers and has a clear window in front, through which she can see several neatly-folded hundred dollar bills. When KAREN looks up, she sees that every WISEGUY and his wife are lined up before her and that they are all holding envelopes with clear windows in front.

CUT TO:

KAREN perspiring a little as she accepts and thanks the dozens of Wiseguys giving her the envelopes. We also see HENRY has opened a plastic supermarket shopping bag under the table, where he is stuffing the envelopes just as soon as KAREN accepts them.

CUT TO:

HENRY and KAREN getting up to dance.

KAREN

(whispering)

My bag. My bag.

HENRY

(amused)

What bag?

KAREN

(desperate)

The bag with the envelopes.

HENRY

(chiding)

Oh that. Don't worry about that.
Nobody's gonna steal it.

INT: KAREN'S MOTHER'S HOUSE - LIVING ROOM - DAWN

We see KAREN propped up, awake, in a chair. Her father is seated on a sofa, asleep. KAREN'S MOTHER is looking out the window.

KAREN'S MOTHER

He didn't call?

KAREN

He's with his friends.

KAREN'S MOTHER

What kind of person doesn't call?

KAREN

He's a grown man. He doesn't have to call every five minutes.

KAREN'S MOTHER

(ignoring the charge)

Look. He's got the whole house in an uproar.

CUT TO:

FATHER dozing on sofa.

KAREN'S MOTHER

He's got your father upset. Good thing he doesn't have to go to work in the morning. Is this what he deserves?

KAREN

Ma! Please! You're driving me crazy.

KAREN'S MOTHER

Driving you crazy? Don't get me started. You're here a month and sometimes he doesn't come home at all. What kind of people are these?

KAREN

Ma! Stop! What do you want me to do?

KAREN'S MOTHER

Do? What can you do? What did you expect? He wasn't Jewish. Did you know how they live? Your father would never stay out this late without calling. In thirty years he never stayed out all night.

CUT TO:

FATHER sleeping on sofa.

KAREN

Stayed out? Daddy never went out at all.

DISSOLVE TO:

TITLE UP - 6:30 A.M.

We hear car door open in front of house.

CUT TO:

KAREN and KAREN'S MOTHER open the door together and we see HENRY standing in doorway, a little drunk. Behind HENRY we see a car with TOMMY still parked at the curb. KAREN is happy to see him. She smiles.

KAREN'S MOTHER
(angrily)

Where were you? Where have you been?
Why didn't you call? We are all worried
to death! A married man doesn't stay
out like this!

We see HENRY look at KAREN, look at KAREN'S MOTHER and turn around and get back in the car and drive away. KAREN begins to cry. KAREN'S FATHER sleepily comes to the door.

KAREN'S MOTHER (CONTD)
(as Henry drives away)
Normal people don't live this way.

INT: LIVING ROOM - JIMMY AND MICKEY'S ARCHIE-BUNXER-HOUSE -
NIGHT

KAREN and most of the women we saw at the wedding are at MICKEY'S cosmetic party. There are large cardboard posters of glamorous models using the cosmetic at MICKEY'S feet.

KAREN (VO)
We weren't married to nine-to-five
guys, but the first time I realized how
different was when Mickey had a hostess
party.

CUT TO:

MICKEY brushing another woman, ANGIE's, hair while showing off a new brush.

MICKEY
(to Angie)
Angie, sweetheart, you want it fluff?

CUT TO:

ANGIE'S TIRED FACE black-ringed eyes and thin mouth.

ANGIE
He's the one with the hands. I'D like
to smack his face.

WOMAN#1
The red-haired guy? He looks like a
farmer?

ANGIE
Sonofabitch. I swear. You can't go
through the gate without his hands. I
told him, keep your fucking hands off,
you sonofabitch, or I'll cut them off.

We see the women laugh.

ANGIE (CONTD)

He don't know how lucky he is. If I just mentioned it to Vince, I don't even want to know.

WOMAN#1

That's the problem. How can you mention it? Vince'd kill him.

ANGIE

You think I don't know? You think I like to keep this inside? But I gotta, or he'll kill the miserable bastard and he'll be there for life. It's disgusting what you have to put up with.

MICKEY

(while fluffing Angie's hair)

Look at Jeannie's kid.

ANGIE

What? What happened?

MICKEY

The oldest one. He was in an argument. A lousy ten-dollar card game. The kid pulls out a gun. It goes. The kid gets killed. The grandmother hears it and find out he's been arrested. She has a heart attack. She drops dead right on the spot. Now Jeannie's got a husband and son in jail and a mother in the funeral parlor.

ANGIE

But he was always a bad kid, that one.

MICKEY

No. Come on. It was the younger one that was the bad one.

KAREN (VO)

(continuing over dialogue)

They had bad skin and more too much makeup. I mean, they didn't look very good. They looked beat-up.

CLOSE UP - Women talking.

KAREN (VO CONTD)

You never saw teeth like that where I was growing up and the stuff they wore was thrown together and cheap. A lot of pants suits and double-knits. And they

talked about how rotten their kids were and about beating them with their broom handles and leather belts, but that the kids still didn't pay any attention. When Henry picked me up, I was dizzy.

INT: BEDROOM - KAREN'S MOTHER'S HOUSE - NIGHT

We see they are getting ready for bed.

KAREN

I don't know. I don't know if I could live that way. What if, God forbid, you go to prison. Mickey said Jeannie's husband ...

HENRY

(angrily interrupting)

Are you nuts? Jeannie's husband went to the can just to get away from her, she's such a pain in the ass. Let me tell you. Nobody goes to jail unless they want to, unless they make themselves get caught. They do stuff with wrong people. They don't have things organized. You know who goes to jail? Nigger stickup men. That's who. And they only get caught because they fall asleep in the getaway car.

KAREN looks down. She is listening.

HENRY (CONTD)

Listen, we're beginning to make real money for the first time. It's business. Do you think I'm going to walk away from that?

HENRY puts his arm around KAREN and begins to hug her.

KAREN (VO)

After a while, it all got to be normal. None of it seemed like crimes. It was more that Henry was enterprising. That he and the guys were making a few bucks hustling, while other men were sitting on their asses waiting for handouts. They were blue collar guys, and the only way they could get extra money, was to go out and cut a few corners.

CUT TO:

INT: TRUCK - NIGHT

ANGLE ON HENRY AND TOMMY who is carrying a brown paper bag as though it were a gun, pulling a DRIVER out of his truck and shoving him toward ANOTHER HOOD who pushes him into the rear seat of a car where we see another HOOD.

CUT BACK TO:

HENRY and TOMMY getting into the truck.

CUT TO:

ROAD where we see the truck drive off.

CUT BACK TO:

TRUCK where we see the paper bag in TOMMY's hand explode in a red burst as he wildly fires shots into the air. We hear HENRY's laughter.

KAREN (VO)

And we were also very close. I mean, there were never any outsiders around. Absolutely never! And being together all the time made everything seem even more normal.

INT: HENRY'S DOORWAY

We see KAREN looking at a search warrant being shown to her by DETECTIVES who are being very polite. The children are looking on.

KAREN (VO)

There was always a little harassment. They always wanted to talk to Henry about this or that. They'd come with their subpoenas and warrants and make me sign. But mostly they were just looking for a handout. A few bucks to keep things quiet, no matter what they found.

KAREN

(signing the paper)

Can I make you some coffee?

The DETECTIVES smile and, taking off their hats, walk into the house where kids and KAREN resume watching TV.

KAREN (VO)

I always asked them if they wanted coffee. Some of the wives, like Mickey Conway, used to curse at them and spit on the floor. Imagine. She'd spit on her own floor. That never made any sense to me. It was better to be polite and call the lawyer.

CUT TO:

IN BG we see the detectives going through the house.

CUT TO:

INT: DINING ROOM - JIMMY CONWAY'S HOUSE - NIGHT

We see JIMMY and MICKEY, HENRY and KAREN, TUTTI and wife, TOMMY and girlfriend, MARTY and FRAN KRUGMAN, ANGELO SEPE and wife and the assorted children, all wearing party hats and blowing out the candles on nine-year-old JESSE JAMES BRUKE's huge layer cake.

KAREN (VO)

We all did everything together and we were always the same crowd. Anniversaries. Christenings. We only we went to each other's houses.

CUT TO:

SNAPSHOT OF JIMMY hugging KAREN and MICKEY at table.

KAREN (VO)

The women played cards. When my kids were born, Jimmy and Mickey were always the first at the hospital.

CUT TO:

SNAPSHOT of beaming JIMMY, MICKEY and HENRY embracing against the window of maternity hospital while a nurse holds up a baby. MICKEY is in tears.

KAREN (VO CONTD)

When we went to the Islands or Vegas for vacation, we always went together.

CUT TO:

SNAPSHOT of JIMMY and MICKEY and HENRY and KAREN in bath suits standing next to their poolside chairs holding tall trader vic's-style drinks with tiny umbrellas and pineapple sticking out of them.

KAREN (VO CONTD)

It got to be normal. I got to where I was even proud that I had the kind of husband who was willing to go out and risk his neck just to get us the little extras.

CUT TO:

INT: HENRY AND KAREN'S SUBURBAN HOUSE - MORNING

ANGLE ON HENRY'S BEDROOM CLOSET

CAMERA tracks row after row of neatly hung suits and sports jackets and racks of sharp shoes. We see HENRY getting undressed. He neatly hangs his jacket and then lifts the front of his sport shirt to his neck, REVEALING thick packets of crisp \$50 and \$100 bills he has wedged all around his waist.

KAREN (OC)

But I got my mother to watch the kids tomorrow night.

CUT TO:

KAREN'S BEDROOM CLOSET

CAMERA tracks past rows of KAREN's dresses pants suits, blouses, shoes and fur coats.

HENRY (OC)

I told you I can't.

CUT TO:

KITCHEN. We see HENRY, now shaved and dressed in a different suit. He is on his way out.

KAREN

(annoyed)

I'm gonna need some money.

HENRY

How much?

We see KAREN hold her thumb and forefinger about an inch apart. We see HENRY take about an inch and a half of money from his inside jacket pocket, slap it on the table and go out the door.

INT: THE SUITE - NIGHT

A plush, overdecorated cocktail lounge and nightclub on Queens Boulevard, where we here Sergio Franchi on the jukebox.

(NOTE: REPLAY THE OPENING OF THE FILM AT 9 TIMES NORMAL SPEED - HENRY SLAMMING THE TRUNK CLOSED.)

HENRY (VO)

For most of the guys, killing got to be accepted. They were routine. Murder was the only way everybody stayed in line. It was the ultimate weapon. You got out of line, you got whacked. Everyone knew the rules.

CUT TO:

TOMMY smashing gun into BILLY BATT'S' head.

HENRY (VO CONTD)

But sometimes, even if people didn't get out of line, they'd get whacked. Hits just became a habit for some guys. It didn't take anything to get yourself killed.

CUT TO:

SILHOUETTE OF TOMMY, HENRY and JIMMY stuffing BILLY's body into the trunk.

HENRY (VO CONTD)

Guys would get into arguments over nothing and before you knew it, one of them was dead. They were shooting each other all the time. Shooting people was a normal thing. It was no big deal.

CUT TO:

TOMMY'S MOTHER'S KITCHEN AND BREAKFAST

HENRY (VO CONTD)

You didn't have to do anything and nobody was immune. You just had to be there.

CUT TO:

TOMMY smashing shovel into soft, bloodied mattress cover in the trunk of the car.

HENRY (VO CONTD)

But we had a problem with Billy Batts. This was a touchy thing. Tommy had killed a made man. Billy was a part of the Gambino crew and untouchable.

CUT TO:

EXT: CONNECTICUT WOODLAND - NIGHT

We see TOMMY, HENRY and JIMMY burying Batts.

HENRY (VO)

Before you could touch a made guy, you had to have a good reason. There had to be a sit-down. And you better get an okay, or you'd be the one who got whacked.

Henry slams down trunk.

CUT TO:

INT: COPACABANA - LATE SHOW - NIGHT

ANGLE ON TABLE being quickly set up by WAITERS and MAITRE D' as HENRY, TOMMY, ANGELO SEPE and JOE MANRI sit down. IN BG, we see older HOODS with young showgirl types. We see LINDA, a cheery, California blonde, and some girlfriends seated at a table directly behind HENRY's table.

CUT TO:

STAGE ... and ass stage lights dim:

HENRY (VO)

Saturday night was for wives, but Friday night at the Copa was always for the girlfriends.

CUT BACK TO:

HENRY'S TABLE ... HENRY is now sitting next to LINDA. TOMMY is with GIRL#1. ANGELO is with GIRL#2.

GIRL#1

Last week I saw a Sammy Davis. What a performer. You gotta see him. You gotta catch him. He does imitations I swear you'd think it was the real people.

GIRL#2

Yeah, the way he moves. It's unbelievable. I mean, you can understand how a white girl could fall for him.

TOMMY

What are you talking about?

GIRL#2

I don't mean me. Not me. I just mean, you can see how some girls could. Like that Swedish girl. You can see how she fell for him. You can see how he has this, this, personality.

CUT TO:

COPA STAGE spotlight. BOBBY DARREN is singing.

EXT: LINDA'S APARTMENT BUILDING - NIGHT

HENRY's convertible pulls up. HENRY has his arm around LINDA's neck. We see them go into the building.

DISSOLVE TO:

DAWN.

INT: PAUL'S HOUSE - DAY

Sunday. There are lots of relatives and friends present. HENRY and KAREN arrive. KAREN is carrying their new baby and HENRY has his two-year-old daughter by the hand. A great fuss is made over the new baby and over KAREN by the women, including PAUL's wife. PAUL puts an arm around HENRY and leads him into an alcove.

PAUL

What did you hear about that thing?

HENRY

What thing? The Brooklyn thing?

PAUL

No. No. The guy from downtown.

HENRY

The guy from near where Christie used to live?

PAUL

No. The other one. The one who disappeared up the block from Christie. The one they made a beef on.

HENRY

Oh! Him.

PAUL

You know the one I mean?

HENRY

Oh yeah. Sure. That guy. I know him.

PAUL

That Batts was a miserable fuck, but his people are looking still for him.

HENRY

Oh yeah. Yeah. I know, I even looked into it myself. Nobody knows what the fuck happened to him. He came in the joint that one night and then he disappeared.

PAUL

Well, keep your eyes open. They're busting my balls looking for the fuck.

INT: THE SUITE - NIGHT

HENRY and LINDA, with the crew, are drinking. MARTY KRUGMAN is reluctantly paying off a bet at the bar. JIMMY calls HENRY aside.

JIMMY

We got a problem. That thing we took care of upstate?

HENRY

(surprised)

Paulie was just talking about him.

JIMMY

Well, we gotta dig him up again.

HENRY

(stocked)

What?

JIMMY

The guy just sold the property. They're gonna build condominiums and I don't want anybody digging up a little bastard.

HENRY
(horrificed)
It's been six months.

JIMMY
It's still better than letting somebody
find him.

HENRY
(nodding in agreement
and concerned)
If Paulie finds out, we got problems.

JIMMY
Fuck Paulie. If Batts' crew finds we
whacked him, we got real problems.

EXT: HENRY'S CAR PARKED ON DESERTED COUNTRY ROAD - NIGHT

A hot summer night. The car trunk is open. HENRY, JIMMY and TOMMY are struggling with shovels. HENRY, sickened by the stench, is wearing his handkerchief over his nose and mouth. HENRY looks at JIMMY and TOMMY. They do not appear to be bothered by the stench.

EXT: HENRY AND KAREN'S SUBURBAN HOME

HENRY is hosing out the trunk of his car. He has all of the mats, the spare tire, and the jack out of the trunk.

KAREN
What happened to the car?

HENRY
(annoyed at Karen's
prying)
I hit a skunk.

HENRY sprinkles in a bottle of perfume and slams the trunk shut.

INT: LINDA'S APARTMENT - BEDROOM - NIGHT

We see Linda showing off her new apartment to the girls, including ROBIN, a sexy, dark-haired girl. We hear HENRY, TOMMY, ANGELO and MANRI laughing in BG. The apartment is decorated in ocean parkway Ming. There are thick velvet-covered sofa and blue-glass coffee table in bedroom and we see a satin-covered, king-size bed with a doll dropped against the pillows. We see LINDA lean over and show her girlfriends the bed ruffles.

HENRY (VO)
I set up Linda in an apartment around
the corner from the suite. That way I
was able to stay over a couple of
nights a week. Karen was home with the
kids anyway and she never asked any
questions anyway.

INT: BRIDAL SHOP - BACKROOM

HENRY is strangling the owner of a bridal shop with his own tie, while TOMMY and JIMMY laugh.

HENRY (VO)

Linda and I were having so much fun,
she started screwing up at work, and I
had to straighten out her boss a little
bit.

INT: LINDA'S APARTMENT - BEDROOM - CONTINUOUS NIGHT

We see LINDA suddenly lifted off her feet and thrown on the bed. We see HENRY and the girls laughing. As HENRY lifts LINDA off her feet, he winks at ROBIN, who smiles back.

INT: THE SSUITE - A BASEMENT CARD GAME - NIGHT

Glazed walls, ornate sconces, and a rumpus room bar. HENRY, JIMMY, TOMMY and other WISEGUYS are playing cards. TOMMY is a little drunk. SPIDER, a 22-year-old apprentice hood, is waiting on the PLAYERS, bringing them drinks. The sort of thing we saw HENRY doing earlier. TOMMY is feeling expansive. He throws his jacket open to REVEAL a gun tucked in his belt.

TOMMY

(impatiently)

Spider. C'mon, get me a seven and
seven.

We see SPIDER deliver a drink to HENRY and slowly back toward the bar.

TOMMY (CONTD)

Spider. What did I say? Did I say I was
dying over here? Come on. Move it.
Don't walk, dance.

(to his fellow players)

Did you ever see in the cowboy movies
where they make them dance? Did you see
The Oklahoma Kid, the only cowboy movie
Cagney ever made? Come on, dance, you
varmint.

We see TOMMY taking out his guns.

SPIDER

Tommy, don't fuck around.

TOMMY

Yahooo.

HENRY

Tommy, don't fuck around. Put the gun
away. Tommy!

TOMMY

No, no. It's okay.

HENRY

Tommy, come on. Put the gun away.

TOMMY

No. It's okay. Just watch this. Watch it.

The gun explodes and we see SPIDER shot in the foot.

EXT: HENRY'S HOUSE - EVENING

We see a set of keys come flying out the window. TILT DOWN to keys.

CUT TO:

BEDROOM : HENRY is furious. He pushes past KAREN and looks out window.

HENRY

I gotta go out.

KAREN

Not tonight, you're not. Not without the car keys, you're not.

HENRY

Are you nuts?

KAREN

I don't care. Something's going on.

HENRY

(exasperated)

That again.

KAREN

(shrieking and in tears)

You're a liar. I look at you and I know you're a liar.

We see HENRY pick up a large lamp and throw it at KAREN. He misses.

HENRY

(suddenly calm and walking out)

I need some air. I need a little peace. At least at home.

We see KAREN sit down on bed and begin to cry. We hear the children crying in the BG.

INT: THE SUITE - BASEMENT CARD GAME - NIGHT

ANGLE ON SPIDER with bandaged foot and HENRY walking in and TILT UP TO both of them. JIMMY, TOMMY and some HOODS are playing cards. TOMMY is already drunk.

TOMMY

Hey! Look at this. Fred Astaire, back from the wars. Can you believe this guy? That bandage. It's bigger than his foot.

SPIDER ignores him. The card game is going on. Shirts are unbuttoned. The table filled with empty glasses. SPIDER limps over with drinks.

TOMMY (CONTD)

Spider. You're so full of shit. Even with that foot, I bet you can dance.

SPIDER puts the drinks down and tries to ignore TOMMY again.

TOMMY (CONTD)

Come on, Spider. Come on. Let's see you dance.

SPIDER

Why don't you go fuck yourself.

JIMMY

(laughing)

Hey, Spider. That's very good. Did you hear, Spider? The kid's got balls. See, the kid's got balls. He's a good kid.

SPIDER starts to limp proudly back to the bar.

JIMMY (CONTD)

(whispering to Tommy)

You going to take that shit from this punk? This fuckin' lowlife. This kid's got bigger balls than you'll have any day. He just got shot in the foot by you and he tells you to go fuck yourself. I can't believe this shit.

(to the crew, roaring
with laughter)

Can you believe this shit?

(to Tommy almost
whispering)

Tommy! You gonna take that shit from a punk?

The players are all laughing loudly. SPIDER is proudly standing near the bar. And, before anyone has any idea of what is about to happen, TOMMY pulls out one of his two guns and puts three deafening shots into SPIDER's chest.

Everyone is frozen in silence. HENRY is upset by shooting. There is a long pause.

JIMMY

All right, you dumb fuck, if you're going to be a big fuckin' wise guy, you can dig the hole.

We see a frowning TOMMY get up from table and slowly being moving chairs around to get ready to dig the hole.

HENRY (VO)

After Billy Batts and Spider,
everything was going crazy. Not just
our crew, but everybody.

CUT TO:

EXT: LINDA'S APARTMENT - DAY

We see LINDA in the apartment.

CUT TO:

LINDA'S DOOR : We see KAREN pressing the buzzer while holding two hysterical children.

KAREN

(screaming)

Open up! I know you're there! You stay
away from my husband.

KAREN (VO)

She wouldn't open the door. I rang the
bell. Still, she wouldn't open. I rang
her bell for two hours, and she kept on
hiding.

CUT TO:

INT: HENRY'S HOUSE - BEDROOM - NIGHT

ON HENRY'S SLEEPING FACE CAMERA IS LOOKING AT HIM. Feel a
presence on top of him. We hear a click. HENRY's eyes open.
HENRY looks up.

CUT TO:

HENRY'S POV: We see the gun aiming right through the lens. We
can see the bullets in the chambers.

KAREN

(straddling Henry in
bed, holding a gun)

Henry.

(she pulls back the
hammer)

Wake up.

HENRY

(always deny)

What's the matter with you? You're
crazy.

KAREN

(hysterically)

Crazy? I'M crazy enough to shoot you
and her.

COVERED BY A SERIES OF QUICK CLOSE UP CUTS

KAREN sweating, HENRY's profile, the hammer of the gun, etc.

KAREN (VO)

But still I couldn't hurt him. How
could I hurt him? I couldn't even bring
myself to leave him.

CUT TO:

KAREN sweating.

HENRY

(carefully moving his
head away from the gun)
It's all bullshit. I swear. It's
nothing. Whatever you want, we'll do.

CUT TO:

HENRY'S PROFILE

CUT TO:

KAREN'S TRIGGER FINGER

KAREN (VO)

The truth was, that no matter how bad I
felt, I was still very attracted to
him. Why should I give him up to
someone else? Why should she win?

HENRY

(quickly moving his head
away and grabbing the
gun)

Son of a bitch.

We see HENRY slap KAREN across the face and knock her off the
bed.

HENRY (CONTD)

(angrily getting out of
bed and packing his
clothes)

I don't need this bullshit. I got
enough to worry about getting whacked
on the street. I gotta come home to get
whacked?

We see KAREN crying.

HENRY (CONTD)

I swear on my mother, I should kill
you. You're fucking crazy.

We see HENRY hit her. He is about to hit her again, but stops.
He turns his back on her and opens the door of his closet
roughly grabbing some clothes as if getting ready to pack.

CUT TO:

INT: LINDA'S APARTMENT - DAY

HENRY opens the door and PAUL and JIMMY enter. They walk toward the kitchen. The place is in disarray.

HENRY
(to Linda)

Honey. Go get some cigarettes.

LINDA leaves without saying a word.

PAUL
(after watching the door
close)

Karen's come to the house. She's very upset. It's no good. You gotta straighten this all out.

HENRY looks down.

JIMMY
Things gotta be calm right now, and Karen's so high-strung. She's with Mickey every day. Who knows what she's gonna do?

PAUL
Jimmy and Tommy were supposed to pick up something in Tampa for me this weekend.

JIMMY nods in agreement.

PAUL (VO CONTD)
You go with Jimmy instead. Get away for a few days. Relax.

CUT TO:

INT: REAR SEAT OF CAR - NIGHT

We see MAN's bleeding face being punched.

PAUL (VO CONTD)
Enjoy yourselves. Have a good time. Then, when you get back Monday, you go home to Karen.

We pull back to see JIMMY and HENRY beating a MAN who is squashed between them.

MAN
(pleading)
I ain't got it. I swear.

We see JIMMY and HENRY beat him more.

MAN (CONTD)
(crying)

I can't. I swear.

We see JIMMY and HENRY look at each other.

EXT: EXIT SIGN TO BUSCH GARDENS - TAMPA ZOO - NIGHT

We hear the roar of the lions.

We see JIMMY and HENRY drag the BOOKIE out of the car by his arms and legs just outside the zoo.

JIMMY
We're gonna feed the bastard to the lions.

HENRY
(while dragging bookie)
What lions? I'm not going near any lions.

JIMMY
We only have to shove'm over the moat.

We see the MAN finally begin to squirm and scream.

CUT TO:

EXT: ROADSIDE PHONE BOOTH - NIGHT

ANGLE ON BLEEDING MAN on phone with JIMMY and HENRY waiting outside.

HENRY (VO)
They must really feed each other to the lions down there, because the guy gave the money right up and we got to spend the rest of the weekend at the track.
(pause and genuine shock)
But then I couldn't believe what happened.

CUT TO:

NEWSPAPER PICTURE of HENRY and JIMMY getting arrested.

HENRY (VO CONTD)
When we got home, we were all over the newspapers. At first, I didn't even know why we got picked up.

CUT TO:

NEWSPAPER PHOTO of MAN they beat being arrested with his head bandaged.

HENRY (VO CONTD)

Then, I found out, that the guy we roughed up turned out to have a sister working as a typist for the FBI.

GOVERNMENT OFFICE where sobbing typist is surrounded by men in business suits.

HENRY (VO CONTD)

Who could believe it? Of all fucking people. She gave up every day. Jimmy. Me. Even her brother.

CUT TO:

INT: COURTROOM - DAY

HENRY and JIMMY before JUDGE. KAREN and children crying in court. Other family members present and crying.

HENRY (VO)

It took the jury six hours to bring us in guilty. The judge gave Jimmy and me ten years like he was giving away candy.

INT: MAXWELL'S PLUM - THE BAR - LATE AFTERNOON

TOMMY, MARTY, JOE, STACKS, FRENCHY etc. are all having drinks with HENRY before he goes to prison. We see by the bar clock that it is four o'clock.

Suddenly KAREN comes charging into the bar. She is angry. She has tracked HENRY down.

KAREN

(frantic)

I thought you were supposed to turn yourself in at ten o'clock this morning?

HENRY

I'm just having my last few drinks.

KAREN

I've been all over town. I got a call from the bondsman. He says they're going to rescind your bail if you don't show up and sign in right now. They're going to take away the house.

HENRY

Shit.

HENRY looks at his pals, orders his last Screaming Eagle for a while, and gently touches the tips of KAREN's fingers. He swallows his drink, hugs and kisses a tearful KAREN and walks out of the bar to a long, white, stretch limo waiting at the curb.

TOMMY

Say hello to Jimmy.

HENRY gets in the rear seat of the limo.

HENRY

(downing a palm full of
valium)

Okay, now you can take me to jail.

CUT TO:

INT: DORMITORY - LEWISBURG FEDERAL PRISON

CLOSE UP - GARLIC being sliced razor thin.

HENRY (VO)

Dinner was always a big thing. We had a pasta course and then meat or fish. Paulie did the prep work. He was doing a year for contempt and he had a system for doing garlic. He used a razor and he sliced it so thin it used to liquefy in the pan with a little oil.

CUT TO:

HOT PLATE with a pot full of tomato sauce and meatballs being stirred.

HENRY (VO CONTD)

Vinnie was in charge of the tomato sauce. I felt he put in too many onions, but it was a good sauce anyway.

CUT TO:

FRYING PAN with smoking steaks.

HENRY (VO CONTD)

Johnny Dio did the meat. We didn't have a broiler, so Johnny did everything in pans. He smelled up the joint something awful and the hacks used to die.

CUT TO:

HOT PLATE hooked up by long extension cord to an electric outlet in the toilet. There are huge kitchen knives, a block of ice in a tin pail covered with a cloth and large pots and colanders necessary for cooking pasta in dishes.

PULL BACK to a large dorm with four beds separated by shoulder-height partitions. The room does not look like a prison. There are curtains over the bars. The room is filled with smoke from the pan-fried steak.

HENRY (VO CONTD)
Everybody else in the joint was doing
real time, all mixed together, living
like pigs.

CUT TO:

HENRY in grey prison grab, carrying a heavy canvas mail sack
marked "LEWISBURG PRISON". He dumps the sacks on the beds.

HENRY (VO CONTD)
We lived alone. We owned the joint.
Even those hacks who we couldn't bride
would never rat on the guys who did.

CUT TO:

HENRY opens the sack on his bed and pulls out bottles of wine,
scotch, and brandy, and holds them aloft.

HENRY
(looking for praise)
Nice? Good?

PAUL
(looking up from his
garlic surgery)
Okay. What else?

We see HENRY reach in the sack and pull out cheeses, dried
sausages, a large jar of vinegar peppers and dried mushrooms.

PAUL (CONTD)
(beaming with pride)
Now we eat.

We see HENRY begin to set the table.

CUT TO:

PAUL and the rest of the MOB BOSSES playing cards, and sipping
wine, scotch and brandy. HENRY is sitting on his bed with his
back to the group. When he sees that no one is watching him,
he pulls a black plastic garbage bag out of the sack. HENRY
opens the bag and quickly counts the clear plastic bags of
marijuana, glassine envelopes of heroin and bottles of pills.
HENRY quickly repacks the drugs and slips them under his
covers.

INT: PRISON ENTRY GATE - DAY

Visiting day. HENRY is in a GUARD'S booth watching the
visitors' gate through a window. We see a guard in the room
with HENRY. THERE is a knock. The guard opens the door and
looks at HENRY. HENRY nods. The guard lets the inmate enter.
While the guard watches, the inmate gives HENRY some cash and
HENRY gives him one of the plastic bags filled with marijuana
and a bottle of pills. The inmate is then escorted out by the
guard, who closes the door.

GUARD

Are there any more?

HENRY

(looking intently at the
visiting gate)

No, that's it. No more today.

We see HENRY casually stuff some bills into the guard's shirt pocket.

CUT TO:

INT: VISITORS' GATE - DAY

ANGLE OF KAREN coming through. She is wearing such a large, oversized coat that KAREN looks twice as big as she was when we last saw her. She is carrying a large purse and some empty shopping bags. The guards see her and immediately help her get through the metal detection device and past the table where other women are emptying the contents of their bags and packages.

CUT TO:

REGISTRATION DESK where KAREN quickly signs the visitors' book.

CUT TO:

GUARD'S GRINNING FACE

We see him turn page of book so KAREN can see the name of another of HENRY's visitors.

CUT TO:

PAGE OF BOOK : We see name, "Linda Rossi" written next to HILL, HENRY.

CUT TO:

INT: PRISON VISITING ROOM

PAN BACK to a large gymnasium filled with Formica tables and cheap plastic chairs at which we see prisoners and their wives and children eating, talking, crying and, in discreet corners - hidden behind makeshift screens of shopping bags and scarves - having oral sex. We see that the guards are indifferent to what is happening.

CUT TO:

TABLE: HENRY and KAREN are talking while we see the children playing in the distance at the commissary food machines.

KAREN

(fuming)

You sonofabitch. She's been here.

HENRY
(acting dumb)
What are you talking about?

KAREN
(gottcha)
Don't lie to me. I saw her name in the register.

HENRY
Jesus Christ!

KAREN
You want her to visit you? Good! Let her stay up all night crying and writing letters to the parole board.

HENRY
(astounded)
What am I doing? I'm in jail. I can't stop people from coming to see me.

We see KAREN open her coat revealing large inside pockets, where she has stowed salamis, wine, cigarettes, cartons, etc.

KAREN
You want her? Good! Let her sneak this stuff in for you!

We see KAREN slam a salami on the table with such a thud, that the other prisoners and wives turn around.

KAREN (CONTD)
Let her fight with these creep bastards every week to make life easier for you!

We see KAREN slam down cigarettes and wine with a thud, this time we see a guard turn around and look at KAREN and HENRY and the contraband on the table. Pause. We see the guard turn his head away.

HENRY
(desperate)
Stop! Stop!

KAREN
Let her carry this shit inside.

We see KAREN boldly wave a Baggie filled with marijuana and some plastic medicine containers with pills. HENRY grabs the narcotics out of KAREN's hand and grabs her. We see HENRY hug KAREN to him and we see her drop her arms and hug him.

KAREN (CONTD)
(quietly sobbing)
Nobody's helping me. Tommy got four years. Marty and Fran are broke. I asked your friend Ramo for the money he owed you, and you know what he told me?

HENRY
(stroking her head and
soothing her)
It'll be okay.

KAREN
He told me to take the kids to the
police station and make the cops put me
on welfare.

We see HENRY take the drugs from KAREN's hand and slip it into
his shirt.

HENRY
We've got to help each other.

KAREN
Even Paulie, since he got out, I hardly
see him.

HENRY
It's only you and me. That's what
happens when you go away. We're on our
own. Forget everybody. Forget Paulie.
As long as he's on parole he doesn't
want anybody doing anything.

KAREN
(sobbing)
I can't do it anymore.

HENRY
Yes, you can. I've got it set up. We'll
be fine. All I need is for you to keep
bringing the stuff. I've got a guy in
here from Pittsburgh who'll move it for
me, in a month we'll be fine. We won't
need anybody.

KARNE
I'm afraid. I'm afraid if Paulie finds
out.

HENRY
Don't worry about Paulie. Is he helping
you? Is he putting food on the table?
We've got to help ourselves. We just
have to be careful while we do it.

KAREN
(looking in his face)
I don't want to hear about her anymore.

HENRY
(hugging her to him)
Never.

DISSOLVE TO:

TITLE - FOUR YEARS LATER

EXT: PRISON GATE - DAY

HENRY comes out in civilian clothes. We see his face drop. PAN over to the beat-up old car. KAREN is behind the wheel. HENRY gets in.

INT: KAREN'S SMALL, CRAMPED APARTMENT

The signs of wealth are long gone. HENRY sees that KAREN has been living four tough, lean years. Their daughters are watching as HENRY looks around the house.

HENRY

(smiling faintly)

Get packed. We're getting out of here.

KAREN

With what?

HENRY

(smiling, slyly)

Don't worry with what. You just start looking for a new place. I'm going to Pittsburgh in the morning. The guys from Pittsburgh they owe me fifteen grand from our little partnership and it's only the beginning.

KAREN

But you've got to see your parole officer in the afternoon and

(whispering)

I promised we'd take Judy to F.A.O. Schwarz.

HENRY

Don't worry about it. You listening to me? Now, come on. We gotta go see Paulie.

CUT TO:

INT: PAUL'S HOUSE - DAY

ANGLE ON PLATTERS OF FOOD coming out of the kitchen and placed on the table.

CUT TO:

DOCK - IN REAR OF PAUL'S HOUSE

DISSOLVE TO:

PAUL AND HENRY walking toward the edge of the dock.

PAUL

I don't want any more of that shit.

HENRY

What? Ha?

PAUL

Just stay away from the garbage. You know what I mean.

HENRY

(shocked)

Me? Why should I get into that shit?

PAUL

(interrupting)

I know what you did inside. You did what you had to do. I'm not talking about that. I'm talking from now on, outside. I'm talking right here.

HENRY

Why would I get into that?

PAUL

Don't make me a fool. You know what I mean. From now on, you gotta be careful. Just don't mess around with that shit, and watch out for Jimmy. Jimmy is a good earner, but he's sometimes too hungry. He's wild. He does foolish things. Jimmy is not a businessman. As good as he is, he takes too many chances.

HENRY

I know that. I know Jimmy. You think I'd take chances like Jimmy?

PAUL

And that Tommy. He's a good kid, but he's crazy. He's a cowboy. He's got too much to prove. You got to watch out for kids like that.

HENRY

Paulie, I know. I know what they are. But I use them for certain things. Please, believe me, you don't have to worry.

PAUL

(not even listening to
Henry's protest)

I'm not going to get fucked like Gribbs. He's seventy years old and the fucking guy is going to die in prison. I don't need that. I don't care who it is. I'm warning everybody. Gribbs got twenty years just because he said hello to some fuck who was sneaking around selling junk behind his back. That's not going to happen to me. You understand?

HENRY

Paulie. Why would I? I swear.

PAUL

You're only home early because we got you a job, right? And I don't need any beat. You understand?

HENRY nods.

PAUL (CONTD)

And, if you hear about anybody else fucking around with that shit, you tell me.

HENRY nods again.

PAUL (CONTD)

(gently slapping Henry
on the cheek)

Anybody! You understand?

HENRY

I understand.

CUT TO:

INT: ROBIN'S BASEMENT APARTMENT - DAY

ANGLE ON ROBIN'S HANDS mixing coke in metal bowl. We see HENRY standing behind her. The apartment is a jumbled mess and even the table where she is cutting the drugs is littered with old coffee cups, newspapers, and day-old dirty dishes.

HENRY (VO)

It took me about a week of sneaking around before I could unload the Pittsburgh stuff without Paulie finding out. But when I did, it was a real score. I started using Robin's place to mix the stuff and even with Robin's snorting more than she mixed, I could see this was a good business. I made twelve thousand dollars in my second week and I had a down-payment on my house. All I had to do was every once in a while, tell Robin I loved her.

CUT TO:

INT: PAROLE OFFICE - DAY

TIGHT ON A PIECE OF PAPER where stubby pencil calculations are being scribbled.

HENRY (VO)

It was perfect. As long as I kept getting the stuff from Pittsburgh, I knew Paulie would never find out. But within a couple of weeks it got to be

so big I needed help. I got Jimmy and Tommy to come in with me.

HENRY (CO)

Fifteen, sixteen, eighteen, twenty-one-five.

CUT TO:

HENRY opening a shoe box he has hidden in a plastic grocery bag. JIMMY and TOMMY lean close to HENRY in order to see inside.

HENRY

(smiling)

Did I tell you?

CUT TO:

OPEN SHOE BOX filled with twenty-dollar bills.

JIMMY (OC)

Nice.

TOMMY (OC)

Who's buying?

We see HENRY's thumb run through the thirty-stacked twenties like piano keys.

CUT TO:

PAROLE OFFICER in tired business suit coming out of door, over which we see sign reading "UNITED STATES DEPARTMENT OF JUSTICE - PAROLE DIVISION" and we see that HENRY, JIMMY and TOMMY are in the large brightly lit Parole Office counting their drug profits.

PAROLE OFFICER

(overworked and looking
around the crowded
waiting room)

Conway?

We see JIMMY and parole officer walk into the office.

PAROLE OFFICER (CONTD)

Still working?

Door closes.

CUT BACK TO:

A WHOLE FLOOR filled with EX-CON PAROLEES.

CUT TO:

INT: HENRY'S NEW HOUSE

We see MARTY and his wife, FRAN, being taken on a tour of an over-decorated and expensive living room.

(SHOT almost like a commercial)

KAREN (OC)

This we had to have made special. I mean, sit on it. Go ahead. Sit.

FRAN plops onto sofa.

KAREN (OC CONTD)

The others you couldn't even sit in. and from here, watch the wall.

KAREN's hand flicks a switch on table next to sofa and wall slides back, revealing TV and stereo.

KAREN (OC CONTD)

This we imported. It came in two pieces.

On third object, PAN TO KAREN. As KAREN and FRAN disappear behind swinging kitchen doors, MARTY and HENRY drop onto the sofa.

MARTY

It's a fait accompli?

HENRY

Done.

MARTY

And Jimmy's in it, right?

HENRY

Will you stop?

MARTY

But you don't understand. It's worth millions. It's once in a lifetime. We'll be rich. No more nut every week. I've been cultivating this thing for two years.

INT: ROBERT'S LOUNGE

A sleepy mob hangout. We see all of the WISEGUYS who will be a part of the Lufthansa robbery. MARTY, HENRY, TOMMY and JIMMY are watching a basketball game.

HENRY (VO)

And these are the guys.

CUT TO:

TOMMY AND ANGELO SEPE who are leaning with their backs against the bar, their jackets open, bosses of all they survey.

HENRY (VO CONTD)
Tommy and Sepe were going to grab the
outside guard and make him get us in
the front door.

CUT TO:

FRENCHY McMAHON who is playing shuffleball.

HENRY (VO CONTD)
Frenchy and

CUT TO:

JOE BUDDHA sprinkling sawdust on the shuffleboard table.

HENRY (VO CONTD)
Joe Buddha had to round up the workers.

CUT TO:

FAT LOUIE who is about 300 pounds and is sitting backwards in
a chair, watching the television with a drink in his hand.

HENRY (VO CONTD)
Fat Louie had to keep them tied up and
away from alarms.

CUT TO:

MARTY shoving way between JIMMY and HENRY at the bar and
turning to the television basketball game.

HENRY (VO CONTD)
Only Marty was driving us nuts. He was
busting Jimmy's balls for an advice on
the money we were going to steal.

CUT TO:

STACKS EDWARDS who is sitting at the bar, delicately stirring
his drink with his pinky.

HENRY (VO CONTD)
Even Stacks got in on it. He was
supposed to steal the panel truck and
afterwards compact it by a friend of
ours in Jersey.

CUT TO:

INT: KAREN AND HENRY'S BEDROOM - DAY

ANGLE ON BABY

JUDY WICKS, a young, pale blonde woman, puts the BABY and an
overnight bag on the bed as HENRY and KAREN watch.

HENRY (VO CONTD)

I had everybody working. Even our old
babysitter.

KAREN

(enthused)

She's beautiful. Look at her. Henry,
look at her.

HENRY

(singsong)

Hello! Hello!

(to Judy)

Have a good flight?

JUDY

I hate Pittsburgh.

We see JUDY unwrap the baby's pink snowsuit and take off its hood and mittens as HENRY opens JUDY's overnight bag and takes out some pampers and then he takes out several plastic bags with cocaine and heroin.

JUDY (CONTD)

Where'd you find such creeps?

HENRY

They're okay and it's worth it. Ain't
it?

KAREN

(playing with the baby)

Is this the same one as last time?

JUDY

(amazed that Karen can't
tell the difference)

No. That one was my sister's. This is
Louise's.

KAREN

Look at her, Henry, is she sweet?
Doesn't she look like Judy?

JUDY

That's what the stewardess said.

We see HENRY barley listening while putting the drugs in a paper bag.

CUT TO:

INT: ROBIN'S HOUSE

EXTREME CLOSE UP - COKEBALLS

COME BACK TO SEE HENRY at the table making "cokeballs" in a metal press.

CUT TO:

LINE OF COKE ON A MIRROR shoved under HENRY's nostril. We see straw inserted into HENRY's nostril as he causally inhales. He never stops pressing the cokeballs.

TRACK OUT TO ROBIN taking a snort herself, and the sloppy table with drugs, scales, mixers, bowls and sieves. ROBIN is razor-blading two more lines.

HENRY
(watching out of the
corner of his eye)
Hey! Watch out.

We see ROBIN lick her finger and then run her finger across HENRY's tounge. He licks, but doesn't react as he takes several gof-ball-size cokeballs out of the machine and puts them in a leather pouch. He gets up to leave.

ROBIN
Stay there.

HENRY
Don's start. I told you to clean up.
Look at this place. It's a pigpen. Look
around here. Why do you think I bought
you the dishwasher? Look. Look at this.
(sticking his finger
under Robin's nose)
There's enough powder around here to
put us all away.

ROBIN
(licking Henry's finger
and playfully pushing
him into the chair)
I hate to do dishes.

HENRY
(sitting down again)
Hey, come on. I gotta meet somebody.

ROBIN
(reaching over his
shoulder toward the
crotch)
So do I.

We see HENRY look at his watch.

INT: ROBIN'S SHOWER

HENRY is listening to the radio while taking his shower.

RADIO NEWS BROADCASTER (VO)
... and nobody knows for sure just how
much was taken in the daring pre-dawn
raid at the Lufthansa cargo terminal at
Kennedy Airport. The FBI says two
million dollars, Port Authority police
say four million dollars, the city says

say five. How much maximum? That they won't say. So far, Lufthansa not said anything, but they've promised to break their silence soon with a press conference, and WINS will be there to cover it live from the scene of the heist at JFK when they do. It looks like a big one. Maybe the biggest this town has ever seen. Stay tuned ...

HENRY slams the soap onto the shower floor and pounds the wall with joy.

ROBIN (OC)

Are you okay? What happened?

HENRY

Nothing. I dropped the soap. That's all.

EXT: ROBERT'S LOUNGE - NIGHT

Private Christmas party. As they arrive, HENRY and KAREN are hugged by JIMMY in the doorway. It is a Lufthansa victory party, but no mentions the robbery.

JIMMY

(grabbing Henry around
the neck and kissing his
head)

Come here.

(to Karen)

Look at this genius.

JIMMY keeps his arms around HENRY and KAREN as FAT LOUIE shows up with his new wife, DOLORES, who is also over 200 pounds. They are beaming with pride.

FAT LOUIE

(to Jimmy and Henry)

Come outside. I gotta show you. Just for a minute.

We see a new pink caddy convertible. The sticker is still in the window.

FAT LOUIE (OC CONTD)

Is that beautiful? I got it for Dolores.

JIMMY

(whispering angrily at
Fat Louie)

You fucking nuts? Didn't I say not to go buy anything for a while? You got a fucking car?

FAT LOUIE

(trying to placate Jimmy
as he enters the bar)

Don't get excited. It's okay. My mother
bought it for us. It's a wedding
present. It's in her name.

JIMMY

You're crazy. The bulls are across the
street. They're watching everything we
do.

CUT TO:

ROBERT'S LOUNGE - COPS IN FRONT

CUT BACK TO:

JIMMY as he watches Fat Louie walk into the bar.

JIMMY

(angrily whispering to
Henry)

The fat fuck ought to wear a sign.

We see a smiling ANGELO SEPE walk in the door and we see that
his wife is wearing a \$30,000 sable coat.

JIMMY (CONTD)

Jesus Christ! Are you all fucking nuts?

ANGELO

(to Henry)

What's the matter with him?

Before HENRY can answer, we see JIMMY start to grab the coat
off Mrs. SESE's back.

ANGELO (CONTD)

Hey? What the fuck are you doing?

MRS. SEPE

(hysteria rising)

Angelo! He's taking my coat! Angelo!

Meanwhile, we see JIMMY grabbing the coat off Mrs. SEPE's back
and begin to roll it up and shove it under ANGELO's arm.

JIMMY

(furiously, to Angelo)

Didn't I tell not to get anything big?
Didn't I tell you not to attract
attention? In two days, one fuck buys a
caddy and another buys a ten thousand
dollar mink.

(to Henry)

Can you believe this shit?

(to Angelo, with some
menace)

Now get the fuck home and get rid of
the coat. Bring it back to where you
got it. I don't care what you do, just
get rid of it.

MRS. SEPE

(to Angelo, hysterical
and angry)

I'm not giving it back. Angelo? Do you
hear me?

We see ANGELO angrily grab his wife's arm and leave.

ANGELO

Did I tell you to shut up? Shut up!

JIMMY

(to Henry, as they walk
toward the bar)

Fucking guys. Can you believe them. I
told them all: Don't attract attention.
Act normal.

At the bar, we see STACKS EDWARDS and his girlfriend dropping
shot glasses of green crème de menthe into large glasses of
chilled Dom Perignon. TOMMY and his girl-for-the-night are
standing with STACKS and his girlfriend. TOMMY is wearing a
shiny silk suit that practically glows with newness. We see
FRENCHY and BUDDHA with their wives. Everyone is dressed in
new clothes and flashing gaudy rings.

JIMMY and HENRY move toward a quiet corner of the bar. We see
MARTY suddenly burst in on them.

MARTY

Oh! There you are. I've been looking
all over for you two.

HENRY and TOMMY stare at MARTY, blankly.

MARTY (CONTD)

Listen. I need it, Jimmy. I need it
all.

JIMMY gets up to walk away without even looking at MARTY.

HENRY

Marty, relax. You saw some money.

MARTY

(continues anyway)

But I need it all. I owe people too,
you know.

We see JIMMY walk toward small office in the back of the bar.

MARTY (CONTD)

Jimmy. Wait. Listen. Please.

We see that MARTY is about to follow JIMMY into the room, but HENRY stops him.

MARTY (CONTD)

I wanna talk to Jimmy.

HENRY

He heard.

MARTY

But I got two hundred and fifty coming.
It's my share. Jimmy owes me.

HENRY

(following Jimmy into
the backroom)

Marty, please. Let me talk to him.

CUT TO:

BACKROOM

JIMMY and HENRY are alone. We see KIMMY take a thick stack of bills from inside his jacket pocket and press them into HENRY's chest.

JIMMY

For Christmas. Your share. It's just a
taste.

HENRY

Jimmy.

JIMMY

(embracing Henry)

We did it. We did it.

We hear a knock on the door. JIMMY stops as if caught.

MALE (OC)

Hey, Jimmy. Jimmy.

JIMMY returns to normal.

JIMMY

Yeah, yeah. I'll be right there.

CUT TO:

INT: HENRY'S HOUSE - NIGHT

ANGLE ON HUGE ARTIFICIAL CHRISTMAS TREE

We see HENRY coming in with the tree.

HENRY

Hey! Look what I got. The most
expensive tree they had.

CUT TO:

HUGE WHITE TREE all set up with large purple balls. We see KAREN and the children excited by the presents revealed under the tree. We see KAREN kiss HENRY, who slips a thick packet of bills into the front of her dress.

HENRY

Go buy yourself a coat.

KAREN shivers with excitement.

CAMERA DOLLIES into tree.

HENRY (VO)

Lufthansa should have been our ultimate score. The heist of a lifetime. Six million in cash. More than enough to go around.

INT: STACKS' APARTMENT

STACKS is in bed. We hear a loud knocking at the door.

TOMMY(OC)

Hey! Stacks! Come on! Open the door!
Wake up!

CUT TO:

TOMMY AND ANGELO standing in the hallway.

TOMMY (CONTD)

Come on! Come on! We got some coffee.

CUT TO:

STACKS opening the door.

ANGELO

You got coffee?

STACKS

Fucks! You said you had coffee.

TOMMY

(to Angelo)

Put on a pot.

STACKS

(putting on his
trousers)

Ball-busting sons of bitches.

CUT TO:

STACKS bending over water in the sink.

CUT TO:

TOMMY pulling out a .38 calibre gun with a silencer from his belt.

HENRY (VO)

Stacks was always crazy. Instead of getting rid of the truck like he was supposed to, he got stoned, went to his girlfriend's and by the time he woke up, the cops had found the truck. It was all over the television. They even said they came up with prints off the wheel. It was just a matter of time before they got to stacks.

BANG! BANG! BANG!

CUT TO:

TOMMY firing three silent shots into the back of STACKS' head.

INT: ROBERT'S LOUNGE - DAY

HENRY walks into the bar and we see JIMMY, TOMMY, ANGELO and MARTY. They are all celebrating.

JIMMY

(to the bartender)

Give'm a drink.

HENRY

(agitated, to Jimmy)

I gotta talk to you.

JIMMY

(as happy as he's ever
been)

Have a drink first.

We see HENRY swallow the drink in one gulp.

HENRY

I still gotta talk to you.

We see JIMMY grab HENRY around the neck and head toward the rear men's room.

HIMMY

(laughing)

Oh yeah? Anything you say.

CUT TO:

MEN'S ROOM

HENRY

What's going on? What happened to Stacks? Is everything okay?

JIMMY

(smiling)

Don't worry about it.

HENRY
There are some cops all over the place.

JIMMY
(smiling)
So what? Where are they gonna go?

CUT TO:

A SMILING TOMMY entering the men's room.

JIMMY
(to Tommy and barely
able to suppress his
glee)
He's worried.

TOMMY
(suddenly hugging Henry
with happiness and
affection)
Come on. Don't worry so fucking much.
Things are beautiful.
(to Jimmy)
Didn't you tell him?

JIMMY
(wreathed in smiles)
Not yet.

HENRY gently breaks away from TOMMY's hug. Stares at JIMMY.

JIMMY (CONTD)
Tommy's gonna be made.

HENRY is momentarily impressed.

HENRY
(incredulous)
Paulie's gonna make him?

JIMMY
(proudly grabbing
Tommy's beaming face in
his hands and kissing
him)
Who else? Paulie got the okay. This
little guinea fuck. Someday he's gonna
be a boss. Can you believe someday
we'll work for him.

HENRY hugs TOMMY and they leave the men's room.

CUT TO:

NARROW HALLWAY OUTSIDE MEN'S ROOM ON WAY BACK TO BAR

CUT TO:

MARTY standing in narrow hallway blocking HENRY, JIMMY and TOMMY.

MARTY
(smiling)
Jimmy, can I talk to you now?

We see JIMMY and TOMMY angrily push right past MARTY.

MARTY (CONTD)
(annoyed and pleading
with Henry as Jimmy and
Tommy hurry past)
Hey! Come on, already. If it wasn't for
me none of you would have had anything.

We see HENRY grab MARTY and shove him in the men's room and close the door.

HENRY
(angry)
Will you shut your fucking mouth.
You're gonna get your money, just stop
busting balls. Okay? Relax. You hear?
Everything's gonna be fine.

We see HENRY slam the bathroom door on MARTY and hurry back to the bar.

EXT: ROBERT'S LOUNGE - NIGHT

We see JIMMY and TOMMY leaving the bar after a long night. We see MARTY outside waiting for them.

JIMMY
(bursts out laughing)
Son of a bitch. You're a pisser.

We see MARTY begin to laugh, too. We see JIMMY hug MARTY around the shoulder affectionately as they walk away from the bar.

JIMMY (CONTD)
You wanna talk? Okay, come on, let's
get it over with. I swear I've never
known a ball buster like you in all my
life.

MARTY
(all smiles)
Ah, but Jimmy, nobody loves you like I
do. You know that. You name it. I'll do
anything for you.

JIMMY
(still laughing)
Except to stop busting my balls.

We hear tires squeal and two shots ring out.

CUT TO:

INT: HENRY'S HOUSE - NIGHT

We hear a doorbell, waking HENRY and KAREN from sleep.

WOMAN (OC)

Open up. Henry! Karen! It's me. Fran!

We see HENRY and KAREN open the door and we see FRAN standing there in her housecoat, and distraught.

FRAN

(hysterical)

Marty didn't come home. He's missing. I know something happened to him.

HENRY

Wait a minute. Calm down.

KAREN

Fran. It'll be okay. Don't worry.

FRAN

I know something happened.

HENRY

What could happen? He got drunk. He passed out somewhere. I'll go looking for him in the morning.

FRAN

In twenty years he's never been all night without calling. I know something's wrong.

HENRY

Alright, alright. Let me take you home and I'll go look for him myself. Right now.

EXT: PARKING LOT OUTSIDE SHERWOOD DINER - DAWN

HENRY and JIMMY are leaving together.

HENRY

What'll I tell Fran?

JIMMY

Who gives a fuck? Tell her he ran away with a broad. What do you care about her.

Suddenly JIMMY spots two FBI men who had been tailing him, dozing in their unmarked car. He starts toward their car.

JIMMY (CONTD)

Watch this.

HENRY

Come on, don't fuck around, will ya?

JIMMY

I do it all the time. Bust their
fucking balls.

HENRY

Jimmy. Come on. Fuck 'em. Don't give
them the satisfaction.

HENRY watches JIMMY tiptoe up to the AGENT's car and rap on the window. The startled AGENTS look up and see JIMMY staring at them.

JIMMY

Come on, fuckoes. Let's go for a ride.
(to Henry as Jimmy
starts his car)
I keep 'em up all fuckin' night.

While HENRY walks to his car, we see JIMMY roar off and we hear the squeal of tires and brakes as JIMMY and still sleepy AGENTS in pursuit speed away from the club.

EXT: CAFORA'S PINK CADILLAC PARKED ON BROOKLYN STREET NEAR SCHOOL BUS STOP - MORNING

We see some youngsters walk over to peek in the car. The YOUNGSTERS are giggling. One boy sneaks up alongside the car door and peeks inside. We hear a yell.

We see the bodies of FAT LOUIE CAFORA and his wife, DOLORES, slumped against each other on the front seat. Blood has caked all over their faces from small bullet holes in their heads.

EXT: LARGE DUMPSTER BEHIND DINER NEAR AIRPORT - DAWN

We see large garbage truck back up to the dumpster as garbage man lashes two steel cables to rings on top of dumpster.

We see garbage man signal for OC to tighten cable and tip dumpster into truck.

CLOSE UP OF TOP OF DUMPSTER as it is tipped over and we see an arm fall over the side and as dumpster tips more we see another arm and the dead faces of FRENCHY McMAHON and JOE BUDDHA as garbage man screams to helper OC to stop.

EXT: HUNTS POINTS MARKET - TRUCK PARKING LOT - MORNING

We see the open door of a large refrigeration truck. We see bright lights and flashbulbs go off.

CAMERA STEADILY moves in on frozen body hanging from a rack inside the truck.

HENRY (VO)

Jimmy was cutting every link to the
between himself and the robbery, but it

had nothing to do with me. I gave Jimmy the tip and he gave me some Christmas money. From then on I kept my mouth shut. I knew Jimmy. He had the cash. It was his. I know he kicked some money upstairs to Paulie, but that was it. It made him sick to have to turn money over to the guys who stole it. He'd rather whack them. Anyway, what did I care? I wasn't asking for anything and, besides, Jimmy was making nice money with me through my Pittsburgh connections. But still, for months after the robbery, they were finding bodies all over.

CAMERA MOVES ONTO & CLOSE UP - ANGELO SEPE'S FROZEN FACE

HENRY (VO CONTD)

When they found Sepe in the meat truck, he was frozen so stiff it took them two days to thaw him out for the autopsy.

INT: SHERWOOD DINER - DAY

A bright sunny afternoon, HENRY and JIMMY seated in a window booth. We see JIMMY eating eggs on pancakes with sausages and toasted English muffins.

HENRY (VO)

Still, I never saw Jimmy so happy. He was like a kid. We had money coming in through my Pittsburgh people and after a while even the Lufthansa thing began to calm down. But the thing that made Jimmy so happy that morning was that this was the day Tommy was being made.

EXT: TOMMY'S MOTHER'S HOUSE - MORNING

We see TOMMY is all dressed. He kisses his mother. TOMMY walks down the stairs toward two wiseguys and into a waiting car.

HENRY (VO)

Jimmy was so excited, you'd think he was being made. He must have made four calls to TOMMY's house. They had a signal all set up so he'd know the minute the ceremony was over.

INT: SHERWOOD DINER - DAY

JIMMY has finished his breakfast and spots HENRY's untouched melon.

JIMMY

(looking at watch)

You want a melon?

HENRY

Nah.

JIMMY

(reaches for the melon
and looks at his watch)

I better call again.

HENRY (VO)

Jimmy and I could never be made,
because we had Irish blood. It didn't
even matter that my mother was
Sicilian. To become a member of a crew,
you've got to be one hundred percent
Italian, so that they can trace all
your relatives back to the old country.

INT: ONE-FAMILY BRICK BUILDING WITH GARAGE UNDER THE FIRST
FLOOR

We see the car pull into basement garage and door close.

INT: SHERWOOD DINER - HENRY'S POV

From HENRY'S POV in window, we see JIMMY cross the parking lot
to an outdoor phone booth on the side of the road. Trucks are
roaring past.

HENRY (VO)

It's the highest honour they can give
you. It means you belong to a family
and a crew. It means that nobody can
fuck around with you. It also means you
can fuck around with anybody, as long
as they aren't also a member. It's like
a license to steal.

INT: BASEMENT ROOM OFF THE GARAGE as TOMMY proudly walks into
the room, followed by the two wiseguys.

HENRY (VO)

As far as Jimmy was concerned, with
Tommy being made, it was like we were
all being made. We would now have one
of our own guys as a member.

TOMMY proudly walks into the room. We see a HOOD suddenly
appear behind him, put a gun to his head and fire. We see
TOMMY inertly drop to the ground in a heap.

HENRY (VO CONTD)

Except, they didn't make Tommy that
day.

CUT TO:

JIMMY - IN PHONE BOOTH

Suddenly, JIMMY slams down the phone with so much strength
that the booth shudders.

HENRY (VO)

They killed him. It was revenge for
Billy Batts.

When JIMMY turns around, we see that he is crying. We see
HENRY hurrying toward JIMMY to console him.

HENRY (VO CONTD)

And there was nothing we could. Batts
was a made man and Tommy wasn't. We had
to sit still and take it. It was among
the Italians. It was real greaseball
shit. They even shot Tommy in the face
so his mother couldn't give him an open
coffin at the funeral.

COME UP ON DATE - SUNDAY, JANUARY 11, 1979.

TITLE UP - 6:55 A.M.

EXT: HENRY'S DRIVEWAY - DAY

We see HENRY putting a paper bag filled with guns into the
trunk of his car. We hear the loud noise of a helicopter. We
see HENRY look up. We see a red helicopter. HENRY slams the
trunk closed. We hear the helicopter.

HENRY (VO)

I was going to be busy all day. I had
to drop off some thirty-eights at
Jimmy's to match some silencers he had
gotten. I had to pick up my brother at
the hospital and drive him back to the
house for dinner and then I had to pick
up some new Pittsburgh stuff for Judy
to fly down to some customers I had
near Atlanta.

INT: HENRY'S CAR

CLOSE UP - HENRY'S FACE as he drives he sees the helicopter.

EXT: JIMMY'S DOORWAY - HENRY FULL FACE, CAR IN BG

We see JIMMY one of the guns in his doorway and try to screw
on a silencer he had in his pocket. He can't.

JIMMY

What fucking good are these things?
They don't fit. What do I need this
for? I'm not paying for this shit.

HENRY (VO)

Right away I knew he didn't want them.
I knew I was going to get stuck for the
money. I only bought the damn guns
because he wanted them. And now, he
didn't want them. I didn't say
anything. Jimmy was so pissed he didn't
even say goodbye

CUT TO:

HENRY putting torn bag with guns back into car trunk.

TITLE UP - 8:05 A.M.

EXT: HENRY'S CAR - DAY

WE see HENRY speeding toward top of a rise in highway approaching Queens Midtown Tunnel.

INT: HENRY'S CAR - DAY

HENRY (VO)

I knew my Pittsburgh guys always wanted guns, and since I was going to see them later in the afternoon to pick up a delivery, I was pretty sure I'd get my money back.

HENRY looks up and sees the red helicopter. When he looks back at the road he is suddenly confronted with a huge traffic jam spread out before him.

We see him jam his foot on brakes.

TITLE UP - 8:45 A.M.

INT: HOSPITAL ROOM - DAY

A bedraggled HENRY arrives in his brother, MICHAEL's, room. MICHAEL is all dressed and sitting in his wheelchair, waiting to go.

HENRY (VO)

When I finally got there to pick up Michael, his doctor wanted to put me in bed. I told him about the accident. I said I was partying all night.

CLOSE UP - PILLS IN HENRY'S PALM

HENRY (VO)

He took mercy on me. He gave me ten milligrams of Valium and sent me home. My plan was to drop off my brother at the house and pick up Karen.

INT: HENRY'S CAR - DAY

WE see HENRY driving MICHAEL. HENRY looks up and sees the red helicopter.

HENRY

(to Michael)

I think that helicopter's following me.

MICHAEL

Are you nuts?

INT: HENRY'S KITCHEN - DAY

We see MICHAEL, in his wheelchair, chopping celery. We see HENRY making meatballs. JUDY is also there, helping KAREN shell peas. JUDY's overnight bag is on the kitchen table, surrounded by food. The children are playing on the kitchen floor.

HENRY (VO)

I was cooking dinner that night. I had to start braising the beef, pork butt and veal shanks for tomato sauce. It's Michael's favorite. I was making ziti with the meat gravy, and I'm planning to roast some peppers over the flames, and I was putting on some string beans with the olive oil and garlic, and I had some beautiful cutlets, cut just right, that I was going to fry up before dinner just as an appetizer. I was home for about an hour. My plan was to start the dinner early, so Karen and I could go unload the guns that Jimmy didn't want, and get the package for Judy to take to Atlanta later that night. I kept looking out the window and the helicopter was gone. I asked Michael to watch the sauce, and Karen and I started out.

TITLE UP - 11:30 A.M.

INT: HENRY'S CAR - DAY

We see KAREN and HENRY in car when KAREN points out the window.

CUT TO:

HELICOPTER

HENRY

We're going to your mother's.

CUT TO:

KAREN'S MOTHER'S COVERED GARAGE AREA - DAY

HENRY (VO)

Now I'm sure we're being tailed. My plan was to go to her mother's and unload the guns. Who needed them in the trunk with all this heat?

CUT TO:

HENRY putting the guns into garbage cans.

HENRY
(to Karen)
Go inside. Tell her not to touch
anything outside the house. Nothing.

CUT TO:

KAREN and HENRY looking up at helicopter.

HENRY
Let's go shopping.

EXT: LONG ISLAND SHOPPING MALL - DAY

CLOSE UP - HENRY ON PHONE

Nearby we see KAREN standing outside of their parked car. In
BG, we see a large, busy shopping mall with cars and shoppers

TITLE UP - 12:30 P.M.

CUT TO:

MALL PHONE BOOTH

HENRY
I'm not nuts. It's been following me
all fucking morning. I mean it.

We see HENRY slam down the phone.

DOLLY INTO FACE

HENRY (CONTD)
(to Karen)
They think I'm paranoid. The dumb
fucks. I should bring them the
helicopter, then we'll see how paranoid
I am.

TITLE UP - 1:30 P.M.

CUT TO:

MALL ENTRY: HENRY and KAREN peek out the mall door surrounded
people with shopping carts and look into the sky for the
helicopter. It is gone. He listens. No noise.

HENRY
Okay! Quick! Let's get back to your
mother's.

EXT: KAREN'S MOTHER'S GARAGE AREA - DAY

ANGLE ON HENRY getting guns out of garbage.

TITLE UP - 3:30 P.M.

INT: MOTEL APARTMENT - DAY

We see Pittsburgh DEALER laughing as HENRY gives him the package of guns. A young man is also standing in the room.

DEALER

Didn't I tell you, you were paranoid?
See, Karen, didn't I tell him he was
paranoid?

KAREN

(barely looking up and
wandering toward the
kitchen)

I need some coffee.

DEALER puts his arm around HENRY and motions him toward the bedroom where they snort some coke. We see the DEALER give HENRY a plastic package of heroin he has taken out of a paper bag on the dresser. HENRY casually puts it in his jacket pocket.

HENRY (VO)

My plan was I had to get home and get the package ready for Judy to take on her trip. Also, I had to get to Robin's house to give the package a whack with some quinine. Plus, I knew Robin was gonna get on my ass. Then I had the cooking to finish at home, and I had to get Judy ready for the trip.

Phone rings in bedroom. DEALER picks it up, listens a moment and offers it to HENRY.

DEALER

(whispering so Karen
cannot hear in next
room)

It's Robin.

HENRY

(annoyed)

Yeah?

HENRY covers the mouthpiece.

HENRY

(to dealer)

A pain in the ass.

(into phone)

I'll see you in about an hour.

(pause)

I can't. I got my brother home tonight.

(pause)

We'll talk about it later. Okay?

HENRY hangs up the phone, pauses and dials again.

INT: HENRY'S KITCHEN - DAY

Phone rings. We see JUDY answer the phone. We see MICHAEL is stirring the tomato sauce.

CUT TO:

DEALER'S BEDROOM : HENRY is on the phone.

HENRY

You ready?

CUT TO:

HENRY'S KITCHEN

JUDY

Yeah.

CUT TO:

DEALER'S BEDROOM

HENRY

Tell Michael not to let the sauce stick

CUT TO:

HENRY'S KITCHEN

JUDY

(to Michael, who is
still stirring)

Henry says don't let the sauce stick.

MICHAEL

I'm stirring.

HENRY (VO)

(on phone)

You know what to do?

JUDY

(bored)

Yeah, yeah.

CUT TO:

DEALER'S BEDROOM

HENRY

Now this is important. Make sure you
leave the house when you make the call.
You understand? Do you hear me? It's
important. Call from an outside phone.
I mean it.

CUT TO:

HENRY'S KITCHEN

JUDY

Jesus! You must think I'm dumb. What are you bugging me for? I know what to do!

HENRY (VO)

Just make sure you do it. You know what I mean?

JUDY

Jesus Christ! You can be such a pain.

HENRY (VO)

Just do what I say!

JUDY

Okay.

We see JUDY hang up the kitchen wall phone.

MICHAEL

(still stirring)

What'd he say?

JUDY

Nothing.

JUDY takes a puff on her cigarette and starts to fish around in the bottom of her pocketbook which is on the kitchen counter near the wall phone. We see JUDY take out an airline ticket.

HENRY (VO)

So, what does she do after she hangs up with me? After everything I had told her? After all her yeah, yeah, yeah, bullshit? She picks up the phone and calls from the house. Now, if anybody was listening, they'd know everything. They'd know that a package was leaving from my house and they'd even have the time and flight number. Thanks to her.

JUDY reaches for the kitchen phone and dials.

TITLE UP - 6:30 P.M.

INT: HENRY'S HOUSE - EVENING

HENRY is working in the kitchen.

HENRY (VO)

As soon as I got home, I started cooking. I had a few hours until Judy's flight. I told my brother to keep an eye on the stove. All day long, the poor guy's been watching helicopters and tomato sauce. I had to drive over to Robin's place, mix it once and get back to the gravy.

INT: ROBIN'S HOUSE - EVENING

We see HENRY watching ROBIN mix the half-kilo of heroin with milk sugar, doubling the amount. There is silence between them. HENRY looks at his watch. ROBIN pauses for a moment and sniffs a line of coke she has cut on a mirror near the table. HENRY snorts some coke, too. The table and room is a mess. Mixing bowls, scales, and sieves are strewn around the room.

ROBIN
(getting angrier while
mixing)
I don't need this ... you said tonight
and now it's not tonight..

HENRY
(watching the dope being
mixed while stroking
Robin's neck and
shoulders)
It's okay. I'll make it up. I promise.
Just hurry it up a little, okay?

ROBIN
(finishing the package
with tape, and almost
purring)
Okay?

We see HENRY grab the two half-kilo packages off the table and start for the door. ROBIN is startled.

ROBIN (CONTD)
(shrieking)
You bastard! Where are you going?

We see HENRY get out the door just before ROBIN throws the scale at it.

TITLE UP - 8:30 P.M.

INT: HENRY'S DINING ROOM - NIGHT

After dinner. Everyone is feeling very expansive. JUDY and HENRY have left the table and are standing in the kitchen.

JUDY
(to Henry)
I gotta go home.

HENRY
What for? I got a pound of stuff in my
jacket I've been carrying around all
day. We gotta start taping it to your
leg.

JUDY
I gotta go home and get my hat.

HENRY

Forget your fucking hat. What are you, kidding me? Just what I need now is a trip to Rockaway. Just because you want your hat.

JUDY

I need it. I gotta have it. It's my lucky hat. I never fly without it.

HENRY

Do you realize what we're involved in here now?

JUDY

I don't care. I need my hat. I won't go without it.

HENRY (VO)

What could I do? If she insisted, I had to drive her home for her goddamn hat. I threw the packages in the kitchen and went to take her home.

CUT TO:

HENRY nodding to KAREN that the heroin is in the kitchen.

TITLE UP - 10:45 P.M.

EXT: HENRY'S DRIVEWAY - NIGHT

We see HENRY and JUDY get into his car. As they start to move out of the driveway, HENRY notices that there is a traffic jam in front of his property. PEOPLE are walking around with flashlights. It looks like an accident. Suddenly, a man in windbreaker appears at HENRY'S window and jams a gun against HENRY'S head.

MAN

One move, motherfucker, and I'll blow you away.

HENRY (VO)

For a second I thought I was dead, but when I heard all the noise, I knew they were cops. Only cops talk that way. If they had been wise guys, I wouldn't have heard a thing. I would have been dead.

INT: HENRY'S BEDROOM TOILET - NIGHT

We see KAREN hurriedly flushing heroin down the toilet upstairs while we hear FBI men at the door downstairs. We hear MICHAEL and children's voices downstairs.

We see KAREN go to the bureau drawer and grab a small calibre gun, lift her dress and, grimacing, shove the cold metal into her underpants.

CUT TO:

INT: FBI OFFICE

HENRY is seated and surrounded by FBI men and PROSECUTOR EDWARD MCDONALD. We see JUDY brought in past HENRY and ushered into another room. We see the DEALER ushered past HENRY and placed into yet another room.

HENRY (VO)

All day I thought the guys in the helicopter were just local cops busting my balls over Lufthansa, but they turned out to be Narks. They had been on me a month. Phone taps. Surveillance.

We see ROBIN brought in, followed by two cops carrying cardboard boxes filled with pots, sieves and scales from ROBIN's table. The cops put the boxes on a table where HENRY can see them. We see one of the Narks lick his finger after wiping it across one of the bowls. He smiles at HENRY and rolls his eyes.

We see HENRY slouch further in his seat while questioning continues.

INT: PRISON VISITING AREA

We see KAREN and HENRY seated at a table in a visiting area. HENRY is nervously looking around at the guards and whispering to KAREN.

CUT TO:

IN SYNCH

KAREN

(anxious)

Jimmy's calling every day. It's urgent.

HENRY

(a little annoyed at
Karen)

What did he say, exactly?

INT: HENRY'S HOUSE - DAY

HENRY (VO)

(placating)

Paul will calm down. You'll see.

INT: JIMMY'S HOUSE - DAY

We see Mickey on the phone.

KAREN (VO)

I told Jimmy the cops took our cars and froze our bank accounts and he offered

to get me some money. He wants to know what's happening. You gotta meet him.

HENRY (VO)

Fuck Jimmy and the money. Didn't I tell you I gotta get out of here first. I gotta straighten everything out with Paulie or I'm dead.

CAMERA PANS to sinister JIMMY in BG.

INT: PRISON VISITING AREA - DAY (CONTINUOUS)

KAREN

(annoyed and indicating
the jail)

Then you're safer in here.

HENRY

(exasperated)

Safe? Here? They'll kill me here. They're all afraid I'm gonna rat them out. People are already looking to walk away from me. I'm dead in here. You gotta get me out.

KAREN

(worried)

Who's gonna do that?

HENRY

(pleading)

Just get me out.

CUT TO:

KAREN: Her face drops, but she's not sure.

EXT: PRISON BAIL RELEASE GATE - MIDNIGHT

We see HENRY hurry out of the prison. He looks nervous over his shoulder.

HENRY (VO)

Karen finally got her mother to put her house up for my bail. I was out.

We see KAREN and her MOTHER are waiting in the car.

HENRY (VO CONTD)

I remember I had this feeling I was going to get killed right outside the jail. I knew Paulie was still pissed at me and he's such a hothead I was afraid he might have me whacked before he calmed down. And I was also worried about Jimmy. Jimmy knew if Paulie found out he was in the drug deals with me, Paulie would have Jimmy killed even

before me. This is the bad time. I
didn't feel safe until I got home.

INT: HENRY AND KAREN'S HOUSE - BEDROOM - NIGHT

ANGLE ON HENRY frantically looking around the bedroom.

HENRY (VO)

So now my plan was to stay alive long
enough to sell off the dope that the
cops never found and disappear for a
while until I got things straightened
out.

HENRY

(to Karen)

Where's is the stuff?

KAREN

What are you talking about?

HENRY

You know. The stuff I left.

KAREN

(beginning to cry)

I flushed it down the toilet.

HENRY

(anguish and anger
mixed)

You what?

KAREN

(crying anguish)

What did you want me to do with it?
They were all over the house.

HENRY

Are you fucking nuts? That was forty,
fifty thousand. I need it. I was
depending on that money.

KAREN

(crying)

They had a warrant. They went through
everything. They would have found it. I
swear.

HENRY

Shit. You know they would have never
found it. Why did you do it? Why did
you do it? My God, why did you have to
do it?

KAREN

(a primal scream)

Oh no! No! Nooo!

HENRY
(screaming)

Why? Why?

We see HENRY and KAREN holding onto each other as they cry and scream, with the screams echoing out on the sound track.

DISSOLVE TO:

THEIR FACES asleep, and CAMERA DOLLIES OUT TO REVEAL a gun in HENRY's hand as they sleep.

INT: GEFFKEN'S BAR

The place is closed, but inside we see PAUL in the kitchen cooking peppers and eggs in frying pan with olive oil. We see several hoods surrounding him at a distance. PAUL'S SUPPLICANTS, a local BUTCHER, an old lady, etc., waiting for a papal audience.

PAUL
(looking down)
I warned you a million times.

HENRY
I've been all fucked up since I got out.

PAUL
You think I didn't know what you were doing?

HENRY
It was easy money. I did it in the can. Shit! I learned the junk business in the can, Paulie.

PAUL
Right in my face. You looked in my face and you lied.

HENRY
But, Paulie, I'm sorry. Believe me. I was fucking crazy. But I'm okay now. I can be trusted. I'm clean now. On my children. Believe me! Two weeks cold turkey waiting for bail got my head together.

PAUL
You thought I was some fucking jerk?

HENRY
Paulie, I couldn't come to you. I didn't want to put you in this shit.
(pause)
I was ashamed to come to you. I knew I was wrong.

We see PAUL stand, mute.

HENRY (CONTD)

Paulie. You're all I got. I need help.

PAUL

You treated me like shit.

We see PAUL reach into his pocket and take out a thick wad of bills. Without counting the money he puts the cash in HENRY's hands. PAUL claps HENRY's hands in his own.

PAUL (CONTD)

(looking down while
handing Henry the cash)

Here. Take it.

(looking up with tears
in his eyes)

Now I gotta turn my back on you.

CLOSE UP - HENRY

HENRY (VO)

Thirty-two hundred bucks. That's what he gave me. Thirty-two hundred bucks for a lifetime. It wouldn't have paid for the coffin.

CUT TO:

INT: HENRY and KAREN'S BEDROOM - NIGHT

KAREN

I'm not going to run. Live the rest of our lives like rats. Is that what you want? Leave my mother. Leave my family. Never see anybody again.

HENRY

(pleading)

We're gonna leave then anyway, because if we stay around here, we're gonna be dead.

KAREN

(angrily pulling away)

They're right. You're paranoid.

EXT: JUKEBOX STOREFRONT - DAY

ANGLE ON JIMMY nervously pacing near the doorway. There are jukeboxes and pinball machines of various sizes and hues on the sidewalk. Some are being loaded onto panel trucks and carted off.

JIMMY

(concerned)

How is he? Okay? Are they busting his chops?

KAREN

He's okay. They sobered him up.

JIMMY

Did he say what they're asking him
about?

KAREN

Jimmy. I don't know. I got so much else
on my mind. I got the kids. We got no
money.

JIMMY

I gotta talk to him as soon as I can.

KAREN

He says he's too hot. He doesn't even
know I came here today. It's like he's
crazy, Jimmy.

JIMMY

I know. I know. But it'll be okay.
Don't worry. I got some money for you.
It's down the block.

We see JIMMY lead KAREN to the edge of the sidewalk and point
down the block toward a row of stores.

JIMMY (CONTD)

(pointing)

The third store down.

KAREN (VO)

Jimmy just stood there on the sidewalk.
I felt funny. I started walking down
the block, but I noticed the stores
were empty.

CUT TO:

EMPTY STOREFRONTS with chalked windows.

KAREN (VO CONTD)

I got a bad feeling. I just kept
walking.

CUT TO:

JIMMY standing on side walk.

JIMMY

(shouting)

Inside! Go in there!

CUT TO:

EMPTY STOREFRONT with open door and DARK FIGURES waiting
inside.

KAREN

(very rattled)

Jimmy, I'm in a hurry. I've got to pick up the kids at my mother's- I'll come back later.

We see KAREN hurry down the block past the stores.

EXT: DRIVEWAY - HENRY'S HOUSE - DAY

We see KAREN's car screech to a halt near the garage as HENRY comes racing out of the house toward her. He has a gun pressed close to his side. We see KAREN is frozen to the wheel in fear. She is visibly shaking, crying.

We see HENRY very gently pull her from behind the wheel. He has cradled her in his arms as, after a wary look around the street, HENRY walks her toward the house.

HENRY

What happened? You okay?

KAREN

I got scared.

HENRY

(soothing)

Okay. Don't worry about it. It's okay.

KAREN

(still in shock)

I got scared.

INT: SHERWOOD DINER - LATE MORNING

CAMERA MOVES IN ON TABLE - HENRY'S POV

LONG TRACKING SHOT - THROUGH RESTAURANT

You don't know what you're TRACKING until YOU SEE all the food on the table and JIMMY looks up.

HENRY (VO)

If you're part of a crew, nobody ever tells you that they're going to kill you. It doesn't happen that way. There aren't any arguments or curses like in the movies. Your murders come with smiles. They come as your friends, the people who have cared for you all your life, and they always come at a time when you are at your weakest and most in need of their help. So I met Jimmy in a crowded place we both knew. I got there fifteen minutes early and I saw that Jimmy was already there. He took the booth near the window so he could see everyone who drove up to the restaurant. He wanted to see if I had been tailed

JIMMY stands to embrace HENRY. We see a table with melon, eggs, sausage, toasted English muffins, etc. HENRY notices that JIMMY hasn't touched any of the food. Next to JIMMY, we see a large legal folder.

JIMMY

(smiling, friendly
greeting)

You look good.

HENRY

(shaking his head)

I didn't need the headache.

JIMMY

Come on, eat something.

HENRY

I can't eat, just get me some coffee.

HENRY (VO)

He was jumpy. He hadn't touched a thing. In the old days, Jimmy would have ordered doubles and eaten it all. On the surface, of course, everything was supposed to be fine. We were supposed to be discussing my case, just like we always would, but I had a feeling Jimmy was trying to sense whether I was going to rat him out to save my neck.

JIMMY

(patting the legal
folder)

I think you got a good shot at beating the case.

HENRY

How?

JIMMY

It's that rat bastard from Pittsburgh. He ratted you all out. He's been a rat since he got busted in Pittsburgh.

HENRY

Yeah.

JIMMY

He's hiding, the son of a bitch, in Florida.

HENRY

Yeah.

JIMMY

I want you and Anthony to go down there and take care of that bastard. Without him, they've got no case.

CLOSE UP - JIMMY'S HAND giving a piece of paper to HENRY.

TITLE UP ON JIMMY AND FREEZE

HENRY (VO)

Jimmy had never asked me to whack somebody before, but now he's asking me to go down to Florida and do a hit with Anthony.

CUT TO:

FREEZE OF HENRY HEAD-ON looking at JIMMY.

HENRY (VO CONTD)

That's when I knew I would never have come back from Florida alive.

UNFREEZE ON HENRY and back to ACTION like nothing is wrong.

CAMERA DOLLIES OUT and we see JIMMY and HENRY sipping their coffee. We see JIMMY reach for some food. HENRY passes Jimmy the salt. They are two guys finishing breakfast in a diner.

INT: FBI OFFICE - DAY

ANGLE ON HENRY and MCDONALD arguing. KAREN and some FBI agents are standing nearby.

MCDONALD

We'll pack up everything and send it to you.

KAREN

I got dry cleaning.

MCDONALD

We'll pick it up.

EXT: JUKEBOX STOREFRONT - DAY

We see a grim JIMMY getting into the rear seat of an unmarked FBI car while hoods watch silently.

CUT TO:

INT: FBI OFFICE - DAY

KAREN is now seated next to HENRY on sofa. MCDONALD is leaning against the desk. In BG we see FBI agents playing with the children. We see HENRY and KAREN's suitcases stacked near the sofa.

MCDONALD

We'll sell your house here and apply the money to your new name.

HENRY

I don't want to go anywhere it's cold.

MCDONALD

I can't control that.

HENRY

I don't care who controls it. Nowhere cold.

KAREN

He's very bronchial.

INT: GEFFKEN'S BAR

We see FBI men filling the barroom and PAUL, surrounded by agents, being handcuffed and shoved toward the door.

CUT TO:

INT: FBI OFFICE

ANGLE ON HENRY AND MCDONALD arguing.

KAREN

(whispering to Henry)

What about the schools?

HENRY

Yeah. What about the kids' school?

MCDONALD

Don't worry about the schools. We'll take care of the schools.

KAREN

I don't want them left back.

MCDONALD

They won't be left back. They'll stay in their grade.

KAREN

That's important.

CUT TO:

INT: COURTROOM

ANGLE ON BACK OF HENRY'S HEAD and TRACK AROUND.

HENRY (VO)

It was easy for all of us to disappear. My house was in my mother-in-law's name. My cars were registered to my wife. My social security cards and driver's licenses were phonies. I've never voted. I never paid taxes. My birth certificate and my arrest sheet, that's all you'd ever have to know I was alive.

SLOW DOLLY IN TO HENRY'S FACE.

HENRY (VO CONTD)

The hardest thing for me was leaving the life. I still love the life. We were treated like movie stars with muscle. We had it all just for the asking.

CLOSE UP - JIMMY CONWAY seated at defence table in grey suit and rimless glasses. He almost looks like one of the lawyers.

HENRY (VO CONTD)

Our wives, mothers, kids, everybody rode along. I had paper bags filled with jewellery stashed in the kitchen and a sugar bowl full of coke next to the bed.

In BG, we see MICKEY CONWAY crying.

HENRY (VO CONTD)

Anything I wanted was a phone call away. Free cars and the keys to a dozen hideout flats all over the city. I'd bet twenty, thirty grand over a weekend...

CLOSE UP - JIMMY CONWAY

COME UP ON SCREEN - TWENTY-FIVE YEARS

HENRY (VO CONTD)

... and then I'd either blow the winnings in a week or go to the sharks to pay back the bookies.

CUT TO:

CLOSE UP - PAUL CICERO looking older and grey. PAUL is looking down.

DOLLY IN TO

EXTREME CLOSE UP - HENRY as he speaks, in synch, directly to CAMERA. DOLLY IN TO EXTREME CLOSE UP as he speaks.

HENRY

It didn't matter. When I was broke I just went out and robbed some more. We ran everything. We paid off lawyers. We paid off cops. Everybody had their hands out. And now it's all over.

EXT: STREET IN MIDWESTERN ANDY HARDY TOWN - DAY

TRACK down the street.

HENRY (VO)

And that's the hardest part. Today everything is different. There's no action.

CAMERA TRACKS past white picket fence.

HENRY (VO CONTD)

I have to wait around like anyone else.
You can't even get decent food. Right
after I got here I ordered some
spaghetti with marinara sauce and got
egg noodles and ketchup.

CAMERA APPROACHES house and TRACKS IN TO

DOOR OF HOUSE as it opens.

A MAN, still in his pyjamas, leans out to get the milk and
newspaper. He looks up. It's HENRY.

HENRY (VO)

(talking to camera)

I'm an average nobody. I get to live
the rest of my life like a schnook.

THE END