

#22000

SONNY SPOON

"CRIMES BELOW THE WAIST"

written by

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story by

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SONNY SPOON

"CRIMES BELOW THE WAIST"

CAST

SONNY SPOON

LUCIUS DELUCE

JOHNNY SKATES

MONIQUE

MOSES MOSLEY

CAROLYN GILDER

(X)

AARON FORTUNE

MAX ROSENBERG

SALLY HANSON

ALVITA MOORE

MELVIN WOJAK

GODZILLA (LOUIS FLETCHER)

TWO TON TONY (HUGE MAN)

LT. FLOYD MC GRATH

LT. HOPKINS

SERGEANT CALLOWAY

LUIS

SERGEANT

COP

CORONER'S ASSISTANT

OFFICER

FORENSIC MAN

MAN

GIRL

JUDGE

BOY

GIRL #2

(X)

ATTORNEY

CONVICT

COP #2

COP #3

PLEASE NOTE: BABETTE is now named MONIQUE.

SONNY SPOON

"CRIMES BELOW THE WAIST"

SETS

EXTERIORS

DOWNTOWN CITY STREET	(X)
DEPARTMENT STORE	
ROSENBERG TAILORING	
APPLEGATE, TURNER, GOLD & KLINE STREET	
LUCIUS'S NEWS STAND	(X)
STREET OUTSIDE HOTEL	
JUICE BAR	(X)
COUNTY BUILDING	
ALVITA MOORE'S APARTMENT	(X)
COUNTY JAIL	
/REAR	
CITY STREETS	
DOCKS	(X)
WAREHOUSE	
JEWISH CEMETARY	

INTERIORS

ROSENBERG TAILORING		ANOTHER HOTEL
APPLEGATE, TURNER, GOLD & KLINE		/BATHROOM
/OFFICE		/CORRIDOR
/APPLEGATE		/STAIRWAY
BAR	(X)	/LOBBY
SONNY'S APARTMENT		COUNTY COURTHOUSE
/BEDROOM		COUNTY JAIL
POLICE STATION		HANSOM CAB
/INTERROGATION ROOM		WAREHOUSE
/CORRIDOR		VAN
/LOBBY		
BUILDING		
/TOP FLOOR APARTMENT CORRIDOR		
/BEDROOM		
/ELEVATOR		
SUBWAY PLATFORM		
SUBWAY CAR		
HOTEL		
/PHOTO STUDIO		
/CORRIDOR		

SONNY SPOON

"CRIMES BELOW THE WAIST"

ACT ONE

FADE IN:

OA EXT. ALLEY WAY - NIGHT

OA

We are SHOOTING toward a woman's outstretched hand. It is curled up next to the LENS as we HEAR LT. FLOYD MC GRATH'S voice:

MC GRATH'S VOICE

Keep those people back. Set up a crime scene perimeter.

The CAMERA BEGINS A SLOW PAN UP TO INCLUDE the dead body of a girl. She is dressed very, very expensively. Her face is beaten and her dress is hiked up. One shoe is off. It appears as if she's been strangled. Lt. McGrath is a plain clothes homicide cop. Standing next to him is a beat cop. Faces of passers by are lining in to the alley, trying to see what's up as two patrol cops push them back and stretch a yellow tape across the mouth of the alley. McGrath picks up the girl's purse and being careful where he handles it, he pulls out a wallet. Handling it by the edge, McGrath flips it open.

MC GRATH

Susan Armstrong Hollingsworth.

(a groan)

I hope this isn't gonna be Harlan Hollingsworth's daughter.

(X)

On that, a man with a black coroner's bag passes through the barricade and moves toward the scene of the crime.

MC GRATH

I need as accurate a time of death as possible, doc...and be sure and check for semen samples.

The Doctor has leaned down and is looking at the girl as we start the main titles for:

CRIMES BELOW THE WAIST

Off this, we will move with McGrath as he heads toward the mouth of the alley.

CONTINUED

0A CONTINUED

0A

MC GRATH

Come on, come on...nothing to see here...break it up...go to a movie...

Off this, we:

DISSOLVE TO

1 EXT. DOWNTOWN CITY STREET - DAY

1 (X)

It is late afternoon. The traffic is wall-to-wall as we PAN the street-full of pissed off cabbies and lost out-of-towners. We COME TO REST on a sidewalk news stand with everything from Penthouse to Ladies' Home Journal hanging on the racks. The stand is being manned by LUCIUS DE LUCE, an aging newsie. He's out in front of the stand with an arm-full of The Atlantic Banner, hawking his brains out and holding a copy up displaying the headline which reads: DEB MURDER. COPS PURSUING LEAD. There is a picture of a beautiful young girl on one side of the ten-point Ithaca Bold headline and on the other side, a police drawing of a white man with a Simian face, the typical bushy haired stranger sketch that always seems to be what the cops come up with.

(X)

LUCIUS

(hawking)

Debutante Murder. Eye witness gives cops a description. Get the latest on the Dead Deb...

(X)

He's going on in this fashion when the pay phone next to the stand starts RINGING. He reaches over and grabs it.

LUCIUS

(into phone)

Spoon Investigations.

(beat)

One moment please, all of Mr. Spoon's lines are busy right now. Will you hold?

He cups the receiver and looks across the street to:

2 POV

2

a tall, good-looking man in his early twenties, dressed in jeans and tennis shoes. This is SONNY SPOON, bon vivant, raconteur, bull-shit artist and private eye. He is looking in a department store window at an effeminate window dresser

CONTINUED

2 CONTINUED

2

who is setting up a display. The window dresser has just finished dressing the female mannequin. He looks at Sonny for an opinion. Sonny motions for him to button the top button on the blouse, and he does.

3 LUCIUS

3

LUCIUS  
(calling)  
Yo...Sonny...phone...

4 SONNY

4

looks at the window for one last moment and, before running across the street, he motions for the window dresser to push up the sleeves of the blouse. He runs across the street to the news stand and takes the phone from Lucius.

SONNY  
(English accent)  
This is Edward Mulhouston, Mr.  
Spoon's executive assistant. Let  
me put you through to Mr. Spoon  
now.  
(beautiful baritone)  
Sonny Spoon speaking. (X)

He listens for a moment, his expression changes slightly.

SONNY  
No, I'm sorry, my office already  
subscribes to all the major  
magazines...

He hangs up and looks at Lucius who continues HAWKING his newspapers.

LUCIUS  
Get the latest on Dead Deb.  
Police eyewitness draws killer.  
Dead girl's parents post hundred  
thou reward...

Sonny looks at the paper in Lucius's hand.

SONNY  
(surprised)  
Hey, Lucius, I know this guy.  
(excited)  
I know him.

CONTINUED

4 CONTINUED

4

LUCIUS

Who is it...?

SONNY

It's that guy who's always pickin' on Popeye, the Sailor.

Lucius looks at him for a beat.

LUCIUS

Right...Bluto...way t'go, Sonny.

Sonny looks at his Cartier watch with the thin curved dial and the gold-trimmed alligator band.

SONNY

I'm late for Max's. See y'later. Forward my calls...

Sonny picks up his briefcase from behind the news stand and heads back toward the department store.

LUCIUS

(resumes hawking)

Dead Deb family puts up reward. Read it...

(X)

5 OMITTED

5 (X)

6 EXT. ROSENBERG TAILORING - DAY

6

The sign outside the shop announces custom made suits and shirts at reasonable rates. Sonny moves into the shop.

7 INT. ROSENBERG'S - DAY

7

The shop appears to be empty as Sonny enters and moves right through to the back like he owns it.

8 REAR OF SHOP

8

Two men are pinning a suit on a tailor's form. One of the men, MAX ROSENBERG, is fifty-eight, sagging jowls, a tough man with a buck, but a pushover for a sob story. Working with him, with pins in his mouth, is AARON FORTUNE, eighteen years old, a street black who is not what we'd expect to find here.

CONTINUED

8 CONTINUED

8

AARON

(to Max)

The eastly buster be scorin'  
plenty of mobiles frontin' these  
threads right, Max.

MAX

Ahh, talk English. I no  
understand dat jive.

SONNY

How you guys doin'?

Max looks up at Sonny.

MAX

(looking up)

Ahhh, it's his royal schmoyal,  
the prince of Fifty-Seventh  
Street.

AARON

(grins)

Hey...what it be like, Sonny?  
You only be recruitin' mud ducks  
draped like that, man...

MAX

What is this...mud ducks? You  
are ver chadit...talk English,  
schmendrik.

AARON

Wha' he say?

SONNY

(translating)

He said you don't have it  
together. Talk English, dummy.

(to Max)

He said, "All I'm gonna get is  
ugly girls dressed like this,  
which is why I came over". Listen  
Maxie, I need to pick up the  
double-breasted, charcoal.

MAX

You said 6:30. It ain't 6:30.  
I ain't on no yontiv here.

SONNY

(to Aaron)

Holiday.

CONTINUED



8 CONTINUED (2)

8

Sonny looks at the suit that was supposed to be ready. It is on a hanger.

SONNY

The lapels aren't even back on, Max...I'm in trouble. I need to look sharp. I got a heavy appointment at six.

MAX

I ain't ready.

(X)

SONNY

You must have something I can wear...something that has a little extra style. I need to make the right impression.

MAX

(scratching head)

I got Mr. Lyle Medina's forty regular wid de yoke back and side vent arrow slits. Mr. Medina left town. He no paid.

(a beat)

Dis is a suit...you wear a suit like this, you saying something. Dis is a suit dat make a man stand tall.

SONNY

(a smile)

Sounds good. Lemme see...

Max moves to a rack and picks it off and hands it to Sonny. It is a tan western suit with a yoke back and arrow pockets.

SONNY

You gotta be kiddin' me, Max... I'm going to a business conference, not a hog calling contest.

MAX

All I got...

Sonny looks at his watch.

SONNY

Okay, okay...lemme see...

He moves into a changing area.

CONTINUED

8 CONTINUED (3)

8

SONNY

So, how you guys getting along...  
aside from the language barrier?

MAX

He a good boy. He works hard like  
you said. I like him, okay.

AARON

(a grin)

Yep...Max is the best. He's got  
me stickin' up hems instead of  
people.

Max looks at his watch.

MAX

Actkin, it's late. Bank closes  
in five minutes. You gotta go,  
Aaron.

Sonny is just putting on the jacket and he stands in front  
of the mirror. Aaron moves to the cash register, empties  
it into a canvas bag.

AARON

I gotta do a ghost, Sonny. I'm  
late...see ya...

He is now just looking at Sonny who is in this western shit  
kicker's outfit.

SONNY

What...?

AARON

Love the suit, man.

He starts laughing and exits the shop.

SONNY

(into mirror)

All I need now is pointed toe  
boots and a ticket to Tombstone.

But Aaron's gone. Max looks at the suit which fits okay.

MAX

Little nip here, tuck der, fit  
like you own it.

CONTINUED

8 CONTINUED (4)

8

SONNY

I'm not gonna own it, Max, don't try and sell it to me. I'm just gonna wear it, okay?

MAX

Ah...

SONNY

Thanks for giving him the job, Max. It means a lot t'me. It's turning Aaron around.

(X)

MAX

(doesn't like  
gratitude)

Ahhh...

Max is pinning the jacket as they talk.

SONNY

You're one-of-a-kind, Max...a mitzvah.

MAX

Ahh, get outta here wid dat blubber.

CUT TO

9 INT. OFFICE - SALLY HANSON

9

She is a pretty blond receptionist sitting in front of a wall that announces that these are the offices of Applegate, Turner, Gold and Kline, Attorneys At Law. She is on the phone. INTERCUT with Sonny on a phone in the lobby.

SALLY

Everyone has left. He's on a long distance. I don't know what to tell you, Sonny. I could let you use Mr. Applegate's office, but there's a meeting scheduled in there at six-thirty.

SONNY

Deal. I'll be out by six-thirty. I'm on my way up.

He hangs up.

CUT TO

10 INT. APPELEGATE, TURNER, GOLD & KLINE OFFICE

10

BURTON APPELEGATE, a tall, distinguished barrister with white hair in his late fifties moves out of the office, says goodnight to Sally and gets into the elevator. As the elevator doors close we HINGE to the bathroom door at the end of the corridor. The door is ajar and Sonny is peeking out. He exits quickly and heads to Sally's desk carrying his briefcase. He puts the case on the desk and flips it open. There are several signs in the briefcase, all with the name SPOON on them in various type faces, all of them custom designed to fit various wall signs. There is also a roll of double-faced tape in the case. Sonny picks out one of the signs, moves behind the reception desk and places it in front of the Applegate name so the sign on the wall now reads:

SPOON, APPELEGATE, TURNER, GOLD & KLINE

Attorneys At Law

He tapes it in place and looks at it for a beat.

SONNY

(the old black janitor)  
Dis Mista Spoon is something.  
Just a boy an' already da senior  
partner in dee firm.

SALLY

And he doesn't know tort from a  
tortelini...  
(looks at the suit)  
What happened to you?

SONNY

I got caught in the revolving door  
at the Country Music Hall of Fame.  
Try and look past it, will ya?

SALLY

I'll try.

SONNY

Okay, the girl's name is Alvita  
Moore. She is fatally attractive.  
I knew her in high school. She's  
the top model in New York, the  
Candide Soap Girl.

(X)  
(X)

SALLY

The one whose picture is on the  
back of the city buses? She's  
gorgeous. She needs an attorney?

CONTINUED

10 CONTINUED

10

SONNY

A private detective...but this was the best office I could scam on short notice...

He turns and moves into the office, and Sally looks at him.

SALLY

Sonny, promise to be outta there in fifteen minutes 'cause our international legal department is meeting in there at six-thirty.

CUT TO

11 INT. APPLGATE'S OFFICE

11

This is one of the best in the city...impressionist paintings, steel and glass artifacts...modern motif with just enough antique accessorizing to give it warmth. Sonny enters, opens his briefcase and takes out nicely framed pictures of himself standing next to a big billfish hanging from its tail, a shot of himself in his high school basketball uniform with the team, stuff like that. He then replaces Applegate's personal family photographs with his own. The last thing he puts on the desk is a large clock. He checks the time, sets the alarm then the INTERCOM buzzes and Sonny picks up the phone.

(X)

SALLY

Mr. Spoon, a Miss Alvita Moore is here to see you.

SONNY

Listen, Sally, get the weather recording on the phone then send her in.

SALLY

(mystified)

Okay.

He hangs up, takes a deep breath, swings himself around in the desk chair and puts his feet up on the desk with the phone to his ear, punches the button and immediately we will HEAR FILTERED, the local weather. The door opens and the most ravishingly beautiful black girl in America enters. She is six feet tall, curvaceous, elegantly beautiful with a smile that could stop traffic. This is ALVITA MOORE.

CONTINUED

11 CONTINUED

11

SONNY

(into phone)

No...no...that wasn't the way I wanted it done, Sid. We've got three precedents on that, and one Appellate Court ruling...and I can fracture Van Buren's witness on cross.

(cups the  
mouthpiece)

Be right with you...

(back to phone)

Look, Judge Carter'll probably kick it out on a voir dire. Let's do it my way and see what happens.

He holds up the receiver and she can hear a MAN'S VOICE talking (weather), but not distinguishing what's being said. Sonny makes a yakking gesture with his hand, then puts the phone back to his ear. (X)

SONNY

(smiles)

Right. Right. Got it. My best to Eleanor and the kids.

He hangs up and stands. Alvita Moore is standing also.

ALVITA

Sonny, it's so good to see you. You look wonderful.

ALVITA

You really changed since high school, Sonny...you're still the best looking boy, but your taste in clothes went nowhere...

SONNY

This suit? Well, our firm represents the Mid-West Cattle Grower's Association. We're having our annual dinner tonight. I try and fit in...but hey, enough about me...look at you. Last time we saw each other was at the Odessa High graduation prom.

ALVITA

(a groan)

Oh...no...don't remind me. I was the only girl who could dunk a

(MORE)

(X)

CONTINUED

11 CONTINUED (2)

11

ALVITA (Cont'd)  
basketball in school. "Dunk"  
Moore, stick girl and wall  
flower...I looked like a hatrack  
with shoes.

SONNY  
You've...you've certainly filled  
out.

(X)

He smiles at her for a beat.

ALVITA  
Y'know, Sonny, you were very nice  
to me senior prom night. You were  
the only boy that asked me to  
dance...the only one.  
(remembering)  
You said, 'Dunk, how 'bout bumpin'  
boobies'. It was really sweet.

SONNY  
(wincing)  
I had a jive presentation back  
then. I'm a little more layered  
these days.

She looks around the office.

ALVITA  
I'll say...

They look at one another. After a moment:

(X)

SONNY  
On the phone you said you needed  
help. If there's anything I can  
do, Alvita...I'd sure like to  
try...one Odessa bulldog to  
another.

ALVITA  
It's hard to know where to start,  
Sonny. I got myself in a horrible  
jam.

He looks at her, flips open a yellow pad and starts hunting  
around in the desk for a pen, but there aren't any pens  
there. The clock says, 6:25. He glances at it then back to  
Alvita.

CONTINUED

11 CONTINUED (3)

11

ALVITA

(not noticing)

When I came to New York two years ago, I didn't know much about what I had to do to be a top model. I met a man who was going to take pictures for my portfolio...high fashion stuff mostly. I guess he gave me...drugs or something, because I woke up on the sofa in his studio about three hours later. Nobody was there and I felt terrible. I left... I heard from him two months ago. He...he...I don't know how to say this, Sonny...

SONNY

He has pictures of you. Pictures that would cause you embarrassment.

ALVITA

They're horrible. He posed me without my clothes on. I was unconscious. My eyes are closed, but...but...

She starts to break down. Sonny gets up, moves to her and puts his arms around her.

SONNY

Hey...hey Dunk, come on...it's okay. It's not your fault.

ALVITA

If my mother or dad...if they saw them...I...

SONNY

Listen to me...okay?

She looks at him.

SONNY

First you've got to remember your parents know who you are and they love you. Don't put yourself through this. Your parents would believe you. I do.

She looks at him for a beat and smiles.

CONTINUED



11 CONTINUED (4)

11

ALVITA

Do you?

SONNY

Of course. Your character could never be in question.

ALVITA

I've been paying him for two months...almost everything. And I make a lot as a model. But now he told me because of the TV commercials and because of my soap ads that he is going to sell them to a men's magazine, the Candida Girl in nothing but a smile.

SONNY

You signed a model's release?

ALVITA

Yes, for the fashion shots. (X)

SONNY

What's this photographer's name?

ALVITA

Melvin Wojak.

SONNY

I'll get them back for you.

ALVITA

How do you know you can?

SONNY

It's a dumb scam, so he's probably a dumb guy. You got a way to reach him?

ALVITA

I have a phone number.

SONNY

Okay, let me have it and let me have one where I can get back to you.

She jots them down and hands him the paper.

ALVITA

I can't pay you until I get my  
(MORE)

CONTINUED

11 CONTINUED (5)

11

ALVITA (Cont'd)  
next commercial check. I gave  
it all to Melvin Wojak.

SONNY  
It's okay, Alvita. Under the  
circumstances, I think I'll just  
collect my fee from Melvin.

They move to the door. Sonny shows her out. She looks (X)  
at him, waves before getting in the elevator. Behind Sonny,  
the alarm clock RINGS.

11A ANGLE - SONNY

11A

He turns into the office and starts to gather up his things;  
his pictures, his clock. He is just slamming them into his  
briefcase when the door behind him opens and three men in  
dark suits enter into the office, one Japanese, one in a  
turban, and one Middle European.

SONNY  
(sotto voce)  
You international types are  
punctual...

He smiles and starts to talk to them in French.

SONNY  
(fluent French)  
You are the international legal  
department. I am Pierre Bocage  
with the legal department in  
Trinidad...one moment, please.

He turns and moves out of the office and they look after  
him and we:

CUT TO

12 OMITTED

12 (X)

12A EXT. JUICE BAR - NIGHT

12A

Sonny walks up to the bar where JOHNNY SKATES, a legless (X)  
derelict, is finishing a Orange Julius.

SKATES  
Spoon!

CONTINUED

12A CONTINUED

12A

SONNY

Skates!

Sonny hands Johnny some money.

SKATES

What's this for?

SONNY

I may need to pull a firehouse special on a sleeze named Melvin Wojak. See if you can get me the props.

SKATES

Done.

He does a wheely on his skateboard and is gone.

CUT TO

13 OMITTED

13

14 EXT. DOWNTOWN STREET - NIGHT

14 (X)

MOSES MOSLEY, working pickpocket, is preparing to slip his hand into the purse of an unsuspecting woman. He is bumped and he turns angrily. He sees that it is Sonny who has disrupted the dip.

MOSLEY

Spoon!

SONNY

Moses!

Sonny holds up a wallet. Mosley squawks and pats his back pocket. Sonny tosses back the wallet and moves on.

CUT TO

15 INT. BAR - NIGHT

15 (X)

MELVIN WOJAK. He is everything we'd hoped for...greasy, fat, forty and constantly sweating. His hair is pasted over to cover his bald spots. He is grinning up at Sonny over a drink and looking at a business card that Sonny hands to him.

CONTINUED

15 CONTINUED

15

WOJAK

So you're the guy who called...  
Burton Applegate, soul attorney.

(X)

Sonny sits down across from Wojak.

SONNY

Are you Melvin Wojak?

WOJAK

(hard)

Yep.

SONNY

I'm here to see what kind of  
accomodations we can come to on  
Miss Moore's photographs.

WOJAK

I've got three sets...the demure  
nudies and the exotic  
pornographics...the price is a  
hundred, a hundred, and a hundred.  
That buys you the contact sheets  
and the negs.

(X)

They look at one another.

SONNY

The girl was unconscious.

WOJAK

These are details that interest  
me not at all. I got 'em, they'll  
wreck her. You want in the game,  
lay my price on me, Tarzan.

Sonny leans in to him.

SONNY

Okay...how 'bout in lieu of the  
three hundred thousand, you give  
me the pictures for nothing and  
take it off your taxes.

WOJAK

Why would I do that? I'm on my  
way up here.

SONNY

The higher a monkey climbs, the  
more you see his butt. Why don't

(MORE)

CONTINUED

15 CONTINUED (2)

15

SONNY (Cont'd)  
you do it my way, so I won't get  
angry and decide to make you into  
my pre-Christmas project?

They look at one another for a beat.

WOJAK  
A threat...?

SONNY  
I don't use violence, Melvin.

WOJAK  
Whatta you use, Polish jokes?

SONNY  
(off his look)  
I like to give a guy a chance to  
do the right thing before I close  
his show.

WOJAK  
Get lost, Dinge...

SONNY  
Then you give me no choice. I'm  
gonna get the pictures back.  
Along the way, I may decide to  
take yours.

WOJAK  
Yeah sure, I'm shakin' with fear.

Sonny turns and leaves. Melvin Wojak sneers after him, and  
we:

CUT TO

16 INT. BEDROOM - LATE AT NIGHT

16

A digital clock says it's one o'clock. While we watch, the  
phone RINGS. It rings several times before the light goes  
on and we see that we are in a nice furnished bachelor  
apartment. A clothing rack is off to the side of the room  
with many beautiful Sonny Spoon suits hung neatly in plastic  
covers. Sonny rolls up on one elbow and looks at the clock.

SONNY  
(mumbling)  
What is it now?

CONTINUED

16 CONTINUED

16

He picks up the phone.

SONNY

Yeah, who is it?

17 INTERCUT: AARON FORTUNE

17

He's at the police station. A Police Officer is nearby. Aaron is half in tears and half scared shitless in the lockup.

AARON

Sonny...Sonny...Max is dead. Somebody shot him...

Sonny comes awake.

SONNY

What?

AARON

And you know what? They think I did it, man. They're booking me.

(X)

SONNY

Where are you?

AARON

Jail. Help me, Sonny.

(X)

The SERGEANT who is holding him there takes the phone away from him.

SERGEANT

He wanted to make a call. You're it. That's the one he gets. He's at the Southwest Precinct House, Suspect Interrogation. He needs an attorney.

And the line goes dead. Sonny is out of bed in a flash and grabbing his clothes.

CUT TO

18 EXT. MAX'S TAILOR SHOP - NIGHT

18

Police cars everywhere. Sonny moves up, tries to get past a police barricade and is stopped.

CONTINUED

18 CONTINUED

18

COP

Nobody past this line, bub.

Two guys and a gurney are pushing their way past.

CORONER'S ASSISTANT

Excuse us...coming through...

Sonny looks down at the lifeless face of Max as they pull him through the crowd and load him into the coroner's wagon, stopping to adjust the sheet covering his face before they slide him in and close the door. They pull away into the New York night.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

19 OMITTED 19

20 INT. INTERROGATION ROOM - NIGHT 20

Aaron Fortune is sitting there scared pissless, looking like a deer in a spotlight. The door opens and a Uniformed Officer escorts Sonny Spoon into the room. Aaron looks at him with an expression of relief on his face.

SONNY

(to Officer)

I'll let you know when I'm through.

The Officer closes the door and Sonny moves over to Aaron, sits down and looks at him for a beat.

AARON

Sonny, man, I'm cooked! They think I killed him for the money...

(X)

SONNY

Calm down, Aaron, okay? We'll work this through. What money?

AARON

The receipts. I missed the bank. It was closed, so I took it back to the shop and the place was locked. I seen this guy in there pull a tray eight. Max is talkin' hoo-raah an' the bandit pops a cap an' Max goes down.

SONNY

You see him? You see his face?

AARON

No, his back was to me, but he was draped with one of Max's suits...with the slash pockets and the high vents. And he was big...a fifty-eight, long, at least.

CONTINUED



20 CONTINUED

20

Sonny looks at him for a beat.

SONNY

What'd you do?

AARON

I boned out. Had to...with my record, they ain't gonna believe me. I jump in my glass house, put the money under the seat, drive around some, tryin' to cool out, then I go home. There's already a cop there, waiting. They find the money and the checks made out to Max an' I'm busted.

SONNY

Okay, Aaron, I'll do what I can. I'll get you a good attorney. Hang tight, man.

(X)

AARON

Don't let me swing, Sonny. You gotta stick. I loved that old man. Him an' you was the only two that cared...

There is a beat as Sonny reaches over and shakes Aaron's hand. The door opens and a very trim, very attractive, very efficient-looking woman named CAROLYN GILDER enters.

CAROLYN

(to Sonny)

Who the hell are you?

He hands her a card.

SONNY

(rich baritone)

I'm Burton Applegate. After an initial consultation, I'm afraid I can't take this case...prior calendar commitment. I'd like to recommend Thomas Kelly from the P.D.'s office.

CAROLYN

Burton Applegate is a fifty-five year old, white-haired corporate attorney.

CONTINUED

20 CONTINUED (2)

20

SONNY

That's Burton C. Applegate. I'm  
Burton R. Applegate. Happens all  
the time.

CAROLYN

What's the R stand for?

SONNY

Radford.

CAROLYN

You sure it's not Razmataz?

SONNY

And who might you be?

CAROLYN

I'm Carolyn Gilder, Assistant D.A.  
I'm going to be prosecuting after  
this defendant gets arraigned.

SONNY

And you have a card?

She snaps one out of her purse and hands it to him. He  
looks at it, then pockets it thoughtfully. Carolyn picks up  
the phone.

CAROLYN

This is Carolyn Gilder. Fourth  
floor detention. Get a sergeant  
up here. I'd like a man detained  
for illegal entry and questioning.  
(she hangs up)

On your mark, get set, go!

(X)

SONNY

This boy did not commit this  
murder. I was in the shop when  
Max gave him the money to take  
to the bank. He worked there.

CAROLYN

He has along record of armed  
robberies. We have an eyewitness  
who saw him leave after the shots  
were fired.

(pulls out police  
report)

All he can say is he missed the  
bank and put the money in his  
glass house...whatever that is.

CONTINUED

20 CONTINUED (3)

20

SONNY

It's a car.

(X)

AARON

My '78 Chevy.

(X)

SONNY

He saw Max in an argument with a huge guy who shot him and Aaron ran. He hid the money because he knew...

(X)

CAROLYN

Good luck getting outta here.

(X)

SONNY

Carolyn, I'm sure you're a well intentioned lady, but this kid could use a break. He's innocent. Don't grind him up...

He exits.

21 INT. CORRIDOR - SONNY SPOON

21

exits the interrogation room, walks down the corridor and bumps into a man in a suit with a police I.D. badge hanging from the pocket. Sonny moves on.

22 ANGLE - THE MAN

22

The badge is gone.

23 ANGLE - SONNY

23

He's now wearing the badge as a Sergeant approaches, moving fast toward the Lock-Up. The sergeant glances at the I.D. as he passes.

24 OMITTED

24

25 EXT. MAX'S TAILOR SHOP - DAY

25 ( )

The homicide investigation is still in progress. There is a police barrier circling the area and the forensic guys are still dusting the place for prints.

26 SONNY

26

approaches the POLICE OFFICER guarding the door.

OFFICER

Sorry, police only.

Sonny hands him Carolyn Gilder's card.

SONNY

D.A.'s office. I need to check a few things...time cards on the suspect, employment record. We're arraigning at nine a.m. in Judge Clay's court.

The Officer looks at the card.

OFFICER

Carolyn Gilder...either your folks had a great sense of humor or you're a lying sack.

(X)

SONNY

(pissed)

My name, Officer, is Carol N. Gilder...Carol, like in Carroll O'Connor. The county requisition clerk made an error on my cards, instead of Carol N., he put Carolyn. I was supposed to get my new cards two weeks ago. They haven't come. Instead, I have to put up with smart remarks when I'm trying to do my job after being up all night.

(X)

The Officer looks at him apologetically.

OFFICER

I'm sorry, sir.

Sonny pushes past him and enters the shop.

27 INT. TAILOR SHOP - DAY

27

The crime lab is going through everything. The Officer at the door announces him as Sonny enters.

OFFICER

Gilder from the D.A.'s office.

The guys look up from their work.

CONTINUED

27 CONTINUED

27

SONNY  
You guys get anything?

FORENSIC MAN  
Not really... 'cept that...

He points to an envelope on the floor which has been torn open...it's empty.

SONNY  
Nothing in it?

FORENSIC MAN  
Nope, we dusted it...found some smudged latents, nothing that's gonna fly.

Sonny GRUNTS and moves to the back of the shop.

SONNY  
Okay to touch back here?

FORENSIC MAN  
Yep, all done...zippo.

Sonny moves to the client card file, sits down and starts thumbing through them, one-by-one. As he looks through the cards, we will see that he is most interested in the sizes listed after each name. The cards are set up in the following manner:

NAME: Miller, Thomas - 38 Reg.  
ADDRESS: And a list of his purchases

He thumbs through several cards and finally:

28 CLOSE - FILE CARD

28

It reads: Don Smith - 58 Ex. long  
4564 W. 57th Street  
Apt. 3457

29 SONNY

29

writes down the information and pockets it.

CUT TO

30 INT. APARTMENT CORRIDOR - CLOSE ON NUMBER 3457 30

PAN DOWN to find Sonny, kneeling down, trying to open the door with a lock pick. He is having absolutely no luck. He tries again. Finally, he stands and kicks the door in with his foot. He looks around, nobody seems to have heard. Sonny quietly enters the apartment after first brushing in the wood chips from the hall. He closes the door.

SONNY

(calling out)

Hello. Building maintenance about  
the broken front door...hello...?

The apartment is beautifully furnished with glass walls that overlook the city. He looks around for personal effects which are not in evidence...then he moves into the bedroom.

31 OMITTED 31

32 INT. BEDROOM - SONNY 32

opens the dresser drawer, finds several shirts and checks their sizes. They are all different sizes from medium to extra large.

33 SONNY 33

That's funny. Then he moves to the closet, opens it and finds five or six suits. Again, they are all different sizes. He pulls out the largest suit and checks the label. It says: Rosenberg's Custom Tailoring, 58-ex-long.

SONNY

Max-Max-Max, God rest you... this  
was supposed to be a Sonny Spoon  
original, one-of-a-kind. I  
designed it.

(X)

He shakes his head and puts the suit back in the closet then he reaches down and picks up a huge pair of shoes. As he does, we hear a VOICE that sounds like it belongs to Godzilla.

MAN'S VOICE

What the hell're you doing?

Sonny turns around with the shoes in his hand.

SONNY

(smiles)

Hi there.

CONTINUED

33 CONTINUED

33

GODZILLA

(calling to someone  
behind him)

Hey, Mike...Dave...look what we  
got here.

(X)

Two more guys move into the room. Now we have Godzilla,  
MIKE and DAVE, all standing in the doorway.

SONNY

(a smile)

Hi again.

GODZILLA

I asked what you're doing, bud.

SONNY

Cal Sweeney, with the shoe  
enforcement division of the closet  
police.

Holds up the shoes in his hand.

SONNY

These are way over the  
unregistered size limit.

GODZILLA

Funny.

(to others)

Take him.

Sonny moves fast, jumping over the bed. He's on the far side of the room before they can get to him. They flank right and left. Then he hurls the shoe at Godzilla. It hits him over the eye and opens up a cut. Godzilla grabs his eye as Sonny moves to the door with his head down like a fullback. He hits the hole just seconds before the two men close it and he's out into the living room, turns the corner and he's in the corridor. The smaller, faster Dave is in hot pursuit.

33A INT. CORRIDOR - THE CHASE

33A

Sonny dives into the elevator which luckily is open and occupied by two elderly people. Dave follows him into the elevator and Sonny kicks him in the balls. Dave staggers backwards and falls to his knees, grabbing his jewels. He looks up at Sonny in agony.

CONTINUED

33A CONTINUED

33A

SONNY

(to Dave)

I thought I told you to go back  
and get your coat, Sidney. I'll  
get the car and meet you out  
front.

33B INT. ELEVATOR

33B

The doors close, cutting Dave from view. Sonny smiles at  
the shocked old people.

SONNY

Sometimes with children, you just  
have to be firm.

They smile awkwardly and we:

CUT TO

33C EXT. HOTEL - SONNY

33C

is out the door, running at full speed. A couple of beats  
later, Mike and Godzilla fly out after him.

33D SERIES OF SHOTS

33D

Mike runs to the curb to a parked car. He puts the key in  
the ignition and gets it going, takes off. Sonny is running  
like a halfback and Godzilla is bounding up the sidewalk  
after him.

33E ANGLE - MOSLEY, THE DIP

33E

He sees Sonny coming and Godzilla following him. As Sonny  
runs past:

SONNY

Little help, Moses?

MOSLEY

Right, Spoon.

Godzilla approaches and Moses stumbles into him. They  
bounce around for a beat, then Godzilla pushes him away and  
continues on. Mosley goes down and holds up what he got:  
a wallet and a .38. He opens the wallet, takes out the  
cash, then chucks the wallet and gun in a trash can as we:

CUT TO



34  
thru  
44

OMITTED

34  
thru  
44

44A

EXT. DEPARTMENT STORE - DAY - SONNY

44A (X

runs past the window where the same effeminate window dresser is working on another window. Sonny rounds the corner and moves into the store as the window dresser puts his hand up to his mouth in consternation.

44B

INT. DEPARTMENT STORE - DAY

44B (X

Sonny quickly moves through the store, grabbing things as he goes: a long blond wig off a mannequin, a raincoat off the rack, a white toy dog off a display. He skids to a stop near the elevator, sits on a bench with his head down and the dog in his arms. Mike and Godzilla move toward him, looking around.

44C

THEIR POV

44C

The old blond woman in the black coat sitting by the elevator holding her dog. They move past him. He stands up, grabs the heavy ashtray standing by the elevator, swings it and hits Godzilla square in the middle of the back. He doesn't go down, he just GRUNTS slightly and spins on Sonny who throws the stuffed dog at him.

SONNY

Take Pepe, he has to wee.

44D

SERIES OF SHOTS

44D

Godzilla grabs the dog in mid-air, flings it aside, but Sonny is gone. He is running like mad and the two heavies are after him when, from out of nowhere, comes a rolling cart of naked mannequins and hits Mike who goes head over heels into the cart. Godzilla keeps going and we will see the cart was pushed in their path by the window dresser. Sonny is deeper into the store, leaving the coat and wig behind. Godzilla hits the wig with his foot and it skids on the marble floor. He crashes into a wall, regains his footing and is after Sonny.

45  
thru  
51

OMITTED

45  
thru  
51

51A

SONNY

51A

runs toward the rear of the store. He strips off his coat, rolls up his sleeves, grabs a clipboard off a desk and moves on.

51B ANGLE - SONNY

51B

He is out the back of the store onto the loading dock. A small van is about to pull away. He runs to it, clipboard in hand, bangs on the door to the van. He grabs up a packaged flower arrangement that is sitting there with a tag on it. On that, one of the doors in the back of the van opens and two guys look out at him. One of the guys is a Puerto Rican named LUIS.

LUIS

(thick accent)

Hey, man, who da hell are you?

SONNY

I'm Ramone, man...I just got hired. I hear dey say you guys is supposed to sho me de ropes, but you ain't got no ropes in here, man.

LUIS

That's an expression, man. How long you been here?

On that, Godzilla runs out onto the dock, sees Sonny ten yards away.

SONNY

Hey, man, we gonna boogie or what?

LUIS

Let's go.

He gets into the van, slams the door just as Godzilla runs up and bangs on the back of it. They pull out. Sonny smiles at Godzilla and gives him an Italian salute. Godzilla turns and runs toward the front of the store where Mike is just getting into their car.

51C ANGLE - VAN

51C

It roars around the side of the department store and out into the main street traffic.

51D ANGLE - GODZILLA AND MIKE

51D

Mike is just pulling a tan chevy into the loading dock area. Godzilla jumps in and they roar off.

(X)

51E INT. THE VAN 51E

Sonny is looking through the back window at the pursuing Chevy.

51F HIS POV - LICENSE PLATE 51F

It says: LEW 765

51G RESUME - SONNY 51G

SONNY

(to Luis)

So, Chico, where we going? I'm supposed to deliver these flowers to 657 East 107th Street.

LUIS

Okay, man. It's on de way.

Sonny smiles at him, looks back at the Chevy which is gaining ground.

51H SERIES OF SHOTS - RUNBY - DAY 51H

and finally we will see:

51I MOVING POV - 107TH STREET 51I

51J RESUME - SONNY 51J

SONNY

Hey, my stop...you guys have been super.

He opens the back of the van and jumps out.

51K ANGLE - GODZILLA 51K

He and Mike jump out too and start chasing Sonny.

52 EXT. STREET - DAY 52 (X)

Godzilla jumps out of the car and up the street after Sonny, slowly becoming aware that his is the only white face in sight. He looks around at the tough blacks all around him and he slows down. Sonny is now only a few yards away, (X)

CONTINUED

52 CONTINUED 52

sitting with some brothers who are playing dice. He looks at Godzilla who stops and looks around at the black faces.

SONNY  
(to Godzilla)  
Ain't this a bitch.

(X)

Godzilla grabs for his gun, but it's gone. He takes a step back, then turns and runs like hell up the street. He jumps in the Chevy with Mike still behind the wheel and they're gone.

53 SONNY 53

turns to the guys he's with, throws down some money.

SONNY  
I'm down. Gimme a natural.

And the guy rolls the dice which come up seven and we:

CUT TO

54 EXT. STREET - DAY - SKATES 54

is rolling down the sidewalk with a grocery bag full of stuff.

55 thru 57 OMITTED 55 thru (X) 57

58 INT. PHOTO STUDIO - ON MELVIN WOJAK 58

He is on the phone in what can only be described as a dung hole with lighting equipment.

WOJAK  
Hey, look, I'm talkin' twenty-five year old satin skin here, Larry. And don't forget that this girl is on the back of the transit buses. Let's talk six figures or you're wasting my time.

(X)

(X)

There is a KNOCK on the door.

SONNY'S VOICE  
(disguised)  
Fire...! Building's on fire...  
(MORE)

CONTINUED

58 CONTINUED

58

SONNY'S VOICE (Cont'd)  
building's burning down! Get out!  
Get out!

Melvin looks up.

WOJAK  
(into phone)  
Hang on...

Melvin jumps up and rushes to the peep hole in the door.

59 HIS POV - THROUGH PEEP HOLE

59

Flame and smoke are visible in the corridor.

60 MELVIN

60

WOJAK  
Shee --

(X)

He spins around and runs for the refrigerator.

61 INT. CORRIDOR - DAY - SONNY

61

is holding an ashtray with a burning paper under the peep hole to create the effect. The corridor is filling with smoke from a smoke bomb in the hallway. It is putting off good amounts of thick, black smoke, then a portable battery operated fire alarm Sonny brought goes off.

62 INT. PHOTO STUDIO - REFRIGERATOR

62

Wojak is grabbing a brown manila envelope out of the freezer which contains negatives. He runs to the door, opens it and runs out into the corridor. He is holding his shirt up to his nose to keep from breathing the dense smoke.

63 ANGLE - ANOTHER DOOR

63

Monique exits in a very sexy outfit. She sees Melvin moving past and grabs him around the neck, hanging on for dear life. Melvin totes her down the corridor, trying desperately to unhook her.

CONTINUED

63 CONTINUED

63

WOJAK  
(unable to see her)  
Get offa me! Get offa me, you  
pig! You're gonna kill me!

She keeps hanging on as he totes her to the stairwell and down they go.

64 EXT. STREET OUTSIDE HOTEL - DAY

64

Melvin exits the hotel with Monique still hanging on. He can't really see her yet.

(X)

WOJAK  
Get offa me! Get offa me!

She is now on her feet. He turns and sees that she is the sexiest, most lovely creature he's seen since he photographed Alvita. His sweaty face momentarily goes limp.

MONIQUE  
You saved my life. I...I was so  
scared. If you hadn't rescued  
me, I'd be dead...!

(X)

WOJAK  
(ogling her)  
Well...y'know...in a fire, you  
gotta stay cool.

MONIQUE  
You were very cool. So cool...I  
owe you my life.

(X)

WOJAK  
You got great bone structure.  
You ever had your picture taken?

MONIQUE  
You ever had your spokes cleaned?

(X)

He stares at her for a beat. He grins a leering grin.

MONIQUE  
I got a hotel I work outta two  
blocks over. You busy or  
anything? I could send you to  
the moon.

(X)

WOJAK  
I'm yours for the trip, babe.

CUT TO

65 INT. HOTEL BATHROOM - DAY

65

Melvin Wojak is SINGING as he showers in a glass-enclosed stall.

WOJAK

(singing)

Like a virgin...like a vi-i-i-  
irgin...

The SHOWER stops running and the glass door swings open.

WOJAK

(singing)

...touched for the very first  
time.

Melvin stops singing when his fat and hairy paw fails to feel a towel. He steps out wearing only a smile. He discovers there is not so much as a wash cloth.

WOJAK

Hey, baby! What'd y'do, take the  
towels?

There is only silence and Melvin Wojak, sleaze, opens the door and peers out.

WOJAK

Hey, babe...

66 ANOTHER ANGLE

66

Melvin is no longer wearing even a smile when he looks

around the room and sees that the envelope is gone...so are his clothes, the bedspread, the blankets, the sheets, the pillows, the curtains and everthing else he could possibly use to cover himself. Melvin runs to the telephone and snatches the receiver. He repeatedly hits the '0' button.

WOJAK

(into phone)

Hello...operator...!

He looks and sees that there is no wire connecting the phone to the wall. He is shit out of luck! He turns and looks INTO CAMERA.

67 INT. HOTEL CORRIDOR - DAY - ROOM 609

67

The door opens and Melvin Wojak sticks his wet, shiny, half-bald head out and looks around.

68 MELVIN'S POV - MEXICAN MAID 68

is in the corridor with her cart. She doesn't see him as she moves into the linen closet. Melvin, looking like Sylvester The Cat on a mouse hunt, darts out into the hall and grabs a towel off the cart and wraps it around himself.

69 ANGLE - DOOR TO THE RIGHT 69

It opens and a HUGE MAN exits, closes Melvin's room door, trapping him in the hall. A GIRL steps out behind the Huge Man and points to Melvin.

GIRL

He's the one who chased me! He's the one...!

The Huge Man turns on Melvin.

HUGE MAN

You slimey little sleaze...why don't you put some clothes on! Flashing my wife in the hall! You scumbucket!

He moves toward Melvin who runs for the stairs, the towel around his waist flapping.

70 INT. STAIRWAY 70

Melvin runs down the stairs, the Huge Man following.

71 ANOTHER ANGLE 71

Melvin is all the way to the bottom floor and he is panicked as the Huge Man is bounding down the stairs after him. He has no means of escape except through the lobby. He opens the door and runs out into the lobby.

72 INT. LOBBY - SKATES 72

is in the back of the hotel lobby which is filling up with a bus-load of Japanese tourists. As Melvin steps out the door, Skates whizzes past and yanks Melvin's towel off. The Huge Man is holding the stair door closed so Melvin is trapped in the lobby. Melvin is stark naked, looking at about twenty grinning Japanese tourists.

SONNY'S VOICE

Come on, Mel...let's see those gorgeous gams...

(X)

CONTINUED



72 CONTINUED

72

And there is a flash as Mel is trying to make it behind a palm tree in the lobby.

73 ANOTHER ANGLE - INCLUDING SONNY

73

standing there with a camera. The Japanese tourists all raise theirs and start snapping pictures too. Melvin is caught in the white light of exploding flashbulbs. As he looks out from behind the potted palm, he sees Sonny paying off Monique and the maid from Melvin's wallet. The door to the stairwell opens and TWO-TON TONY, the Huge Man, walks over and gets his fifty. Sonny has the manila envelope with the negatives under his arm.

SONNY

(to Melvin)

I'll contact you later. We'll talk a price for the negs. I'm deducting my client's fee outta your wallet, Melvin. Under the circumstances, we probably can dispense with the receipt.

Off his look, we:

CUT TO

74 LUCIUS'S NEWSSTAND - DAY - LUCIUS AND HENRY

74

Sonny is nuzzling Garibaldi, a horse with a hat on. The horse is attached to a hansom cab. MICKEY, the driver, is sitting in the front seat. An ambulance passes with its SIREN blaring. Garibaldi reacts by tossing his head.

SONNY

Be cool, Garibaldi...  
(to someone off  
screen)

Little more under the chin.

Henry is just finishing the sketch. He holds it up.

LUCIUS

Hey, Sonny, is this the guy that  
chased ya...?

Sonny moves up and looks at the picture.

SONNY

Bingo.

CONTINUED

74 CONTINUED

74

LUCIUS  
I know this guy. I know him.

SONNY  
Yeah? Who is he?

Lucius pulls out yesterday's paper.

LUCIUS  
It's Bluto.

75 SONNY

75

looks at the drawing in the newspaper of the debutante's  
killer, then he looks at the one that Henry has just  
finished, then he looks at Lucius.

SONNY  
See how things fall together when  
you know what you're doing?

Off their looks, we:

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

76 EXT. FIFTY-SEVENTH STREET - DAY

76

Sonny is just buying a tie from a passer by. He ties it around his head like a headband as a squad car pulls up and A POLICE OFFICER steps out and looks at Sonny who is standing there with his hands on his hips looking at the police with a wispy gay look. He's dressed in tight, tight jeans and a T-shirt that says: I WANT TO BE ME.

SONNY

My, you policemen certainly takes your time. I called almost fifteen minutes ago. I suppose in this city it's okay for somebody's boyfriend to break into his very own apartment and take the other boy's very own sequined show dresses that the other boy has to wear on stage or get fired. He's still up there right now.

The cops look at him a little disgusted.

COP

You're Larry Bradbury?

SONNY

I used to be Larry Bradbury but I'm thinking a'changing it to Lane Dulane.

COP

(a sigh)

What's the apartment number?

SONNY

Three-o-six...in the back.

The cops move into the building. As soon as they're gone, Sonny gets into the front seat of the squad car, turns on the I.D. computer. He punches in the license plate number of the car that chased him and asks for registration and D.M.V. After a beat, the information comes back:

LEW 765

Tan '86 Chevy

Registered to

City County Services Department

(X)

Sonny looks at the screen for a beat.

CONTINUED

76 CONTINUED

76

SONNY

Huh?

Off this, we:

CUT TO

77 INT. COUNTY COURTHOUSE - INSERT OF DRAWING OF GODZILLA 77

SONNY'S VOICE

Is this the guy who killed Max?

77A FULL SHOT

77A

Aaron looks at the drawing, then at Sonny, who's wearing a beautiful new suit.

AARON

That's him...it is. I mean, I wouldn't a'been able to describe him, but looking at the picture...it's him. I know it.

Sonny looks at him for a beat, then the Bailiff pulls him into the courtroom.

CUT TO

78 INT. COUNTY COURTHOUSE - CLOSE ON HIGH-HEELED SHOES 78

as they move briskly down the polished corridor. PAN UP to reveal:

79 CAROLYN GILDER 79

with arms loaded with accordion folders full of papers, she moves toward the courtroom door. Sonny falls in beside her.

CAROLYN

You're a busy little man. (X)

SONNY

Carolyn, I need a minute. I've got something, and it could be big.

CAROLYN

You are really full of chopped liver and onions, aren't you, cuz?

CONTINUED

79 CONTINUED

79

SONNY

You wound me deeply.

CAROLYN

Do I? Carol N. Gilder, A.D.A.,  
the man with the misprinted cards,  
fouling up a crime scene...

(X)

She glares at him.

SONNY

I got a lot of this already and  
it's not what you think it is.  
Now, we can stand here and hassle  
about the misuse of your business  
card, or we can catch the  
Debutante Murderer.

CAROLYN

(beat)

The Deb Murderer?

Sonny holds up the drawing.

SONNY

Aaron told me the guy who shot  
Max was wearing one of Max's suits  
and it was a 58-extra long.

CAROLYN

He can just look at a guy and tell  
his clothing size?

SONNY

Sure, anybody who works with a  
tailor can do it. I used to do  
it when I worked with Max.

CAROLYN

I see. Okay, what am I?

SONNY

Come on...

CAROLYN

No, really, convince me.

SONNY

(looking her over)

Size seven shoe...six dress, but  
you take it in at the waist...slip  
size, 6A, bra is a 34B...I could  
keep going but I'll get slapped.

(X)

CONTINUED

79 CONTINUED (2)

79

CAROLYN

Okay...enough.

They look at one another for a beat.

SONNY

I went to Max's, I went through the client file looking for 58-longs...I found an address...and a name, Smith. We can figure that's an alias. I went to the apartment and...

(holds up drawing)

This guy came swinging in on a vine with two buddies. They chased me in a car that is registered to the city...

CAROLYN

City workers?

SONNY

I need to go back to that address. I bet that suit, the 58-long, will test positive with a parafin test. Who knows what else we'll find?

She looks at her watch.

CAROLYN

Why do I find myself falling for this? I'm usually immune to bull.

(X)

SONNY

Aaron is a good kid. I've known him for ten years. Yeah, he used to do stickups...but that was a year ago. Max gave him a chance and now I want you to.

CAROLYN

Okay, after the arraignment let's go see Lt. McGrath...

A beat and we:

CUT TO

80  
thru OMITTED  
82

80  
thru  
82

83 INT. TOP FLOOR APARTMENT CORRIDOR - LATE AFTERNOON

83

McGrath and the SWAT team move in to the door of an apartment. On the other side of the door comes the SOUND of loud music. They KNOCK on the door...no response.

SONNY

You can kick it. The locks here are nothing.

They look at him and he shrugs innocently. One of them kicks the door. It goes open as easily as it did with Sonny. They enter the apartment with guns at the ready.

84 INT. APARTMENT

84

They find a young couple under a quilt humping their brains out in the completely empty apartment. They look up at the armed officers.

BOY

Don't shoot...don't shoot! We're married.

MC GRATH

Who are you?

BOY

Tom Hansen. We just took the place this morning...

The two kids sit up and look around. Sonny tries for a smile.

SONNY

Guess we're late.

GIRL

I think you were early.

CUT TO

85 INT. POLICE STATION - LATE MORNING

85

There is a lot of activity. In this scene we will see the Deb Murder task force, a bunch of cubicles which have been roped off and only Deb task force police are allowed to enter. There is an evidence table with damn little on it besides the newspaper sketch. As we watch, Henry's sketch is laid down next to it. Sonny, McGrath, Carolyn Gilder and another cop are present.

86 ANGLE - SONNY

86

He looks at the drawings. They are similar, but not exactly the same.

SONNY  
(to McGrath)  
I'm telling you, this guy is the  
guy.

Carolyn Gilder looks at Sonny for a beat, then the other cop, LT. HOPKINS, moves over and looks at the drawing.

HOPKINS  
(re: Henry's  
sketch)  
You know who this looks like?

MC GRATH  
You got something?

HOPKINS  
Maybe...this looks like Louis  
Fletcher...

McGrath looks at the picture for a beat.

MC GRATH  
Yeah...you know, it does...

SONNY  
Okay, now we're smokin', guys.  
Now it's coming together.

MC GRATH  
Get the mug book.

SONNY  
(trying to keep  
it alive)  
Fletcher...yeah, seems to me maybe  
one of 'em said, "Hey Fletch, get  
in here..." Yeah... then again,  
maybe not. But I think we're  
closing in here, guys. Way t'go,  
Lou...

CUT TO

87 CLOSE SHOT - MUG BOOK

87

It is slammed down on the wooden table and a finger points directly at a picture of our very own Godzilla with a number

CONTINUED



87 CONTINUED

87

under his chest. He is looking out of tough, soulless eyes.  
WIDEN to include all.

SONNY  
That's him. That's the guy.

MC GRATH  
Isn't he doing a bullet in county?

HOPKINS  
Last time I checked. Maybe he  
got sprung early for good  
behavior.

They move to the computer and punch it out. Sonny looks at  
Carolyn.

SONNY  
I told ya. This is the guy. We  
get the Deb case witness in here  
to look at the photograph and I  
think we've got the Deb murderer  
and the guy who killed Max...

He smiles, she looks skeptical. McGrath turns off the  
computer and looks at Sonny.

MC GRATH  
You got a minute to go next door?

SONNY  
Hey, listen, I've got all the time  
you need.

They head for the door.

MC GRATH  
(to Hopkins)  
Have Calloway pull him out.

SONNY  
So, what's next door...the  
complaint clerk?

CAROLYN  
The County Jail.

(X)

SONNY  
(slowing down)  
Oh-oh...

CONTINUED

87 CONTINUED (2)

87

Off his look, we:

CUT TO

88 INT. COUNTY JAIL - SHOOTING THROUGH BARS

88

as a convict is led up to the bars from the shadows into the light, and we will see that, dressed in county denims with the cut still over his eye from the shoe that Sonny threw at him, is our very own Godzilla, now known to be Louis Fletcher. SERGEANT CALLOWAY accompanies him.

(X)

CALLOWAY

This the guy?

WIDEN to include Sonny, Carolyn and McGrath.

SONNY

It's him.

CALLOWAY

And you said he was in some mid-town apartment yesterday?

(X)

SONNY

Yeah, I threw a shoe at him and put that cut over his eye.

CALLOWAY

I don't know who you are, mister, and there's nothing I'd like better than to hang another felony on this ape, but he was in the lockup, here, yesterday...has been for nine months. So, I'm afraid he's got a solid alibi. Me!

(X)

Sonny looks at Carolyn who's expression doesn't change, then at McGrath, then at Godzilla who can't help but smile. Play the beat and:

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

89 EXT. COUNTY BUILDING - DAY - SONNY &amp; CAROLYN 89

are exiting the building. Carolyn is walking fast.

SONNY

Will you wait up? So we hit a little blip in the program. That's never happened to you? Come on, it's just a missing piece, is all...

(X)

She stops on the steps and spins on him. Throughout this scene, several attorney-types will pass and say, "Hi," to Carolyn...and several people will pass Sonny and say, "Hi," but all of them seem to be wearing handcuffs.

CAROLYN

You intrigue me, Mr. Spoon...

SONNY

At last.

CAROLYN

So, I looked up your record. You used to be one of the D.A.'s most steady customers...

ATTORNEY

(in passing)

Hi, Carolyn...

(X)

CAROLYN

(to passer-by)

Don...

SONNY

Petty crimes. Your office made me join the Marines to beat a nickle jolt...boy, did they turn me around. They're the ones that got me interested in tailored clothes.

A CONVICT in handcuffs is led past them by two cops.

(X)

CONVICT

Hey, Sonny, can you call Fast Eddy for me? I be needin' bail...

CONTINUED

89 CONTINUED

89

SONNY  
(to Convict)

Done.

CAROLYN

So what's the motive for Louis Fletcher to kill Max? Let's forget that he was in jail and couldn't do it anyway...why would he want to? Just a slow afternoon and needed to whack a tailor to liven things up?

(X)

SONNY

Max was his tailor. His suits in the apartment were Sonny Spoon Originals. I designed that cut. And Louis Fletcher was wearing one when he killed Max...

She looks at him for a beat.

SONNY

When y'buy a suit from Max, you wear it, let it drape, then bring it back and he cuts it down slightly...that's how I get this clean line with the slight puff that looks sharp, but doesn't attract a crowd.

He stands back to show her.

CAROLYN

I have to admit you do dress sharp.

SONNY

When you send the suit back, you don't always take everthing out of your pockets. Well, Max would take what's in your pocket and he'd put it in an envelope an' put it in the inside pocket.

CAROLYN

So?

SONNY

The night he was murdered, one of those envelopes had been torn open and was lying on the floor with smudged prints.

CONTINUED

89 CONTINUED (2)

89

She looks at him for a beat.

SONNY

So, don't you get it?

She looks at Sonny and moves on.

SONNY

See, whatever Fletcher left in that suit was what Max was killed over.

CAROLYN

That's pretty far-fetched. How does it tie in to the Debutante murder?

(X)

SONNY

Okay, he was out of jail. He saw her, followed her and wrote down her address or phone number, left it in the suit pocket. What if Max got suspicious and called Fletcher on it? What if that was what they were arguing about when Aaron saw them through the window?

(X)

CAROLYN

But he's been in jail for nine months. How did he get out to kill Max and the Debutante? You've gotta admit, it's a great alibi.

SONNY

That monster chased me all through the city yesterday. He was out and I'll figure out how he did it. All I need is a little help from you.

(X)

She's TAPPING her foot as she looks at him for a beat.

CAROLYN

You're large on favors, aren't you?

SONNY

Tell you what...I'll give you a week's investigation, on the house, next tough case you get.

CONTINUED

89 CONTINUED (3)

89

CAROLYN

Wonderful. Whatta you want from me?

(X)

SONNY

A deep ten-state computer check on Louis Fletcher...prints, picture... the works. Plug it in with the FBI.

(X)

CAROLYN

What am I looking for?

SONNY

Find out if this gorilla's ever been busted for crimes below the waist. See if he's ever raped anybody.

She looks at him for a beat then nods.

CAROLYN

Aaron Fortune means a lot to you, doesn't he?

He nods.

(X)

CAROLYN

That's kinda sweet.

SONNY

You oughta hear it with the string section.

She smiles.

CUT TO

90 EXT. APARTMENT - NIGHT

90 (X)

Sonny is standing outside as Alvita 'Dunk' Moore exits. She smiles at him.

ALVITA

When I got the envelope with the negatives and pictures, I couldn't believe it. What'd it take you, Sonny, ten hours? I should've come to you two months ago.

SONNY

You look gorgeous.

CONTINUED

90 CONTINUED

90

She reaches out and takes his hand.

ALVITA  
You have a cab?

SONNY  
(calling)  
Garibaldi...

91 CLOSE ON GARIBALDI

91

He is wearing his evening hat with holes for his ears. His head jerks up and he moves forward.

92 THE HANSOM CAB

92

comes into view. Mickey, the driver, is not there as Garibaldi moves up and stops. Sonny opens the door and they get in.

ALVITA  
All these months here, and I've never been in one of these.  
(beat)  
Where's the driver?

SONNY  
I gave him the night off.  
(beat)  
I own an interest in this cab,  
and Garibaldi's an old friend.

ALVITA  
(smiles)  
I'll bet you even picked out the hat.

SONNY  
We all gotta look right.

Sonny takes the reins in his hands, flips them once and Garibaldi moves off.

93 INT. HANSOM CAB - SONNY AND ALVITA

93

He smiles at her as they move along.

ALVITA  
Where we going? I have a friend  
(MORE)

CONTINUED

93 CONTINUED

93

ALVITA (Cont'd)  
 who can get us into the opera  
 tonight. They're doing The  
 Marriage of Figaro.

(X)

SONNY  
 One of my absolute favorites, but  
 Alvita, I'd really rather just  
 sort of be with you tonight under  
 the stars, catching up on the time  
 we spent apart...

ALVITA  
 Sonny, I don't remember you being  
 such a romantic.

SONNY  
 And then, later, we can bump  
 boobies at a little joint I know  
 over on Park Street.

ALVITA  
 Better.

She LAUGHS and snuggles into the crook of his arm and we:

CUT TO

94 EXT. REAR OF COUNTY JAIL - PARKING STRUCTURE - NIGHT

94

ON A tan Chevy with the plates: LEW 765. OVER THIS we'll  
 hear Sonny's VOICE:

(X)

SONNY'S VOICE  
 After high school we moved here.  
 My mom had a job but it didn't  
 last and so I started hanging out  
 on the streets.

RACK FOCUS to PICK UP the hansom cab parked across the  
 street.

95 INT. HANSOM CAB - SONNY AND ALVITA

95

ALVITA  
 When did you start college?

SONNY  
 I didn't go to college.

CONTINUED



95 CONTINUED

95

ALVITA

But you're a lawyer. How do you get to be a lawyer without going to college?

SONNY

I lied.

(off her look)

I'm not a lawyer. I wanted you to think of me as some real hot operator.

(X)

(X)

ALVITA

And what did you think of me when you saw the other pictures... the one that Melvin took?

SONNY

I didn't look at them.

ALVITA

Really? You really didn't?

SONNY

I really didn't.

(X)

ALVITA

Not even a little peek?

SONNY

Well...I did sorta slide 'em out a bit, just to make sure they were in there...

She looks at him, then leans over and puts her head on his shoulder. He lets out a little SIGH.

ALVITA

Y'know, Sonny, when I was Dunk Moore, the stick lady, I was hopelessly in love with you. You were popular, but better than that, you were nice. When people were hurting, you would always be their friend...

(X)

(beat)

Like asking me to dance when nobody else even knew I was there.

He looks at her for a beat.

CONTINUED

95 CONTINUED (2)

95

SONNY

I didn't know you had a crush on me.

ALVITA

Didn't every girl?

SONNY

I don't know...sometimes I think I was so busy being cool, I missed some opportunities.

ALVITA

Tonight will be our night, Sonny, 'cause tomorrow I leave for a magazine shoot in Paris. All you gotta do is pick the spot... my place or yours.

He is about to melt in anticipation.

SONNY

Really...?

ALVITA

Really. And now, all I want is the answer to one question...

(off his look)

What the hell are we doing parked behind the County Jail?

SONNY

It's part of my protection package. You never get mugged this close t'the tombs.

96 REAR OF POLICE BUILDING - SGT. CALLOWAY

96

exits the rear of the building and moves to the tan Chevy. He gets in and backs it into a covered spot attached to the complex.

97 HANSOM CAB

97

Both Sonny and Garibaldi cock an eye as Alvita puts her arms around Sonny's neck and kisses him full on the mouth.

98 REAR OF POLICE BUILDING

98

The Chevy pulls out and up the street.

99 HANSON CAB - SONNY 99

sits up and takes hold of the reins.

SONNY

Why don't we take a little roll  
around the park...

ALVITA

I'd love it.

100 EXT. CITY STREETS - CHEVY RUNBY 100

as it speeds along.

101 HANSOM CAB 101

in pursuit, making fast lane changes. Sonny is flapping the  
reins to get Garibaldi to move faster.

102 INT. HANSOM CAB 102

Alvita is holding on for dear life.

ALVITA

Sonny, slow down...

SONNY

Whoa...whoa, Garibaldi...slow  
down...

And he flips the reins.

ALVITA

I don't think you're supposed to  
flip the reins, it makes him run.

SONNY

No, he's an Italian horse, they  
do everything backwards in Italy.

He flips the reins again and they keep careening down the  
street.

103 EXT. DOCKS - WAREHOUSE AREA - NIGHT 103 (X

The Chevy pulls up beside a warehouse and stops.

104 ANGLE - HANSOM CAB

104

Sonny and Alvita pull up a ways back from the car, Sonny is watching it.

ALVITA

What's going on?

SONNY

I've been trying to buy a tan Chevy just like that. Didn't you see the 'For Sale' sign in the window?

ALVITA

Hey, Spoon. Come clean.

SONNY

Unfortunately I didn't have all the loose ends tied up on another investigation and I didn't want to miss our date, so I was trying to hit two wishes with one jump shot.

(smiles)

I was sorta hoping a girl with the nickname "Dunk" could get behind that.

She smiles at him. He's watching the Chevy as two men sit up in the back seat and look around, then a third man sits up in the front seat.

105 THE CHEVY

105

We will see that Louis Fletcher, Mike and Dave are all in the Chevy with Sergeant Calloway. They get out of the car along with Sergeant Calloway and open the door of the warehouse. Then they drive the car inside and close the door.

106 SONNY

106

He's seen it all.

SONNY

Okay, you gotta get me help, Alvita. Get outta here, find a pay phone and get some cops down here.

(X)

CONTINUED

106 CONTINUED

106

ALVITA  
But, Sonny...I can't drive this  
thing...

(X)

SONNY  
If Dale Evans could do it, you  
can.

(X)

He gets out of the cab and moves to Garibaldi.

SONNY  
(to the horse)  
Don't hurt this girl, Garibaldi.  
I'm still tryin' to collect for  
my prom night.

He leads the horse around, whacks him on the rump and  
Garibaldi trots off. Sonny moves up to the warehouse.

107 EXT. WAREHOUSE - SONNY

107

moves slowly around the perimeter of the building looking  
for a way in. Then he hears something. He puts his ear  
close to the side of the building.

AARON'S VOICE  
(muffled)  
Whatta you doing? Whatta you  
gonna do to me?

Sonny moves to a window covered with dirt. He wipes a  
section of it and looks through.

108 POV - THROUGH WINDOW - THE CHEVY

108

They are pulling Aaron Fortune out of the trunk. Calloway  
points to a place over near the door where a huge engine is  
hanging from a crane.

CALLOWAY  
Put him under there.

109 SONNY

109

moves fast, looking for a way to get in. He finds a door  
that is locked with a padlock. He takes out his pick and  
goes to work.

SONNY  
Come on...come on...

CONTINUED

- 109 CONTINUED 109
- Finally he gets it. He opens the lock and enters the warehouse cautiously looking right and left.
- 110 INT. WAREHOUSE - SONNY'S POV - FIRE ALARM 110
- "Break the glass, pull the handle". He moves to it as we HEAR Aaron pleading for his life.
- AARON'S VOICE  
Come on, man...come on...why're  
you doing this?
- They push Aaron under the engine. (X)
- AARON  
Come on, man, I can hold my dirt.
- FLETCHER  
When we're through here, you'll  
just be a stain in the dirt.
- He kicks Aaron's feet out from under him and he goes down. Fletcher starts to hit the drop button on the crane when:
- 111 OMITTED 111 (X)
- 112 SONNY 112
- SONNY  
(ala Jack Benny)  
Oh Rochester...
- And he breaks the glass and pulls the handle, tripping the FIRE ALARM. Fletcher turns, gun in hand and FIRES a shot at Sonny who ducks back. He finds the main power source at the rear of the building and pulls the handle, throwing the place into darkness.
- 113 AARON 113
- rolls out from under the engine block and starts running, his hands still cuffed behind him.
- 114 SERIES OF SHOTS 114
- as Fletcher chases Aaron and gets hit from behind by Sonny in a flying tackle. Sonny rolls away and moves into the

CONTINUED

114 CONTINUED 114

blackness. Fletcher spins and FIRES several shots. We will see that there is a lot of heavy equipment indicating that the warehouse belongs to the County. Sonny is moving fast, looking for something he can use...then the lights go back on.

115 MIKE 115

has found the switch. They FIRE at Sonny who dives behind a counter.

116 SONNY 116

looks around and finds a mean-looking gun that fires nails into wood. He grabs it, turns it on and comes up firing ten-penny nails across the room. He hits Dave who goes down screaming. He turns it on Mike who goes down.

117 CALLOWAY 117

gets to the power source and shuts the power off, crippling Sonny's gun.

118 AARON 118

is against the wall, his hands still cuffed. The ALARM is still ringing and, in the distance, we hear the faint SOUND of SIRENS.

119 CALLOWAY 119

CALLOWAY  
Let's get outta here!

Calloway and Fletcher head out of the warehouse.

120 EXT. WAREHOUSE - CALLOWAY AND FLETCHER 120

head for the Chevy. They grind the STARTER and they're about to pull out when:

SONNY'S VOICE  
Everybody just hold it still and  
they stay alive.

They look over and see him in a shooting stance with a gun on them.

CONTINUED

120 CONTINUED

120

SONNY

Shut the engine off.

CALLOWAY

Look, there's half a'mil in cash  
back there. Take it and let us  
go.

(X)

SONNY

Where would a bunch a'grease  
stains like you get half a'million  
in cash?

FLETCHER

You don't look that tough to me.  
Why don't we find out?

(X)

He starts to get out.

SONNY

You step out of that car, you're  
on the ark, Bozo.

(X)

On that, the first of the patrol cars and fire engines pulls  
in. Sonny is still holding down on Fletcher.

121 THE COPS

121

move over to Sonny, holding his stance.

COP

You drop it.

Sonny looks at them and stands upright. He turns the gun up  
which we will see is his shiny, black, pointed-toe Italian  
loafer. He drops it and puts his foot in it, then raises  
his hands.

SONNY

Don't shoot, officer. Those two  
are guilty of robbery...there's  
two more inside.

COP

And who the hell are you?

SONNY

I'm Sonny Spoon. And I want it  
absolutely understood, I control  
the film, video and book rights  
to this entire story.

Off this, we:

FADE OUT

END OF ACT FOUR



TAG

FADE IN:

122 INT. POLICE STATION - BOOKING AREA

122

Sonny and Aaron, along with Calloway and the others, are in cuffs when Carolyn Gilder, dressed to kill, enters. She moves to Sonny and, for the first time, she smiles:

CAROLYN

You were right. Fletcher has three rapes. He's done fourteen years in different states...the M.O.'s are exactly like the Debutante's, complete with the marks on her face. Sgt. Calloway let him out to do robberies. He probably couldn't resist raping that poor girl and killing her.

Sonny smiles.

SONNY

So Aaron's off the hook.

CAROLYN

The suits from the apartment were in the warehouse with the rest of their loot. The lab is doing a parafin test right now.

(X)

(X)

SONNY

Listen, Carolyn, how do I get outta here? I gotta real important high school reunion.

CAROLYN

Well, Sonny, I'm afraid I can't get you out 'til they're through. It's one-thirty now, probably not 'til almost dawn.

He looks at her admiringly.

SONNY

You look very nice, Carolyn. You wear white and rhinestones well.

CAROLYN

I was at the opera.

SONNY

Figaro?

CONTINUED

122 CONTINUED

122

CAROLYN

(a nod)

You like opera?

SONNY

As a fashion statement, yes. I think velvet pants and capes could make a comeback.

Off her look, we:

CUT TO

123 EXT. COURTHOUSE - DAY

123

Sonny exits with Aaron. As they walk toward the curb where Garibaldi and the hansom cab are waiting:

AARON

Man, that Calloway was an O.G. making bank with them Eastly Brothers. I squabbed the Eastleys but they made my ticket and I was illing.

(X)

Sonny pulls the carriage to a stop and looks at Aaron.

SONNY

Hey, Aaron, it's okay to talk street with guys who can't talk English, but I have an adequate vocabulary.

(beat)

Y'know, I been going to a lot of trouble for you...Max did too... but if you're not gonna try and make your life count, then I've been wasting my time and I'm gonna-bone out on you.

Aaron looks at him for a beat.

AARON

But it's cool.

SONNY

Yeah, but there's more out there, Aaron, and that kinda talk isolates you...come on, I wanna show you something...

They pull out and we:

CUT TO

125 EXT. JEWISH CEMETARY

125

The hansom cab pulls up and stops. Off in the distance Max's funeral service is in progress with lots of people in attendance. Sonny gets out of the cab and looks at Garibaldi who starts eating the grass.

SONNY

Don't graze on this grass, you donkey...show some respect.

Garibaldi SNORTS and pulls his head up. Sonny moves with Aaron to the edge of the crowd. A RABBI is reciting last rites in Yiddish. Sonny and Aaron are the only two black faces there. They stand a ways back. Sonny looks at Aaron.

SONNY

(softly)

He cared about you, Aaron. He wanted it for you. I talked to his sister...there's nobody to run the business for the family...

Aaron looks at Sonny for a beat.

AARON

Me?

SONNY

(fingering his suit lapel)

Somebody's gotta make these suits.

(X)

AARON

(a beat)

I always wanted to be like you, Sonny, but you aren't what I thought you were. You're not a sharpie, you're a softie.

SONNY

Just don't tell anybody. Okay?

Aaron hugs him and turns and moves back to the limo and gets in with Max's sister. They pull off, past Sonny who looks over at Garibaldi. Then, a jet plane passes overhead. Sonny looks up at the plane, then at his Cartier watch.

SONNY

I don't know, Garibaldi... somehow I'm not doin' this right. I dress spectacularly, I have a savvy presentation, but I missed my

(MORE)

CONTINUED

125 CONTINUED

125

SONNY (Cont'd)  
rebound with Dunk and, like John  
Wayne, I'm left talkin' to a  
horse.

Garibaldi cranes his neck, nuzzling him with his wet nose.

SONNY  
(ala Max)  
Ahhh, get outta here wid dat  
blubber.

And we:

126 OMITTED

126 (X

FADE OUT

THE END