

#20000

WISEGUY

by

Stephen J. Cannell
and
Frank Lupo

A STEPHEN J. CANNELL PRODUCTION

All Rights Reserved

Copyright 1987 by Stephen J. Cannell Productions

No portion of this script may be performed
or used by any means, or quoted or published
in any medium without the prior written
consent of Stephen J. Cannell Productions,
7083 Hollywood Blvd., Hollywood, CA 90028

	January 26, 1987 (F.R.)
Entire Script Rev.	February 23, 1987 (F.R.)
Rev.	March 09, 1987 (F.R.)
Rev.	March 12, 1987 (F.R.)
Rev.	March 24, 1987 (F.R.)

#20000

WISEGUY:

Rev. 3/12/87

CAST

VINNIE TERRANOVA

FRANK MC PIKE
PETER TERRANOVA
DARYL ELIAS
SONNY STEELGRAVE
DAVE STEELGRAVE
TONY GRECO
THOMAS HAWTHORNE
TRACY STEELGRAVE
LIFEGUARD
BOBBY BOROJAY
LOUIS BUTCHER
ARNIE SHANE
SALLY
DARLENE
JONES
DARVEL
FRED
NORMAN WINFIELD
HENRY CARTWRIGHT

(X)

(X)

DIETER HAAS
RAYA MONTENEGRO
REYNALDO SYKES
SID
NICK DESOTO
CAL
RICO
STAN DERMOT
ARCHIE WATKINS

HEADWAITER
MANAGER
FED
TECHNICIAN
DOCTOR

#20000

WISEGUY

Rev. 3/12/87

SETS

EXTERIORS

NEWARK STATE PENITENTIARY
HANCOCK STREET

NEWARK, NEW JERSEY TENDERLOIN DISTRICT
/OFFICE BUILDING
/GARAGE

ST. AUGUSTINE'S CHURCH
SMALL MARKET
LE MAGASIN

/FRONT
PIER SIX
/WAREHOUSE
/ROOFTOP
GRECIAN PRINCESS HOTEL
/TOP FLOOR
/GARAGE RAMP
RATTY STREET
STEELGRAVE ESTATE
JERSEY PIKE AMUSEMENT PARK
/REAR
/ROOF OF BUILDING
/PARKING LOT

(X)

BLUE ANGEL MOTEL
COUNTY GENERAL HOSPITAL
SMALL A-FRAME HOUSE
USED CAR LOT

AN ALLEY
TELEPHONE BOOTH
CEMETERY

INTERIORS

YELLOW CAB
CHEVY NOVA
DORADO INN
/BAR

JET

NEWARK, NEW JERSEY TENDERLOIN DISTRICT
/OFFICE BUILDING
/GARAGE
/ELEVATOR
/TOP FLOOR
/SECURITY AREA
/LARGE DE-BRIEFING ROOM
ST. AUGUSTINE'S CHURCH
/CONFESSIONAL
/VESTRY

#20000

WISEGUY

Rev. 3/12/87

SETS

INTERIORS (CONTINUED)

UNMARKED CAR
SMALL RECORDING BOOTH
PAY PHONE
LE MAGASIN
 /KITCHEN
 /DINING ROOM
SONNY'S LIMOUSINE
PIER SIX
 /WAREHOUSE
GRECIAN PRINCESS HOTEL
 /ELEVATOR
 /SONNY'S OFFICE
 /CORRIDOR
 /PENTHOUSE
 /DAVE'S OFFICE
 /GARAGE
SQUAD CAR
RED CHRYSLER
RABID RABBIT
BLUE CHEVY
JERSEY PIKE AMUSEMENT PARK
 /BUILDING

STEELGRAVE ESTATE

COUNTY SHERIFF'S DEPARTMENT
 /VISTOR'S ROOM
 /PRISON CELL

CASINO
GARDEN ROSE MOTEL
 /ROOM 122
GORMAN'S GYM
BLUE ANGEL MOTEL
 /MANAGER'S CUBICLE
 /MOTEL ROOM
 /ROOM 266
 /ROOM 267
SYKE'S MERCEDES
COUNTY GENERAL HOSPITAL
 /SONNY'S ROOM
 /CORRIDOR
CARGO SHIP
 /CARGO HOLD
 /WHEELHOUSE
SMALL A-FRAME HOUSE
SEDAN
ROYAL DIAMOND HOTEL & CASINO
 /UNDERGROUND PARKING

(X)

(X)

(X)

WISEGUY

FADE IN

1
thru
2

OMITTED

1
thru
2

3 EXT. NEWARK STATE PENITENTIARY - NIGHT

3

As we watch, the huge iron gates open slightly and a lone figure exits backlit by the yard lights. This is VINNIE TERRANOVA. He is around thirty with tousled good looks. There is a brassiness about him. He is carrying a cardboard suitcase as he moves away from the prison. A cab pulls up from the parking area and stops. The driver is a pretty young GIRL (SALLY) about twenty-five. There is a beat as Vinnie looks in the back of the cab.

VINNIE

(deadpan)

I don't wanna come on as desperate
but can I buy you a drink...

(looks at her name
on the I.D.)

... Sally?

She smiles at him. He is cute.

SALLY

I hate this run. My dispatcher
oughta know better. Where you
wanna go?

VINNIE

16th and Mill.

(X)

She slams the meter down and pulls out.

CUT TO

4 EXT. HANCOCK STREET - NIGHT

4

As the American sedan with DAVE STEELGRAVE and TONY GRECO
pulls up and stops at a corner.

(X)

5 INT. SEDAN

5

Dave is looking at a small hotel.

CONTINUED

5 CONTINUED

5

TONY

(X)

The finger man is Archie Watkins. He and Dermot are old pals from the street. They go way back, but we got a hook in so Archie made the call. Dermot said he'd be here 'bout ten o'clock. I can dust him. You don't gotta do this, Mr. Steelgrave.

DAVE

Except I wanna. Let's drift.

They put the car in gear and pull out.

CUT TO

6 EXT. THE TAXICAB - NIGHT

6

It pulls up the street and comes to a stop in front of a crappy bar called, The Red Parrot. Vinnie Terranova gets out with his suitcase and looks around. As the cab pulls out he picks up his suitcase and moves to a pay phone booth.

7 INT. PHONE BOOTH - NIGHT

7

Vinnie drops a coin and dials a number.

VINNIE

(into phone)

Tell Dermot I'm out. Tell him I'll meet him in twenty minutes, same place.

(a beat)

Right.

He hangs up and as he does, we:

CUT TO

8 EXT. AN ALLEY - NIGHT

8

It is narrow and has tall buildings on each side. A single light hangs from an exposed wire that runs between two poles. There are fire escapes rising up into the darkness on both sides. As we watch, a lone figure carrying a suitcase is silhouetted on one side of the alley. As we MOVE CLOSER, we see it's Vinnie. Slowly he moves into the alley.

9 ANGLE - VINNIE 9

He moves slowly along, finally stops near the light and looks at his watch.

10 ANGLE - A SET OF HEADLIGHTS 10

They pull in on the far side of the alley. The headlights sweep the darkness. Then a fireplug of a man in a grey suit gets out of the back of the car and walks forward into the glare of the headlights.

11 ANGLE - FRANK MC PIKE 11

He is square-jawed and hatchet-faced. He looks meaner than a snake. He moves up to Vinnie and looks at him for a long beat.

FRANK

How ya doing? How was gladiator school?

VINNIE

Jeeze, Frank... it was wonderful. It had everything, cockroach races... I had a pet rat. It was your kinda place.

FRANK

So you miss me?
(a beat)
You lost some weight.

VINCENT

How come I hadda do the whole eighteen, Frank? Explain that to me will ya?

FRANK

Oh, him's a little touchy, isn't him?

VINNIE

Eighteen months in there, walking with my back to the walls... it makes you touchy.

FRANK

So, you ain't glad t'see your old buddy?

CONTINUED

11 CONTINUED

11

VINNIE

Yeah, Frank, I'm choked up. I've been dreamin' about the smell of your lilac cologne.

FRANK

(hands him a large
manila envelope)

Here. Y'got more than five large on ya, am I right? I heard you were running the sourmash business outta your cell block.

Vinnie opens the envelope, looks in it, then closes it.

FRANK

Come on... gimme. I gotta log it in.

He snaps his fingers and holds out his hand. Vinnie ignores him, doesn't even look at him.

FRANK

(leaning in)

You know why you did the whole eighteen? Because I convinced the R.D. it was the right thing.

VINNIE

Does your mother know what a total dink you turned into?

FRANK

She thinks I'm adorable.

VINNIE

Where's Dermot?

Frank turns and waves at the car which pulls up the alley and stops. Three other guys get out. One goes to the far end of the alley and stands there. The other one goes to the other end of the alley. The third one is STAN DERMOT. He is about sixty. He has a friendly basset hound look, but there is a stocky atheletic quality to him despite his age. He moves up to Vinnie and puts out his hand.

VINNIE

(a smile)

How ya doin', Stanley?

Vinnie ignores the hand and gives Stan a bear hug. They embrace for a beat. Stan steps back.

CONTINUED

11 CONTINUED (2)

11

STAN

Thank God you're out... I been worried about you.

VINNIE

It was okay. I made out. It set me up pretty good.

(re: the
bodyguards)

What's with all this? I thought you were gonna retire.

STAN

I'm giving a going away party for Dave Steelgrave. Gonna drop half a dozen felonies on him. I testify in front of the Grand Jury on Tuesday.

(a smile)

Then it's goodbye Jersey, hello Fort Lauderdale. Gonna move in with my kids down there. They got a guest house right on the intercoastal.

There is a beat and Vinnie nods at him.

STAN

But I hadda make sure you got outta gladiator school with all your teeth before I handed y'over to the guys at O.C.T.F.

There is a beat and Vinnie looks at him.

VINNIE

Dave and Sonny Steelgrave. Is that smart?

Stan looks at Vinnie for a long beat.

STAN

Hey, my whole life I been devoted to this... it's like hitting a forty foot jump shot in your last game...

(a beat)

Frank...

On that, Frank turns and moves over to them. He looks at them for a beat, hands Vinnie a manila envelope.

CONTINUED

11 CONTINUED (3)

11

FRANK

Here.

Vinnie takes it.

VINNIE

(to Stan)

With you in Fort Lauderdale, who's gonna be handling me?

FRANK

I am, kiddo.

There is a beat. Vinnie looks over at Stan.

STAN

I was just your training officer, Vince. You're cover is set. I'm not in charge of field assignments... the R.D. made the selection.

FRANK

We'll have fun, Vinnie. I'll knock the green off ya. Maybe we'll race a cockroach or two.

There is a beat. They look at each other. It is obvious that Vinnie and Frank McPike don't get along at all.

STAN

Frank'll take you back to O.C.T.F.

VINNIE

Thanks for stickin' around for me, Stan.

STAN

I couldn't blow town and leave ya in jail. You're one a'my super ducks. I'll call ya at the office. I got something I gotta take care of.

VINNIE

Be careful. Dave Steelgrave isn't gonna go down easy.

STAN

He'll go down, Vinnie... they all go down eventually. These guys

(MORE)

CONTINUED

11 CONTINUED (4) 11

STAN (Cont'd)
aren't all that smart, they're
just mean.

He gets into the sedan. One of the agents gets behind the wheel and the sedan pulls out, leaving McPike with Vinnie.

McPike looks at Vinnie for a long beat, then takes out a walkie-talkie and triggers it.

FRANK
Okay, pick me and Wonder Boy up
in the alley.

After a beat, a set of headlights appear at the far end of the alley.

12 ANGLE - VINNIE 12

He takes out a gun in a shoulder holster from the manila envelope that Frank handed him. Also in the envelope is a leather I.D. folder and as he pulls it out and opens it:

13 INSERT: THE LEATHER I.D. FOLDER 13

Inside is a FBI I.D. with his picture, Vincent Michael Terranova and Agent #65784 printed on it. He runs his thumb slowly across the picture of himself and we:

CUT TO

14 EXT. NEWARK, NEW JERSEY TENDERLOIN DISTRICT - OFFICE BUILDING - NIGHT 14

The car pulls up to a very seedy old, graffiti-ridden office building. The car pulls around to the back and into a garage.

15 INT. GARAGE - NIGHT - VINNIE AND FRANK 15

get out of the car and move into the elevator.

CUT TO

16 OMITTED 16

17 INT. TOP FLOOR 17

A girl (DARLENE) is sitting at a desk in front of a sign on the wall that says:

PARTY PLAY APPAREL
Styles for three to eleven

There are several pictures on the wall of little girls modeling party dresses, etc. Security cameras are mounted on the wall, pointing at the elevator door. The doors open and Darlene smiles when she sees Vinnie and Frank.

DARLENE
Welcome back, Vinnie. We missed you.

VINNIE
Thanks for the pastries, kid.

She smiles at him.

FRANK
(interrupting this
shit)
Is Daryl back there?

DARLENE
(nods)
I'll buzz you. You guys packing?

They both nod and pull back their jackets and show their guns.

DARLENE
Okay, lemme turn off the bells and whistles.

She flips a switch and the door behind her BUZZES open. Vinnie and Frank pass through the doors.

18 INT. SECURITY AREA - VINNIE AND FRANK 18

enter. This is an office of the Organized Crime Task Force, O.C.T.F. Pictures of the ten most wanted mob figures adorn the walls in frames. Some of them have mug shot numbers under the pictures. They pass through and into:

19 INT. LARGE DE-BRIEFING ROOM - VINNIE AND FRANK 19

enter to find the R.D. (Regional Director) of the O.C.T.F. His name is DARYL ELIAS, a dry biscuit in a pressed, blue

CONTINUED

19 CONTINUED

19

suit. There's an attache case on the desk in front of him and a Pussycat Theatre sign flashing through the window over his shoulder.

DARYL

Vincent. Glad you're back. You look rested.

VINNIE

Whatta you kiddin'? I wasn't in St. Moritz.

There's an awkward moment.

DARYL

Well, so much for the pleasantries.

(a beat)

I'm sorry you had t'take the whole fall, but Frank thought it would look fishy... so we left ya in for your own protection.

VINNIE

I'm lucky to have this guy. He's sure looking after me.

FRANK

Don't be a kiss-up, Vinnie.

DARYL

Dermot says you're ready to go in. Take your first undercover assignment.

VINNIE

Look, sir... Mr. Elias... uh, I think I need some time off first... I can't take the assignment just now.

DARYL

That's normal, Vinnie. Matter of fact, the agents over at St. Johns even have a term for it. It's called Early Alert Syndrome. I read a report on it just last week... an agent who's about to go in begins to calculate his odds for survival and manifests unnatural concern for his survival.

CONTINUED

19 CONTINUED (2)

19

VINNIE

(overlapping)

Excuse me, sir, but I don't have Early Alert Syndrome. What I got is a sick mother. She's got a heart condition. I've been unable to tell her what I'm doing. She thinks I'm some nickle-n-dime hoodlum. It's putting a lot of stress on her... and me.

Daryl looks at Frank.

FRANK

(deadpan)

Carlotta Terranova, sixty-eight, arterial schlerosis, congenital valve problems... inoperable. She won't talk to Vince. She's cut him off since we been piling up these convictions, makin' him look like a wise guy.

A beat.

DARYL

Well, I'm sorry, but you know the rules. You can't tell anybody what you're up to... no relatives. Other people's lives are at stake.

VINNIE

No sir. I don't know how much time she has. It may be six months or six years. I want to get things straight before... y'know, something happens to her.

Vinnie looks at him for a beat.

DARYL

You know the whole program here. If you tell your mother and she tells one of her friends and your cover gets blown, then they could pick you up on the streets some night and start putting their cigarettes out on your feet until you gave up the entire program... all the other agents. I'm sorry, it's O.C.T.F. policy. It's inviolate.

CONTINUED

19 CONTINUED (3)

19

There is a long beat. Vinnie looks at him.

VINNIE

Then, I resign.

Daryl looks at Frank.

DARYL

You can't resign. You haven't even started. We got four years invested in you...

There is a long beat. Daryl looks at Frank.

DARYL

Get Stan Dermot in here.

McPike exits the room and we:

CUT TO

19A EXT. STREET CORNEER - NIGHT

19A

A small black man is standing on the corner of Hancock and third. This is ARCHIE WATKINS. He is looking around nervously. A car with Stan Dermot behind the wheel pulls up. He is alone and he gets out.

ARCHIE

(looks around)

I'm riskin' my life meetin' y'here... if anybody knew I was telling y'this, they'd kill me. Y'leave me standing here... you're late.

STAN

With this Grand Jury hearing coming up, it's hard to shake my bodyguards. Whatta y'got, Arch?

Archie looks at him nervously.

STAN

What's wrong?

ARCHIE

Huh? Uh... nothing, I...

He moves into the shadows.

CONTINUED

19 CONTINUED (4)

19

STAN

Damn it. What's going on here?

20 ANGLE - DAVE STEELGRAVE

20

Dave steps out of a doorway and pulls a forty-five out of a brown paper bag. He is wearing one leather glove on his gun hand. He points the gun at Stan.

DAVE

Check this out.

And he FIRES two shots right into Stan Dermot. Stan dances like a puppet on the sidewalk, then falls heavily. Dave drops the gun, peels off the gloved, lets it fall, then a car squeals up. Davee gets in the car and it powers off.

CUT TO

21 INT. HOSPITAL CORRIDOR - NIGHT

21

The elevator doors open. Frank McPike exits and moves to a room where there are two police officers standing guard. They enter.

FRANK

The gumballs put two in him and the old goat is still alive.

22 INT. THE ROOM - NIGHT

22

Stan Dermot is hooked to a bunch of tubes and he is breathing with difficulty. As we watch, McPike moves over to him and looks down. There is a young DOCTOR there.

DOCTOR

I'm sorry... it's not good.

There is a beat. The door behind them opens and Vinnie Terranova enters. He looks at Stan for a long beat.

FRANK

You were supposed to wait downstairs. If they're casing this and you walk in here, you're gonna get made, Vince.

Vinnie says nothing. He moves to Stan and looks down at him.

CONTINUED

22 CONTINUED

22

FRANK

You just play things your own way,
don't ya?

VINNIE

I wanna be alone with him.

There is a long beat. Frank looks at him then nods and steps out of the room. Vinnie looks at him for a long beat.

VINNIE

I'll get him for ya, Stan... I'll
be there to lower Dave Steelgrave
in the ground... it's a promise.

There is a long beat. Stan opens his eyes and for a brief second he is staring at Vinnie. It's almost as if he's been waiting to hear that. Then his eyes close and the breathing stops. An alarm BUZZES in the nurses station and the doctor comes running. Vinnie gets up and looks down as the doctor goes to work on Stan but he is gone.

CUT TO

23 EXT. ST. AUGUSTINE'S CHURCH - DAY

23

A small church on Bay 9th Street in Brooklyn. We MOVE IN and HEAR:

VINNIE'S VOICE

Forgive me, father, for I have
sinned...

24 INT. ST. AUGUSTINE'S CHURCH

24

Beautiful old wood pews, stained glass windows. We MOVE IN ON a carved oak confessional booth. We HEAR:

PRIEST'S VOICE

No kidding? Well then, you
haven't changed much, have you,
Vinnie?

25 INT. CONFESSIONAL

25

VINNIE

Listen Pete, I'm not gonna confess
to you 'cause last time I did,
you told mom and I hadda wash the
kitchen floor for a month.

CONTINUED

25 CONTINUED

25

PETE'S VOICE

You were six. You stole my cowboy boots...

VINNIE

Says you. How 'bout it? Can we get outta this phone booth y'got here?

PETE'S VOICE

I'll see you in the vestry.

CUT TO

26 INT. VESTRY - CLOSE ON VINNIE AND PETER TERRANOVA

26

as they embrace. When they separate, they look at one another for a long beat. PETER is a few years older and not as good looking but there is a strong family resemblance.

PETE

You look pretty good for a guy just outta prison.

VINNIE

Looking good is one of my shallow traits. How's mom? She ever ask about me while I was gone?

Pete looks at him for a beat then moves away. He shakes his head.

PETE

She loves you, man. She's got your picture in the bottom of her dresser. It's hidden there. She pulls it out and looks at it... y'know? I caught her once, and she tried to cover it up...

(beat)

It's hard for her. Hey, it's hard for me.

Vinnie looks at Pete for a beat.

PETE

You could tell her you're working for the government. What would it hurt?

CONTINUED

26 CONTINUED

26

VINNIE

I wasn't even supposed to tell you, but I figured a guy can tell his priest anything.

(smiles)

Look, if I told mom, she'd tell Aunt Celeste and Uncle Pete and they'd let it slip to Norwood and he'd tell that dingbat wife of his who'd tell half the Metropolitan Life Building.

PETE

She got sacked. She's at home, eating bon bon's, doing crosswords, and hacking poor Norwood to pieces.

VINNIE

Mom couldn't keep it to herself. I shamed her, she'd have to tell somebody... and then you count to ten and I'd be the captain of a fifty gallon oil drum at the bottom of the river.

Pete looks at Vinnie for a beat and heaves a SIGH.

PETE

Look Vinnie, until you can come clean with her, don't go over. It gets her so upset. I don't think it's good for her.

(a long beat)

You okay? You seem different.

(X)

VINNIE

Yeah, I guess. I lost a good friend last night and when I lost him, it changed some important plans... I'll work it out.

(beat)

Did you get the money I sent?

PETE

Eight thousand dollars. Where'd you get that kinda dough? I hope it's honest money, Vin.

VINNIE

Don't question good fortune, Father Terranova.

CONTINUED

26 CONTINUED (2)

26

PETE

Well, I blessed it, just in case. Anyway, I'm slipping it into Mom's bank account as she needs it. I do the books so she'll never know.

(a beat)

When are they going to send you in?

VINNIE

Soon.

(X)

PETE

I hope you get a chance to square things with Mom, Vinnie. She won't be around forever.

VINNIE

(softly)

Sometimes I feel like my life is just a collection of long shots aimed at a narrow point of light.

(a smile)

I gotta do this one, Pete. The man died with me holding him...

There is a beat. Pete looks at him.

PETE

There are lots of other ways to save a brother's soul than to offer yourself up in a vengeful act.

Vinnie looks at him for a long beat.

VINNIE

All the people who come in here and pray have problems. Seventy percent can't even get a bank loan. A guy can't make the payments on his house. He's got a wife and a kid. He doesn't want them to be evicted so he goes on the street for the money. He misses a couple a'payments and they ring his bell with a steel pipe. Now you got his widow and a child in here and they're praying for help.

CONTINUED

26 CONTINUED (3)

26

PETE

And the Lord will provide it,
Vince.

VINNIE

Yeah... but what if what the Lord
provides is people like me...
people to go out and get these
Braccioles? What if you and I
are just on different ends of the
same handoff?

After a beat, Pete smiles at his brother.

PETE

How did we turn out so different
and so much the same?

Vinnie sticks out his hand.

VINNIE

I'll be in touch, Pete. Take care
a'Mom 'til I get back.

They hug each other. MOVE IN ON the embrace and:

CUT TO

27 EXT. SMALL MARKET - DAY

27 (

An old woman with a shawl around her shoulders walks out of
the market and heads up the street. We PAN HER PAST and
COME TO REST ON Vinnie parked across the street, watching
her from the darkness. There is a great pain, great remorse
on his face as he says silently:

VINNIE

Wait for me, Mom. Please wait.

A long beat and we:

CUT TO

28 INT. UNMARKED CAR - VINNIE AND FRANK MC PIKE - DAY

28

Frank is in the driver's seat. Vinnie is beside him,
wearing jeans, a windbreaker and a T-shirt. Frank looks at
him for a beat. Vinnie has a large case file. There are
a bunch of pictures of men with mug shots in it. He sorts
through it. We will see Sonny Steelgrave, about Vinnie's
age, curly hair, handsome.

CONTINUED

28 CONTINUED

28

FRANK

So the R.D. went for it, huh?
You threaten to resign if he don't
put you in the Steelgrave
family...

There is a beat as Vinnie keeps looking over the pictures of men with numbers on their chests. He stops when he hits a photograph of Dave Steelgrave. He looks at it for a long time.

FRANK

You want him, huh?

VINNIE

Yeah, I want him.

He hands the pictures back to Frank.

FRANK

You're taking it too personal...
I mean Stan Dermot knew what he
was doing. Guys get it in this
racket. He wasn't your father,
he was just a training officer.

There is a beat and Vinnie looks over at Frank. That hits a nerve.

VINNIE

Do me a favor and shut up, will
ya Frank?

FRANK

Yeah, sure, have it your own way.

VINNIE

Where's the restaurant where these
two like to eat?

FRANK

Up the street there on the right.
Place called, Le Magasin. But
you're making a mistake going in
cold. I got some numbers runners
all set up. I could put you at
the bottom of the Steelgrave
operation. That way you'd have
somebody in his crew fronting you.

(X)

VINNIE

I want the Steelgraves to pick
(MORE)

CONTINUED

28 CONTINUED (2)

28

VINNIE (Cont'd)
me. I wanna be their hand-picked
protege.

FRANK
You think these guys are just
gonna reach out for you?

VINNIE
Sonny used to fight Golden Gloves
when he was a kid. So did I.
That oughta give us something to
talk about.

FRANK
Oh yeah, that oughta do it...
yeah, sure.

Vinnie opens the door and gets out of the car.

FRANK
You gotta call the Life Guard
before you go in. Check the
identcodes with him.

(beat)
And take it easy... I don't like
ya but I don't wanna have to bury
ya either.

VINNIE
That's a sweet sentiment, Frank.
Now give us a kiss and I'll see
ya in a couple a'months.

FRANK
Get outta here, hero.

Vince walks up the street without looking back. Frank
reaches under the dash for the mike.

FRANK
(into mike)
This is McPike from the Style
Section, o-nine-hundred hours.
He's loose. Log it.

CUT TO

20 INT. SMALL RECORDING BOOTH - DAY

20 (

This looks like a radio station. A man with long, stringy

CONTINUED

20 CONTINUED

20

hair is sitting in a wheelchair. He's a paraplegic and he rolls around as if on a dance floor, swinging the chair right and left. There are mikes in different locations; phones ring from time to time. This is the LIFEGUARD and this is the communications center for underground agents. A phone RINGS, he spins around to a mike, hits a button on the console.

LIFEGUARD

(into mike)

Good morning, Sailor Hardware.
May I help you?

INTERCUT:

30 INT. PAY PHONE - VINCE - DAY

30

He has a newspaper in front of him with an article on Identical Twins.

VINNIE

This is agent 4587, Day code:
Style Section,
one-ten-eighty-seven. Ident
Procedure, the... factory...
fashion.

The Lifeguard grabs a binder, flips it open to a tab that says, 4587. It contains the same article that is before Vince. The first tenth and eighty-seventh words in the lead article are circled. They are the words, "The", "Factory", "Fashion".

(X)

LIFEGUARD

How y'doin', Vinnie? Welcome to
life with the Lifeguard. How was
the house a'many doors?

VINNIE

Terrible. Even the Christmas
pagent stunk.

LIFEGUARD

Let's do it, son. Here's the
drill. Uncle Mike is a pull out.
Let's make breakfast the emergency
and lunch is right away. Dinner
means lay back and survey it.
You want a call-back code?

CONTINUED

30 CONTINUED

30

VINNIE

No. Let's just stay with the first article in the Style Section of the Atlantic City Daily News. Go with month, day and year. That way I can do it on the fly.

LIFEGUARD

You got it, cowboy. Give my love to the hookers and the hitters.

He hangs up and we WIDEN to show that Vince is in a pay phone outside of Le Magasin Restaurant. We see the lunch crowd beginning to file in. MOVE IN ON Vinnie. (X)

VINNIE

(takes a deep breath)

Here goes nothing.

FOLLOW as he moves around to the side of the restaurant, through the alley and to the back.

31 INT. RESTAURANT KITCHEN - DAY

31

We are ON a man in a shirtsleeves whose name is BOBBY BOROJAY. He's in charge of the kitchen which is bustling with guys in whites washing dishes and bussing tables, the chefs SHOUTING at the waiters. It is a fairly active place. Bobby is talking to Vinnie.

BOBBY

I'm sorry, we've got all the help we need. Come back in maybe two or three months. We're losing some guys then.

VINNIE

(a little New York)

Look pal, I'm hurtin'. I need the cash. I worked restaurants all over the place. I know the drill.

BOBBY

You don't hear good? I said come back in three months.

VINNIE

What's it pay, bussing tables?

CONTINUED

31 CONTINUED

31

BOBBY

(impatient)

Five bucks an hour. But I said we're full.

VINNIE

Tell you what... you an' me, we make a deal... I kick back three of the five to you. At the end of a forty hour week, you got an extra one twenty comin' back at ya.

(X)

Bobby looks at him and smiles.

BOBBY

Whatta you nuts?

VINNIE

I got brain damage from standin' in the subway. Whatta you say?

BOBBY

Welcome to the firm.
(stepping aside)
You can change in here.

Vinnie steps into the kitchen.

BOBBY

What's your name?

VINNIE

Vince. I'm Vince Terranova. You ain't gonna be sorry, sir. Anything you want, I do for you.

CUT TO

32 INT. RESTAURANT DINING ROOM - DAY

32

This is a very sedate restaurant. Most of the patrons here are dressed in suits and ties. The headwaiter is in a tuxedo and the waiters are in red jackets. The busboys move about silently in white shirts and black vests. We PAN one of the busboys across the room (not Vinnie) and PICK UP a corner table. MOVE IN to SONNY and DAVE STEELGRAVE who are seated with TONY GRECO. Sonny the younger, better looking one is sitting next to his brother Dave. We will come to see that even though Sonny is younger than his brother Dave, he is in charge. Tony is a gorilla in an Armani suit.

(X)

(X)

CONTINUED

32 CONTINUED

32

He's sitting with his eyes roaming the room like practiced muscle looking for whatever danger might be headed their way. Sonny looks at them for a beat, nods his head.

SONNY

I don't think it's smart to do your own rubber glove work, Dave.

DAVE

Come on, Sonny. The guy was gonna bury me... I hadda do it.

SONNY

That's why we pay Tony here.

(X)

Sonny spots someone coming through the door.

SONNY

Ahhh no...

33 ANGLE - DOORWAY - THOMAS HAWTHORNE

33

He is Mr. Medium: he has short hair, a grey suit, grey eyes, medium height and weight. He moves directly to the Steelgrave table, hooks a chair with his foot and, without asking to be seated, settles into the chair.

SONNY

Get it outta here, Hawthorne.

Hawthorne hands him a slip of paper.

HAWTHORNE

There it is, Sonny, signed by Judge Orin Nelson. I've got three guys goin' through your office files right now.

(to Tony)

Stan Dermot got hit last night... just two days before he was gonna testify against Dave here. I don't suppose you guys know anything about that?

DAVE

Stan Dermot... ? No kidding. I always liked him. Wasn't he the fat guy with the red nose?

HAWTHORNE

I'm gonna be on your back from now on. Everybody gets hassled.

CONTINUED

33 CONTINUED

33

Tony tenses slightly.

(X)

TONY

I hope you got somebody starting your car for you, mister.

(X)

HAWTHORNE

Is that a threat, Fat Boy? It's against the law to threaten people, especially F.B.I. type people. It's called verbal assault. It takes you away for three years.

SONNY

If y'can prove it. Trouble is, everybody here's got short memories.

Hawthorne leans in and looks at them.

HAWTHORNE

I hope my officers don't leave your place in too big a mess.

(smiles)

Have a nice lunch, guys.

He stands and moves out of the restaurant. Sonny, who up until now has looked pretty relaxed, is becoming very red-faced.

SONNY

Where'd this guy come from?? All of a sudden, everywhere I go he's standing in front of me with a Federal warrant.

TONY

We can chill him out, Sonny.

(X)

SONNY

Whatta you nuts? Dave already chilled one frisbee. You chill this one, we all gotta go t'Tibet for the winter.

(to Dave)

We got nothing up in the office he can use? Am I right?

DAVE

Naw, he's just gonna tear the wallpaper off like last time.

CONTINUED

33 CONTINUED (2)

33

SONNY

Look, Dave, I want you t'get Howard pumped up on this. We got rights. Have somebody get a restraining order. Let's make this Judge stop signing this stuff and sit up straighter. I want this piece a'crud offa me.

DAVE

You got it, Sonny.

Dave gets up and exits the restaurant. Sonny looks back at Tony.

(X)

SONNY

Let's get outta here.

On that, a bowl of onion soup lands in his lap and Sonny explodes out of his chair, finding himself looking at Vinnie who's holding a tray full of dishes.

VINNIE

Hey, sorry there, Bud. It slipped.

On that, Sonny who is already in a foul mood, shoves Vinnie backwards and the tray of dishes spills on the floor.

VINNIE

Hey, I said I was sorry.

The HEADWAITER rushes over. The restaurant falls silent.

HEADWAITER

I'm sorry, Mr. Steelgrave, he's new.

(to Vinnie)

Get back to the kitchen, Vince.

VINNIE

Hey, this guy pushed me...

(to Sonny)

Why'd you push me, huh... ? I said it was a mistake.

Tony gets to his feet.

(X)

TONY

Hey you... why don't you do yourself a big favor and get outta here...

(X)

CONTINUED

33 CONTINUED (3)

33

VINNIE

Oh, I like this... I really like this. Who are you? You the guy who finishes what he starts?

HEADWAITER

I'm sorry, Mr. Steelgrave... I'm sorry.

VINNIE

Hey, don't apologize to him. Whatta 'bout me?

(X)

HEADWAITER

(to Vinnie)

You're fired. Leave this restaurant immediately.

Vinnie strips off his vest and throws it down into Sonny's plate, splattering gravy. Some of it hits Sonny's suit front. The restaurant falls silent as people become aware of the hostility.

SONNY

(softly)

Whatta you looking for, mister? Maybe I got some a'what you want.

The Headwaiter goes for the phone.

VINNIE

Hey, I take what comes... only question now is... you gonna do it or is Godzilla gonna try and do it for ya?

TONY

Sonny, lemme just take this cowboy outside and wreck him for ya.

(X)

VINNIE

(to Sonny)

Why don't ya let this tub a'guts take a shot and then I'm gonna come back in here and feed you his pantyhose.

Sonny stands and looks at him for a long beat. He says nothing. For a long beat they hold each other's eyes.

CONTINUED

33 CONTINUED (4)

33

SONNY

(a beat)

You want me, you got me.

(a beat)

Two hours... I'll be at Pier Six,
Warehouse Three. Come on over,
but make arrangements first where
you want me to send your body.

He turns and moves out of the restaurant. Tony stands
looking at Vinnie for a beat.

TONY

The man's name is Sonny
Steelgrave... ask around. You
ain't gonna like what you hear.

VINNIE

What'm I gonna hear, sweetcheeks?
That you and him go dancing
together?

Tony looks at him for a long beat as the Headwaiter returns
with two tough guys from the kitchen.

TONY

You and me, we get our chance.

And he turns and leaves. Vinnie looks at the quiet
restaurant full of diners that are looking at him, mouths
agape. He looks at the Headwaiter and the two dishwashers
who are going to throw him out.

VINNIE

(to the Headwaiter)

Boy, he was sort of crazy... I
think we're real lucky to have
him out of here.

The Headwaiter is really stuck for a response as we:

CUT TO

34 EXT. REAR OF RESTAURANT - LIMOUSINE

34

Sonny and Tony get in and the driver pulls away.

35 INT. LIMOUSINE - TONY AND SONNY

35

TONY

Look, Sonny, you don't have t'mess
with this guy. I'll take care
of him.

SONNY

(hard)

Nobody talks t'me that way.

TONY

So, I'll take care of him for you.
Nobody's gonna know.

SONNY

(a beat)

I'll know.

(a beat)

You'll know.

There's such a coldness in his eyes that it's frightening.

CUT TO

36 EXT. PIER - NIGHT

36

Establishing.

37 INT. WAREHOUSE - SONNY STEELGRAVE

37

in slacks and a windbreaker. He's with Dave and Tony and
one or two other guys. They're going over shipping
manifests.

TONY

I'm telling ya, I don't get it.
He was supposed to be importin'
Indian dolls, but he's stackin'
pallets in the warehouse he rented
from us. I think he's exportin'
something. He's got a ship
comin'. It's hit a storm. It's
a day late. I don't know what
he's up to.

SONNY

This is your piece of the action,
Tony. You're supposed t'know.
I don't want this guy heating this
pier up. I want ya to pick
Winfield up, find out.

CONTINUED

37 CONTINUED

37

TONY

I can't believe this Winfield guy is into nothing. He's a whimp. Bow ties, oxfords... he looks like he teaches chemistry at a girls' school.

(X)

On that, the door at the far end of the warehouse opens and Vinnie enters. He moves slowly across the floor. Sonny looks at Dave and Tony who shrugs. Then he moves to the center of the warehouse to meet Vinnie.

(X)

SONNY

I almost forgot about you.

VINNIE

I didn't forget you. You cost me my job.

(looks at Tony
and Dave)

I thought it was just gonna be us, Mr. Steelgrave.

(X)

SONNY

So you know who I am?

VINNIE

Yeah. It don't mean nothin' to me.

SONNY

You crazy?

VINNIE

I said I'd be here, so I'm here. Simple as that.

SONNY

(a smile)
Nothin's that simple.

VINNIE

(beat)
You gonna talk or you wanna settle this?

Sonny looks at Dave, then at Tony and the other two guys with them.

(X)

SONNY

I don't think we've got much choice. It's gone too far.

And Sonny takes a swing at him without warning, connecting solidly, and the fight begins.

38 SERIES OF SHOTS - THE FIGHT 38

This is going to start out favoring Sonny and slowly the tide of battle is going to start to turn. We will see that Vinnie can take a good punch and Sonny maybe isn't in as good shape as he was a few years back, but nevertheless, he has good moves.

39 ANGLE - TONY, DAVE AND THE OTHERS 39 (

as they watch the fight.

DAVE

(calling)

Come on, Sonny. Go man, get 'im.

40 ANGLE - SONNY AND VINNIE 40

Sonny is out of breath, breathing hard. Vinnie just seems to be getting stronger. Sonny knows that he's beaten. he stumbles backward as he takes a right hand. Vinnie knows he has him. He steps forward and drops his hands slightly.

41 SONNY 41

sees that Vinnie is giving him a clean shot so he takes it. It's not much of a blow because he's tired, but it rocks Vinnie backwards.

42 SONNY AND VINNIE 42

The fight continues and now Vinnie is letting Sonny clean up on him. The blows land on him for a few minutes and then Vinnie drops to his hands and knees and spits blood out on the floor. He slumps down and then rolls over on his back, blood coming out of a cut over his eye. Sonny kneels over him and looks at him.

SONNY

(softly)

You had me.

Vinnie looks up at him and says nothing. Sonny reaches into his pocket, takes out a business card and stuffs it into Vinnie's pocket.

SONNY

Show up there tomorrow.

CONTINUED

42 CONTINUED

42

Vinnie says nothing as Sonny struggles to his feet and moves unsteadily out of the warehouse as Tony crosses to where Vinnie is lying. (X)

TONY

How 'bout we go dancin'? Try this step, sweetcheeks. (X)

Tony launches a kick in the ribs that sends Vinnie sprawling. Tony steps over him and walks out of the (X)

warehouse, leaving Vinnie in a heap in the center of the room. MOVE IN ON him as he MOANS SLIGHTLY.

CUT TO

43 EXT. GRECIAN PRINCESS - DAY

43

This is a new steel and glass hotel on the pier.

44 INT. GRECIAN PRINCESS HOTEL - DAY

44

A casino is running at full speed. Stick men and dealers drown out the cacophony of winners and losers. As we watch, we will see Vinnie as he moves through the place and into an elevator. He is showing the effects of last night's fight, bandages over both eyes.

45 INT. ELEVATOR

45

Vinnie enters the elevator and finds himself with a very pretty young GIRL about twenty-five, with long, black hair and piercing blue eyes.

VINNIE

What floor?

GIRL

Third. (X)

He pushes the button and looks at her for a beat. She is staring at the bandages on his face.

GIRL

What's the other guy look like?

VINNIE

He looks great. What I was trying to do was block as many punches

(MORE)

CONTINUED

45 CONTINUED

45

VINNIE (Cont'd)
with my nose as I could without
taking my hands out of my pockets.
'Course, you gotta know how to
do it.

She smiles at him as the door opens and they exit.

46 EXT. TOP FLOOR

46

She turns and looks at him.

GIRL
This is the management office.

VINNIE
Yeah. I got hired yesterday.
I'm supposed to meet Mr.
Steelgrave here this morning.

GIRL
Which one, Dave or Sonny?

VINNIE
Sonny.

GIRL
He's my uncle. I'm Tracy
Steelgrave, Dave Steelgrave's my
father.

VINNIE
Vince Terranova.

They shake hands. He smiles and winces, putting a hand up
to his lip.

47 ANGLE - TONY GRECO

47 (

He's standing on the other side of a glass partition,
watching Vinnie and Tracy. He has a thing for Tracy. He
obviously doesn't like Vinnie talking to her.

VINNIE
What d'you do around here, Tracy?

TRACY
Just borrow an office. I'm in
law school at UCLA. I'm home for
a week studying for my finals.

CONTINUED

47 CONTINUED

47

On that, Tony Greco approaches her.

TONY
How y'doin', Tracy?

She goes cold and shrugs.

LARRY
I'll see you at your uncle's party. If ya want, I could swing by and give ya a ride.

TRACY
Vince is gonna take me.

Tony looks at Vince who tries to smile again, but this is all going too fast for him.

TONY
(to Vinnie)
Sonny wants t'see you inside.
Now.

Tony leaves.

VINNIE
What party?

TRACY
Uncle Sonny is throwing Mom and Dad their twenty-fifth anniversary party. It's sort of an open house, really. You don't have to pick me up. Thanks for being handy. Tony really freaks me.

She turns and moves off and he watches her go as Tony sticks his head out.

TONY
(calling)
C'mon. Get it in here.

They move through the door into the office area.

48 OFFICE AREA

48

Secretaries and accountants are bustling about as Tony and Vinnie enter.

CONTINUED

48 CONTINUED

48

TONY

Leave her alone. Dave doesn't like the employees hitting on her.

VINNIE

But he makes an exception in your case because you're the grand duke of Brooklyn.

Tony spins on Vinnie and glares at him.

TONY

You got a smart mouth on you, punk.

VINNIE

I know. It's a shortcoming I'm working on.

TONY

(a smile)

Maybe we'll work on it together.

VINNIE

I'm not looking for any trouble with you, Tony. Why don't we start over?

Vinnie puts his hand out but Tony doesn't take it. A beat, then Vinnie pulls his hand back. In the b.g., Dave Steelgrave comes out of his office and gives Tracy a hug.

DAVE

You look great, Princess.

TRACY

Thanks Dad, Mom wants you to call about the party.

DAVE

Okay, Honey.

Dave looks over and sees Vinnie watching. Vinnie turns and follows Tony into Sonny's office.

49 INT. SONNY'S OFFICE

49

This is a large, plush office, a little overdone in the Grecian princess department... too many red swag curtains and statues. Sonny, whose face is showing some of the damage from the night before, is on the phone. Vinnie and Tony enter.

CONTINUED

49 CONTINUED

49

SONNY

(into phone)

So what's the problem, Fred? You put a guy with a long lens on the roof of the warehouse and take some pictures. Come on, start using your brains. I wanna know what this guy is doing on my pier.

He slams down the phone and looks at Vinnie.

SONNY

You got a great right hand.

VINNIE

And you hit like a pile driver, Mr. Steelgrave. You should a'been a fighter.

SONNY

I was. Fifteen years ago. Golden Gloves as a kid. Had some club fights before my dad died and I had to come into the family business.

VINNIE

No kiddin'. I fought Golden Gloves myself... 'bout fifteen years back.

Tony is shifting his weight.

(X)

SONNY

You don't have t'convince me a'that.

(beat)

Vince... right? Vince something...

VINNIE

Terranova.

The door opens and Dave Steelgrave enters.

SONNY

Vinnie Terranova, like you t'meet my brother, Dave Steelgrave.

Vinnie turns to Dave Steelgrave. Dave smiles at Vinnie and extends his hand to him.

32

32

32

50 VINNIE

50

There is something in his eyes for a beat. Then he smiles back and shakes hands with Dave.

VINNIE

How you doin', Mr. Steelgrave?

DAVE

You got good moves. You almost had Sonny, and I ain't never seen that happen before.

They all smile.

TONY

So I'll take Vinnie down and introduce him to Don... get him started maybe on the East Side... or down in Trenton...

(X)

SONNY

Na... na... you kiddin' me?

(to Vinnie)

Come on, I wanna show you something...

He heads for the door.

SONNY

(calling back)

Dave, keep an eye on things. If Mario calls, get the dope on the short count over at The Rabid Rabbit, okay? I think I may have t'work on those grey cats personally.

DAVE

You got it, Sonny.

And Sonny is out the door, Vinnie following him.

51 INT. CORRIDOR - VINNIE AND SONNY

51

SONNY

Golden Gloves, huh? Yeah... that was something. I loved fighting in that tournament. I had an uppercut could unplug your batteries.

(MORE)

CONTINUED

51 CONTINUED

51

SONNY (Cont'd)

(grins)

Hey, that was fun yesterday,
wasn't it? Makes y'feel like a
kid again.

(X)

Vinnie works his jaw.

VINNIE

I don't know, Mr. Steelgrave, I
feel more like I got run down by
a bus.

Sonny laughs as they get into the elevator.

52 INT. ELEVATOR - VINNIE AND SONNY

52

Sonny pushes 'Up' and up they go.

VINNIE

Where we going?

SONNY

(looks at Vinnie
for a beat)

Y'know, I was thinking, you an'
me, we could go down to the
Sherman Avenue gym, maybe put on
the gloves an' spar around a
little.

VINNIE

Now?

SONNY

I think we better let our cuts
close first.

(smiles)

See, I got a hunch about you...

The elevator doors open.

SONNY

Here we are.

They exit on the penthouse level.

53 INT. PENTHOUSE CORRIDOR - VINNIE AND SONNY

53

walk down the corridor and stop at a door that says P-9.
Sonny takes out a key and opens it and they move in.

54 INT. PENTHOUSE - DAY

54

It has floor to ceiling glass windows which overlook the ocean and the boardwalk and the glittering lights of Atlantic City north and south. It's furnished with modern steel and glass furniture. It is quite a pad.

VINNIE

What is this? Who lives here?

Sonny opens the window drapes.

SONNY

I had some friends check you out. You're fresh outta the county stir, right... I knew you'd been down... guys learn to hold their ground in stir. I also found out you're living at the Pier Motel. That's a foxhole down there. I figure you wouldn't mind if I upgraded your living requirements.

VINNIE

Huh? You kiddin'?

SONNY

You knew who I was when y'came to the warehouse.

VINNIE

Yeah? So?

SONNY

You knew I had important action around here. But you still showed up... I like that.

VINNIE

Look, Mr. Steelgrave, it's not about who you are, it's about what you are. If I don't take myself seriously, who else will?

Sonny smiles.

SONNY

See, that's what I'm talking about. Most guys never really learn that.

Vinnie looks at him for a beat.

VINNIE

Look, Mr. Steelgrave...

CONTINUED

54 CONTINUED

54

SONNY

Sonny, call me Sonny. See I've come to learn that some guys have it here...

(thumps his heart)

An' some guys have it here...

(thumps his ass)

I'm not sure about you yet. You might just be a waiter who's not too smart, or you might be a guy who could do heavy work... we're gonna find out. Okay?

A beat.

VINNIE

Yeah, sure. Okay.

SONNY

In the meantime, you borrow this place. It belongs to one of our friends who happened t'get relocated to the Federal pen. He's doing a nickel jolt in Railsworth. You leave his stuff alone. He won't mind you using the place.

Sonny crosses to a dresser and picks a set of keys out of a bowl and hands them to Vinnie.

SONNY

This is a Mercedes, I think... a red one. It's downstairs in the garage. Battery's probably dead, but you can get it going.

VINNIE

Thanks.

Sonny looks at him for a beat.

SONNY

And I wanna rematch, Vinnie. No pullin' back next time. I'm already starting the road work. How 'bout in a week we try again down at the gym with gloves?

VINNIE

You got a date, Sonny. But if I hammer your lights out, you
(MORE)

CONTINUED

54 CONTINUED (2)

54

VINNIE (Cont'd)
ain't gonna leave me in the trunk
a'this Mercedes, are ya?

SONNY
Don't worry, Vinnie, 'cause you
ain't gonna beat me.

Sonny starts for the door, then turns back and looks at
Vinnie.

SONNY
You drive a car pretty good,
Vinnie?

VINNIE
Yeah, I can drive. Why?

SONNY
My driver is outta state on
personal business for four or five
years. How'd you like t'drive
me 'til he gets back? (X)

VINNIE
That'd be great.

SONNY
Okay, car's in the basement.
Tony can show ya where it is.
Get it washed an' be back here
at five tonight. (X)

(beat)
Oh yeah, an' get yourself some
new suits in the shop in the
lobby. Tell the guys down there
you're workin' for me and sign
for it.

VINNIE
How do I pay you back for all
this?

SONNY
(smiles)
Don't worry about that. You're
gonna earn your money.
(beat)
Oh yeah, one word of caution,
Vinnie... it's a tough track.
Everybody is pushing and shoving.
There's lotsa pressure everywhere,
even at the bottom.

CONTINUED

54 CONTINUED (3)

54

VINNIE

Okay, I can handle that.

SONNY

You mess up and you get dropped in a hole near the turnpike. Once a year we drive by, somebody says, 'Hey, that's where we planted old Vinnie'.

Vinnie looks at him for a beat.

SONNY

You get what I'm tellin' you?

VINNIE

Yeah.

SONNY

Okay. Have a good time up here. Keep the noise down 'cause we run a nice joint.

And he smiles then leaves the room. Vinnie looks around, then moves through the place.

55 INT. GARAGE - TONY AND VINNIE

55 (

move to a black stretch limo.

TONY

'Fore you start it, you check under the hood, under the axles and under the chassis, okay?

(X)

He turns and moves away.

VINNIE

(calling after him)

Hey, Tony, where's the nearest car wash?

(X)

Tony moves into the elevator without replying and the doors close. Vinnie pops the hood and looks inside, then he moves around the car and we:

(X)

CUT TO

56 EXT. HOTEL PARKING GARAGE RAMP

56

as the limo comes up and into the sunlight, heads off up the street, passing a squad car parked across the street.

57 INT. SQUAD CAR

57

A fat jersey cop named LOUIS BUTCHER is behind the wheel. He watches the limo go by. Seated next to him is a skinny cop named ARNIE SHANE. (X)

BUTCHER

There goes Sonny's parade float with the new footman. Let's go.

And they pull out, heading after the limo.

58 INT. LIMO - DAY - VINNIE

58

as he drives along beside the oceanfront. Then he HEARS the siren from the squad car. He looks in the rear view mirror, checks his speedometer. He hasn't broken a law, but he pulls over.

59 EXT. HIGHWAY

59

The black and white pulls in behind the limo and Louis Butcher gets out and moves to the limo. Arnie gets out and positions himself at the rear end of the limo where he can cover Louis who moves up to the driver's window. Louis has a little too much gut which hangs over his Sam Brown holster belt. He has slate grey eyes and the disposition of a mongoose (mean). He leans in to Vinnie. (X)

VINNIE

Hi there, something wrong?

Butcher looks at him, then turns to Arnie behind him.

BUTCHER

Guy wants t'know if something's wrong, Arnie.

Arnie smiles, Butcher turns back to Vinnie.

BUTCHER

Yeah, lots a'things're wrong... this car is crawling with vehicular irregularities...

VINNIE

This is gonna be a roust, isn't it?

BUTCHER

(to Arnie)

Man thinks we're rousting him,

(MORE)

CONTINUED

BUTCHER (Cont'd)

Arnie. Tell this fella we're not rousting him.

ARNIE

(flat)

We're not rousting you.

BUTCHER

See... we just thought we'd pull you over an' see who Sonny's new wise guy is now that Al is outta town. You look like you came in second in a butt kicking contest.

(X)

VINNIE

Yeah, but I wasn't really trying. Next time, I'm going to do it without the blindfold.

BUTCHER

What's your name?

VINNIE

Vince Terranova.

BUTCHER

Vince Terranova. Is that a Caucasion name?

VINNIE

Italian.

BUTCHER

Okay, Vinnie. You and I are gonna be seeing a lot of one another.

VINNIE

Okay with me.

BUTCHER

You got a license, Vinnie?

Vinnie takes out his wallet and hands it to Butcher. Butcher looks at it, tears it in two and hands it back.

BUTCHER

This one's torn. State vehicle code requires you carry one that isn't. Get it fixed, Vinnie.

VINNIE

Okay, I sure will.

59 CONTINUED (2)

59

BUTCHER

Vinnie, the reason I pulled you over is you got a broken taillight back there.

VINNIE

I think you're wrong, Sheriff. I checked the car out before I left.

BUTCHER

(to Arnie)

You find something back there, Arnie?

We HEAR the sound of glass breaking in back of the car.

ARNIE

Man's got a broken taillight, Lou.

(X)

BUTCHER

There, y'see? You musta checked too fast.

(a beat)

You wanna get outta the car, Mr. Terranova?

Vinnie gets out of the car and moves with Butcher around to the back of the car where Arnie is standing.

BUTCHER

You wanna open the trunk?

VINNIE

What're you gonna do, roll a grenade under there if I don't?

BUTCHER

No, what I'm gonna do is impound the car 'less we can fix the taillight. See, I can't have an unsafe vehicle driving on the street here. You must understand that, being a professional chauffeur an' everything...

Vinnie nods and opens the trunk. Butcher looks around, doesn't see anything. Then he nods.

BUTCHER

Okay, Vinnie, I'm gonna let ya
(MORE)

CONTINUED

59 CONTINUED (3)

59

BUTCHER (Cont'd)
 slide here. You fix the light
 and we'll be seein' lots more of
 one another.
 (beat)
 You tell Sonny, Louis Butcher
 said hi.

He and Arnie get back into the patrol car and pull around
 the limo and away. Vinnie shakes his head as we:

CUT TO

60 OMITTED

60 (X)

60A INT. ROYAL DIAMOND HOTEL & CASINO UNDERGROUND PARKING - NIGHT

60A (X)

ON broken taillight. We HEAR Sonny's voice.

SONNY'S VOICE
 Louis Butcher is gonna trip over
 his I.Q. one day and fall into
 a pit. That skinny Gomer who
 travels with him is gonna go down
 too.

(beat)
 Double pork on lye, hold the mayo.

We PULL BACK and see Vinnie who is just finished fixing the
 light. He throws a screwdriver in the trunk and closes it.

SONNY
 Leave the limo.
 (indicating)
 We'll take that one over there.
 I want you t'run me across town,
 Vinnie.

TONY
 I'll do it, Sonny.

SONNY
 No. No, I want Vince. It's okay,
 Tony, you meet us back here in
 a couple a'hours.

TONY
 Look, Sonny...

CONTINUED

60A CONTINUED

60A

SONNY

Hey, Tony... no sweat, okay?
Vinnie's gonna drive me.

(X)

A beat.

TONY

Yeah, sure. Okay.

(X)

They move to a red Chrysler Brougham, get in and pull out of the garage.

61 INT. RED CHRYSLER - VINNIE AND SONNY

61

Vinnie is driving, Sonny sits alongside.

SONNY

Take a left on Adams and keep going.

Sonny looks out the back window. There's nobody following.

SONNY

Lou must be back at the precinct getting the air in his head changed.

(X)

VINNIE

You want the Trenton off-ramp?

SONNY

Yeah.

They drive for a few moments in silence, then:

SONNY

What's your story, Vinnie?

VINNIE

Whatta you mean?

SONNY

Everybody's got a story. Y'know... where they've been, where they're heading, the girls that love 'em, the guys they've wrecked. What's a Vinnie Terranova?

VINNIE

(a beat)

I got only one ambition, Sonny...

CONTINUED

61 CONTINUED

61

SONNY

Yeah? What's that?

VINNIE

I wanna draw my last breath at exactly the same moment I spend my last buck. I wanna check out owing nothing and owning nothing.

Sonny looks at Vinnie for a long beat, finally Vinnie looks over at him.

VINNIE

Something wrong with that?

SONNY

(he likes it)

No.

(beat)

Turn left on that street up there and park it in the middle of the block.

62 EXT. A RATTY STREET - RED CHRYSLER

62

pulls down and stops in front of a place called The Rabid Rabbit which is identified by a neon sign in the shape of a rabbit in a top hat. This is a very sleazy nightclub. Sonny gets out of the car and puts on a pair of black gloves. He looks at Vinnie.

SONNY

Come on.

VINNIE

This is a pretty downbeat neighborhood, Sonny. If we're lookin' for girls, we ain't gonna do too good down here.

SONNY

There's a guy in here owes me some money. Come on, it won't take a minute.

He and Sonny move into The Rabid Rabbit.

63 INT. RABID RABBIT

63

This is a black nightclub in Trenton. The patrons are all

CONTINUED

63 CONTINUED

63

very tough-looking guys and the girls could all finish their drinks in one gulp and then eat the glasses.

64 ANGLE - VINNIE AND SONNY

64

Vinnie looks around. We can see he doesn't like it. Sonny moves up to the Bartender.

SONNY

Mr. Jones around?

The Bartender nods in the direction of a booth in the back.

65 POV - A BACK BOOTH

65

A bullet-headed black man in sharp clothes is holding court with about five tough guys and their pretty black girls. The guys are obviously protection.

66 VINNIE AND SONNY

66

Sonny smiles at the Bartender and looks at Vinnie.

SONNY

Okay, Vinnie... now this could get ugly, so be ready for anything. Jones is the sack a'garbage with the mustache.

(X)

VINNIE

This guy isn't a friend, I take it. Who're the other five guys with him?

SONNY

Unless Jones gets smart, they're his pallbearers.

They moves toward the table. As they approach the table, all talk stops.

SONNY

(to Jones)

I talked to Fred. He told me you had an off night.

JONES looks at Sonny for a beat. The guys with him get up and step away from the table, but not more than a couple of feet.

CONTINUED

66 CONTINUED

66

JONES

Yeah, Mr. Steelgrave. Everybody hit the number. Y'know, it's like a psychic phenomenon.

Sonny sits down at the table.

SONNY

A psychic phenomenon. Hey, that's real interesting. What would you call it if five coconuts who short-counted their lender ended up, individually and separately, grazing on the moss at the bottom of the Jersey river? Would that be a psychic phenomenon?

JONES

Is that a threat on the lives of me an' my associates?

SONNY

If it isn't, then it's the next best thing. Now... I'm here t'collect fifteen thousand dollars that you owe me and another five which we're gonna call a late payment penalty.

JONES

I told ya, man, I got hit. The number got hit by five people.

SONNY

You're putting me to sleep here, Jonesy. Cough it up.

There is a beat as the men behind Sonny and Vinnie shuffle their feet and pat themselves where their hardware hangs.

SONNY

Don't make any low rent moves here, Jones, 'cause you ain't playing with melon heads. My people will come down here and make you do the back stroke through rabid rabbit pellets. Now, let's go... get the money up.

There is a beat while Jones thinks it over.

CONTINUED

66 CONTINUED (2)

66

JONES

Okay.

SONNY

Then do it.

Jones looks at one of his men and nods. The man moves toward the bar and goes through a door into the back room.

JONES

(re: Vinnie)

Who's he?

SONNY

He's my accountant, Vince.

JONES

(smiles)

Nice t'meet ya, Vince. I'm
Gravedigger Jones.

VINNIE

What're you kidding?

There is a beat as the smile leaves Jones' face. He stares at Vinnie who returns the stare. After a beat, the man returns and drops a bag on the table. Sonny looks in it.

JONES

You have a nice evening now, Mr.
Steelgrave.

SONNY

Right. Okay Jones. Hope those
psychic phenomenons don't come
'round this way again.

JONES

Ain't that the truth.

Vinnie and Sonny get up from the table and, more or less, back out of the room and through the door to the street. We STAY ON the table as Jones looks at his guys for a beat.

JONES

Let 'em get a few blocks away and
then run 'em over and dust them
no color, boys. Get my money
back.

(X)

Four of the guys leave.

67 INT. CHRYSLER - SONNY AND VINNIE

67

Vinnie starts the car and pulls out as Sonny counts the dough.

SONNY

(smiling)

All here.

VINNIE

Man, you're nuts.

SONNY

You ever let anybody steal from you, they lose respect. Next thing happens, they think they can walk on you, then maybe they think you're soft enough to hit, you find yourself dead.

VINNIE

They just let us walk outta there with the money?

SONNY

Oh no, not them. They're not that smart.

He reaches under the seat and hands Vinnie a sawed-off Louisville slugger and takes one himself.

SONNY

Ever play street baseball, Vinnie?

Just then, a cut down Chevy squeals out of the corner in front of them and brakes for a stop. Then a set of headlights pulls in behind them. Vinnie looks at Sonny with a slight smile on his face.

VINNIE

Does this kinda stuff happen much, Sonny?

SONNY

(smiles)

They think they're gonna take this money back, but I got other plans.

(beat)

Ram that thing and let's do them.

Vinnie steps on the gas and T-bones the car in front of them. The black guys bail out and the car behind them screeches to a halt.

68 SERIES OF SHOTS - NIGHT

68

as Sonny and Vinnie pile out with their ball bats and, in a few seconds, have the tables turned. Vinnie swings on and hits a guy in his gun hand just as he's pulling his iron. The gun flies across the street and breaks a store window.

They decimate the four black guys, leaving them in the street. Sonny starts back to the car and Vinnie goes over to DARVEL, one of the black guys.

VINNIE

Hey you, Molinyon, gimme your watch and your wallet.

Darvel looks up at him.

DARVEL

Huh? What?

VINNIE

Gimme... let's go...

Vinnie snatches a hat off one of them and holds it out. Sonny, who's by the car, starts to laugh as Darvel hands over his wallet and his watch.

VINNIE

Come on, fellas. Strip 'em rings and watches off.

They do as they're told.

VINNIE

Nice doin' business with you guys.

Then he goes to the Red Chrysler and gets behind the wheel, backs it off the low rider, puts it in gear and heads up the street.

69 INT. CHRYSLER - SONNY AND VINNIE

69

Sonny is laughing.

SONNY

I don't believe it. You take the guys' watches... I love it. I love it.

(looking in the hat)

Whatta we gonna do with all this jig jewelry.

Vinnie is laughing too.

CONTINUED

69 CONTINUED

69

SONNY

Hey... hey, paisan... you an' me,
we're gonna have some real fun
together... some real fun.

70 EXT. PIER SIX - NIGHT

70

We are ON A SIGN that says, "Greco Marine". As we watch,
the red Chrysler pulls up and Sonny and Vinnie exit and go
into a corrugated metal building at the end of the dock.

71 INT. BUILDING - NIGHT

71

Tony and one or two other guys are there, looking at
photographs on Tony's desk. Sonny and Vinnie enter. Sonny
drops the bag of money on the desk.

TONY

What's that?

SONNY

That's twenty grand. The extra
five is vigorish. We also got
some bad taste jewelry. Show 'em,
Vinnie.

Vinnie throws the rings and watches on the desk. The rings
are mostly skull heads with diamond eyes... stuff like that.
Tony picks one of the rings up. The phone RINGS and Tony
picks it up.

TONY

(into phone)

Yeah? Yeah... okay, we're coming
up.

He hangs up and looks at Sonny.

TONY

(pointing up)

That's Freddy. He's up on the
roof. He says Winfield just
pulled in at the end of the pier.

SONNY

Okay, pick him off. Find out what
he's doing. Take Vinnie.

TONY

We don't need Vinnie.

CONTINUED

71 CONTINUED

71

SONNY

He's aboard, Tony. He did good tonight. Take him. Call me at the hotel when you've got him.

TONY

Okay. Sure... okay...

Tony is still holding the ring.

VINNIE

(re: ring)

Keep it, Tony. It'll go great with your green feather hat.

Tony scowls and throws the ring down.

72 EXT. WAREHOUSE

72

They climb the steps to the roof.

VINNIE

Whatta we doing?

TONY

Some rubber glove work for Mr. Steelgrave. Now, shut up.

CUT TO

73 EXT. ROOFTOP - NIGHT

73

It overlooks the pier below where there are several semi's parked. A man named FRED is on the rooftop with a high-powered telescope. He turns as Tony and Vinnie approach.

TONY

(to Fred)

Whatta you got?

FRED

Same as last night. These guys are definitely dirty. They're stackin' pallets in Warehouse Three. Those guys at the end of the pier are head crushers. That guy in the trench coat has an auto-tuned pumper under his arm on a sling.

CONTINUED

73 CONTINUED

73

Fred looks through the telescope. (NOTE: Be sure Cartwright is down there. Set him up for later).

TONY

(pissed)

They said they were importing little Indian do-hickey's. Looks like they're exporting something heavy.

(beat)

Where's Winfield?

FRED

He's in that blue Chevy rental at the end of the pier. He's just sitting there, drinking coffee from a thermos. If it goes like last night, he'll take off in about an hour.

TONY

(looking through telescope)

I'm gonna find out what this wimp is up to and I'm gonna spill his teeth.

(to Fred)

Hey, Fred, give Vinnie your piece.

Fred hands him a Colt Python. MOVE IN as Vinnie takes it and:

CUT TO

74 EXT. PIER - NIGHT - LATER

74

The blue Chevy pulls off the pier and makes a turn to head up the highway when the car with Tony and Vinnie pulls out fast to block it. Tony and Vinnie pile out with their Colt Pythons drawn.

(X)

75 EXT. BLUE CHEVY

75

There is a hardcase behind the wheel and Tony takes him out by hitting him with his gun hand.

(X)

76 VINNIE

76

reaches in and pulls out a tall, slender wimpy-looking man

CONTINUED

76 CONTINUED

76

with a receding hairline who's been sitting in the passenger seat of the car. This is NORMAN WINFIELD.

WINFIELD

Don't! Don't! Please don't hurt me.

VINNIE

Shut up, you!

TONY

Get 'im in the back.

(X)

Vinnie pulls him by the collar, throws him in the back seat of their car and gets in with him. Tony gets in the back with Winfield. Vinnie slides behind the wheel.

(X)

77 INT. CAR

77

WINFIELD

What're you doing? What're you doing? I paid you...

TONY

Hey Norman, you wanna kiss off right now or you wanna shut up and give yourself a chance at making it t'the end of the day?

(X)

WINFIELD

But I...

Tony thumbs back the hammer on the Colt.

(X)

WINFIELD

Okay.

78 VINNIE

78

looks at Tony. This guy is over-reacting but he says nothing. As they squeal away:

(X)

79 EXT. WIDE ANGLE - JERSEY PIKE AMUSEMENT PARK - NIGHT

79

Lights, rides and SCREAMING people.

80 EXT. REAR OF PARK - NIGHT

80

A car pulls in to a dimly lit service area and parks in front of a large, windowless wooden building. Vinnie and Tony get out.

TONY
(to Vinnie)
Get him outta there.

Vinnie pulls Norman Winfield out of the back of the car.

WINFIELD
I paid. Whatta you want?

TONY
(pissed)
I want ya t'shut up, Norman.

Tony grabs Norman by the shirt and pushes him toward the building. Vinnie starts to follow.

TONY
(to Vinnie)
You stay outside.

VINNIE
What're you gonna do to him?

TONY
I'm gonna ask him a few questions.
Now, put a sock in it and stay
by the car.

Tony opens the door of the building which has a padlock, pushes Norman in, closes the door and bolts it from the inside. We will see from the crack under the door that the lights have been turned on inside.

81 VINNIE

81

looks around then moves up on the porch, tries to listen at the door, hears nothing. The SOUNDS from the amusement park hinder his ability to hear anything through the walls of this windowless building. He moves around to the side, looks up at the roof.

82 ANGLE - ROOF

82

There are air-flow vents on the roof.

- 83 **VINNIE** 83
 He moves around to the back of the building where there is a drain pipe and he shinnies up to the roof.
- 84 **EXT. ROOF OF BUILDING - VINNIE** 84
 gets to one of the ventilation pipes and puts his ear to it. We will HEAR a few muffled sounds, a whack or two. It is obvious that Norman Winfield is getting slapped around a bit. A few words will surface, a sentence here and there...
- WINFIELD'S VOICE
 (muffled)
 ... I never told Sykes...
- A beat.
- TONY'S VOICE
 (muffled)
 It's you or me... (X)
- Then we hear Winfield SCREAM once.
- 85 **ANGLE - FRONT PORCH LIGHT** 85
 It dims slightly as Winfield SCREAMS. The light comes back to full strength and then there is silence.
- 86 **ANGLE - FRONT OF BUILDING** 86
 Tony exits the building and locks the door. He looks around for Vinnie. (X)
- TONY
 Hey, Terranova, where the hell are you? (X)
- He looks around, then we will see Vinnie coming from the side of the building. He is pretending to zip his fly as he approaches.
- VINNIE
 Sorry.
- TONY
 (a beat)
 Mr. S. has gotta hear what this guy told me. You stay here. You don't try an' go in there. Got it? (X)

CONTINUED

86 CONTINUED

86

VINNIE

Relax, Tony. Why would I wanna go in there?

(X)

TONY

Just don't. I'm takin' the car. I'll be back in ten minutes with Dave. You go in there, Winfield'll tell me 'cause he's very sensitized and he'll tell me anything I want right now. Got it?

(X)

VINNIE

I ain't gonna go in there. Whatta you want? A letter from my priest?

Tony gets into the car and pulls out, spewing gravel as he goes.

(X)

87 VINNIE

87

moves to the door and attempts to pick the lock, but it's a combination padlock. He moves around the building and pounds on the wall.

VINNIE

(calling)

Hey, Mr. Winfield! You okay in there?

He puts his ear to the side of the building. He hears nothing. Off his look, we:

DISSOLVE TO

88 EXT. PARKING LOT - ON HEADLIGHTS

88

as they sweep the lens and the Chevy comes back into the parking lot followed by another car. Dave Steelgrave and Tony get out of the lead car, glance at Vinnie who is on the front porch. A tough-looking guy in a suit named CAL gets out of the second car and leans on the door.

(X)

VINNIE

How y'doin', Dave?

Dave looks at him. He says nothing. Tony opens the combination lock. As Tony and Dave enter, Tony points to

(X)

CONTINUED

88 CONTINUED

88

the car and Vinnie moves to it, leans against the fender near Cal.

VINNIE

Vinnie. I'm Sonny's new driver.

Before any more can be said, Tony is back out on the porch.

TONY

(to Vinnie)

You went in here. You went in!
I told ya not t'go in!

VINNIE

What? What're you saying?
What're you talking about?

TONY

Get it in here!

Vinnie moves onto the porch and he and Vinnie enter the building.

89 INT. BUILDING

89

As Vinnie and Tony enter, Dave is pacing back and forth in front of a chair where Norman Winfield is tied with his head slumped on his chest. He appears to be unconscious.

TONY

I swear this guy was alive when I left. Vinnie here musta seen the combination on the lock when I opened it, came in and whacked him around or something.

DAVE

(enraged)

We send you guys out t'do a job.
You bring back a stiff. Sonny's gonna go nuts.

VINNIE

(to Tony)

I didn't touch him. What're you telling him that for?

TONY

Hey, this guy was alive when I left here. Now he's dead and you were the guy supposed t'watch him. That's all I know.

CONTINUED

89 CONTINUED

89

VINNIE

There're all kinds of alive, man.
There's alive and well and there's
alive and barely breathing.

DAVE

Hey, knock it off. We'll settle
that later.

(to Tony)

I'm gonna get Sonny. Get him
outta here. Plant 'im out in the
country. Put 'im down deep. I
don't want him poppin' up with
the spring rain. Then we go to
the pier and take these guys.
Find out what they're doing.

TONY

Look, I'm sorry, Dave.

DAVE

(mad)

I don't like mistakes. I hate
mistakes. This guy was not
supposed t'croak. I can't get
answers from a dead man.

He turns and leaves the building. Tony looks at Vinnie.

VINNIE

I don't know what your story is,
pal, but you just made a major
mistake with me.

A long beat. Tony moves in close and looks at him for a
beat.

TONY

'Yeah. Yeah, I'm scared to death.

He looks at Vinnie who says nothing else. Then they pull
the cords off of Winfield, load him up between them and
carry him out of the building.

90 EXT. PARKING AREA

90

Steelgrave's car is gone now. Tony and Vinnie load
Winfield into the trunk of their car. Tony goes into the
back seat to get Winfield's jacket. Meanwhile, Vinnie
quickly goes through Winfield's pockets and comes up with
a credit card receipt which he palms as Tony returns with

CONTINUED

90 CONTINUED

90

the jacket which he throws over Winfield. They close the lid of the trunk, get in the car and pull out.

CUT TO

91 EXT. HIGHWAY - CAR RUNBY

91

as it heads down the highway. Then we see that the black and white with Louis Butcher, is behind them. He revs the SIREN.

92 INT. CAR - TONY AND VINNIE

92

Vinnie is driving. He sees the black and white in the rear view mirror.

VINNIE

(pissed)

Awww great.

TONY

Damn. He musta followed Dave's driver from the hotel.

VINNIE

Whatta you wanna do?

TONY

Pull over. I'm gonna put this fat cop in a new category.

The black and white sounds its SIREN again and Vinnie pulls over, the black and white pulls in behind them. Meanwhile, Tony slides the Colt Python out of his pants and under the seat. Butcher moves up to the window and Arnie takes his position to the rear of the car. Butcher leans in.

BUTCHER

'Evening, fellas. Just out for a little drive?

VINNIE

How y'doin', Sheriff Butcher? Yeah, Tony and I were just trying out his new car.

BUTCHER

No kidding? How you doing, Tony?

Tony says nothing.

CONTINUED

92 CONTINUED

92

BUTCHER

You guys know you got a taillight out?

On that, we HEAR the sound of the taillight being kicked by Arnie.

VINNIE

You and your partner are death on taillights.

BUTCHER

It's a vehicular pet peeve. You gentlemen wanna get out of the car? Maybe we open the trunk and see if we can fix it. Otherwise, I'm gonna impound this here vehicle being as it don't live up t'the Jersey traffic codes.

Then we will see Tony's hand begin to drop down to where the Colt is stashed.

(X)

VINNIE

Tell you what... suppose we promise to get it fixed tomorrow... maybe I run it by and show you...

BUTCHER

(hard)

Get outta the car you two and get that trunk opened.

93 EXT. THE TWO CARS

93

Vinnie throws it in gear and slams his rear bumper into the black and white. Arnie piles out of the way, rolling on the shoulder of the road as Butcher claws at his gun and Vinnie slams it in low and squeals out. Louis Butcher FIRES several shots at them, two of which thunk into the trunk, and we:

(X)

CUT TO

94 INT. CAR - NIGHT

94

as Tony and Vinnie roar away into the darkness.

(X)

CONTINUED

94 CONTINUED

94

TONY

That was dumb. Now he's gonna
come lookin' for ya. We shoulda
just popped them both.

(pointedly)

'Less there's some reason you got
for not wantin' to kill cops.

(X)

VINNIE

Yeah. I got a reason.

(a beat)

It's stupid.

95 INT. WAREHOUSE - CLOSE ON ONE OF THE CRATES

95

as a crow bar jams in under the lid, splintering the wood.
The top gets lifted aside and we're looking at a load of
automatic rifles, stacked, coated in grease.

96 VINNIE

96

lifts one of the guns out of the case, looks it over. Finds
a marking on the casing. We PULL BACK and find that Dave,
Sonny, Tony, Cal and Rico are holding guns on three
terrified dock workers. One man is in a windbreaker. He
is a lean man with a pock-marked face. His name is
CARTWRIGHT.

(X)

VINNIE

W.A.R. fifteen.

DAVE

You guys are shipping hot guns
off my pier?

(to Cartwright)

Okay, what is this? Where'd these
come from? You guys rip off an
armory or what?

Cartwright says nothing and Dave nods at Rico who hits
Cartwright from behind.

CARTWRIGHT

It's the Winfield Assault Rifle.

VINNIE

He named a gun after himself.
That's a subtle touch.

CARTWRIGHT

He designed it...and built them.

CONTINUED

96 CONTINUED

96

DAVE

For who?

CARTWRIGHT

I don't know ---
(through the pain)
Winfield handled all the business.
I don't know who the buyer was.

DAVE

What about the crew, and the
ship's Captain?

CARTWRIGHT

There's no one on board. We're
just supposed to load the ship
and leave.

SONNY

So we wait. Whoever owns the ship
and paid for these guns'll show
up.

CARTWRIGHT

(still gasping for
air)

Winfield was supposed to make a
call.

(off Sonny's look)

I don't know to what number...

TONY

That's great. So we're sittin'
with a load'a hot lead on our
dock. That's just great.

SONNY

Hey...you gotta look at the
upside. These guns and this ship
have got to be worth something
to somebody. We just have to find
out who that somebody is and sell
'em back.

(picks up one of
the guns)

The Winfield Assault Rifle.

(works the action;
then)

Cal, make sure these jokers really
don't know anything.

Vinnie starts to move off with Cal who hustles Cartwright
and the others into the warehouse:

CONTINUED

96 CONTINUED (2)

96

SONNY

You...you get your tail back to the casino. Stay in your room till we figure out how to get the heat off. If you rammed Butcher, he's gonna be all over us like a bad looking woman.

(X)

VINNIE

Sorry about that Sonny. I just figured a dead cop was more pressure than a hit and run.

SONNY

Just get back to the hotel.

As Sonny places the gun aside and wipes the grease off:

DAVE

C'mon...if we're late for the party Rita'll bust our horns for a month.

From in the warehouse Cartwright cries out in pain.

CUT TO

97 INT. STEELGRAVE EXECUTIVE OFFICES - NIGHT

97

As we watch, the elevator opens and Vinnie moves out into the office area. The lights are off. Nobody is there. He moves slowly through the offices and finds an office that says, 'Dave Steelgrave' on the door. He tries the door. It's open. He looks around cautiously and then moves into the office.

98 INT. DAVE STEELGRAVE'S OFFICE - NIGHT

98

Vinnie moves to the desk and turns on a lamp. He starts to open drawers. He finds some papers, looks at them, puts them back, goes over the contents of the desk and then he HEARS footsteps coming toward the door. He reaches into his pocket, takes out a gold cigarette lighter and throws it across the room. It hits the carpet by the sofa skidding underneath the sofa. He moves around the desk and gets on his hands and knees by the leather club chair, feeling under it when the door opens. Tracy Steelgrave is standing there, looking like a million dollars. She is dressed in evening attire.

CONTINUED

98 CONTINUED

98

TRACY

Whatta you doing here?

VINNIE

Hi... I thought everybody would be at your parent's party tonight.

TRACY

I stopped by to pick up their anniversary present. I'm on my way there now. What are you doing?

Vinnie smiles at her for a beat.

VINNIE

Oh, I lost my lighter here this afternoon... or at least I think I did. It's kinda sentimental. It was given to me by my dad.

There is a long beat. She's not sure she's buying it. He moves the club chair and doesn't find it.

TRACY

Where were you sitting?

VINNIE

I was here, then later on, the couch over there.

She moves to the sofa, kneels down and looks around. After a beat, she retrieves the lighter and holds it up.

TRACY

(reading)

To Vinnie, love Dad.

She holds it out.

VINNIE

Thanks... I don't wanna lose it.

There is a beat. She looks at him.

TRACY

Look, I guess I better tell you something. I had a kinda bad argument with my father this afternoon... he told me he didn't want me messing around with you.

(X)

CONTINUED

98 CONTINUED (2)

98

VINNIE

I guess that means Tony blew us in.

(X)

TRACY

He says he's got an instinct about you... whatever that means.

(X)

(a beat)

Anyway, I thought I should tell you that. Probably means you're gonna steer wide circles around me. It isn't the first time it's happened.

VINNIE

In that case, how 'bout you and I take a walk together?

She looks at him, cocks her head and we:

CUT TO

99 EXT. THE OCEAN - NIGHT

99

The moonlight reflects off the water as the camera pans across to the almost deserted boardwalk where Vinnie and Tracy stroll.

TRACY

His name was Ron Gallagher. We were sixteen. I thought I would die if Ron wasn't in my life. He told me the same thing. Then one day he just stopped coming by. I couldn't get him on the phone. He would avoid me in school. I didn't understand. Then I found out, Ron heard who my dad was. Actually, not Ron... his father did. His father was afraid of my dad. That made no sense to me. My dad was the best father in the world. At least most of the time, but sometimes you couldn't talk to him. A coldness comes over him and those are the times I would wonder if what they write about him might be true.

CONTINUED

99 CONTINUED

99

VINNIE

Must've been a weird scene to find yourself in at that age.

Tracy leans against a bench.

TRACY

As I got older, and the men I dated got older, they didn't need their fathers to tell them about Dave Steelgrave. They would read the papers themselves. Eventually there'd be those questions... 'what does your dad do for a living?... That Dave Steelgrave'..... It would get to the point where I'd lie, just because I liked the guy. Then they'd hear something. And they'd all go away. So finally I had to.

VINNIE

That's why you went to college on the west coast?

TRACY

I'd have gone farther than that if I could. Someplace where they don't print newspapers... where no one would ever find out.

VINNIE

You still seem very close to your family.

TRACY

They're just...this separate entity. Like college...or work... I come to see them and nothing I have in California comes with me... and when I go back home... I leave them behind.

(beat)

You close to your family?

VINNIE

My Uncle Mike who kinda watches over me.

TRACY

Your parents aren't alive?

CONTINUED

99 CONTINUED (2)

99

VINNIE

My Dad's dead. But we were close.
For the last coupla years mostly.
He was pretty good with me from
when I was about sixteen on.

TRACY

Your Mom still alive?

Vinnie nods.

VINNIE

She's always been closer to my
brother. I mean, she was always
a great Mom to me but it's been
kinda hard...me bein' in jail and
everything. We haven't been as
close as we should. I'm just not
the kind of son a mother should
be proud of.

TRACY

Is that what she thinks?

VINNIE

That's what I think.

TRACY

Well...having your parents be too
proud of you carries it's own set
of problems.

(smiles)

VINNIE

When are you going back to school?

TRACY

(looks at him)

Probably the sooner the better,
huh?

VINNIE

Maybe for you.

TRACY

Maybe for both of us.

A beat -- Tracy smiles. Hold on the two of them. Moonlight
shimmers on the water.

TRACY

Aren't you afraid of my dad. And
Uncle Sonny...?

CONTINUED

99 CONTINUED (3)

99

VINNIE

(smiles)

Only if they find out.

They kiss and we:

CUT TO

100 EXT. GRECIAN PRINCESS HOTEL - REAR ENTRANCE - NIGHT

100

Vinnie and Tracy stroll back up from the beach. They are smiling, having a good time. Until Vinnie sees the patrol car parked there. And Sheriff Butcher leaning against it with two uniformed cops who have riot guns at the ready.

BUTCHER

Howdy there, Vinnie. I've come to take you to traffic school. Work off some'a those moving violations.

TRACY

What is this, what's the matter?

VINNIE

A case'a mistaken identity.

TRACY

(as he's
handcuffed)

I'm going with you ---

VINNIE

No, no...don't. Don't get involved, Tracy. If you'll just make a phone call for me... My Uncle Mike, 555-2610. Tell him what's happened and that I'd like him to get me out.

BUTCHER

Don't be in such a hurry, we give you a nice breakfast in bed.

Butcher pushes Vinnie into the squad car. Hold on Tracy-- this whole thing has gone down so fast and hard.

CUT TO

101 INT. LIFEGUARD'S RECORDING STUDIO - NIGHT

101

He is rolling around in his wheelchair. One of the many phones RING. He spins around and finds it is Vinnie's which is marked with a sign now that says Mike Terranova on the mike. He pushes the button. A reel to reel tape starts.

LIFEGUARD

Mike Terranova...what can I do for you?

101A INT. DAVE STEELGRAVE'S OFFICE - NIGHT

101A

INTERCUT WITH Tracy on a pay phone on the street corner.

TRACY

Um...are you Vince Terranova's Uncle Mike?

LIFEGUARD

You got it...who's this?

(X)

TRACY

Well, I'm a friend of his...and he asked me to call. He was just arrested by the Jersey Police Department.

LIFEGUARD

Not again. He's getting in trouble all the time. Vinnie just can't keep his nose straight, can he?

TRACY

Look, he wanted you to bail him out...uh... he said as soon as possible.

LIFEGUARD

Yeah, that's always the way it is with this guy. Okay, okay. I'll find him. Thanks for the call.

TRACY

(softly)

Yeah, sure.

She hangs up and we:

102 RESUME - LIFEGUARD

102

The Lifeguard spins around to another console, hits a button and talks into another mike.

LIFEGUARD

Hey, Sherm, have somebody call
McPike and tell him his boy
Terranova just hit the lockup.

And we:

CUT TO

103 INT. VISITOR'S ROOM - CLOSE ON FRANK MCPIKE

103

Widen as McPike circles around Vinnie, replete with new black eye, who is busy pulling a cigarette from a pack supplied by McPike.

FRANK

Now how're you gonna be a
successful criminal if you can't
make it one week without getting
pinched.

VINNIE

Hey, I was trying to save that
red neck sheriff's life! Greco
was gonna blow him away, right
where he stood! I had no way to
stop it -- not without tipping
my hand.

(points at his
black eye)

So, naturally he thanked me. This
guy is a real unstable load. Get
me out of here.

FRANK

No can do. What you do is, you
get yourself an expensive
mouthpiece and you go to war with
the D.A.

(Vinnie's clothing)

You look like you're burning down
the houses already.

(dumps Vinnie's
possessions out
of an envelope)

Brand new Rolex. Pearl inlaid
cigarette lighter, three hundred
in cash...

(X)

CONTINUED

VINNIE

The Steelgraves are generous employers. You should see my German ride.

(pulls out the credit card receipt)

Here...take this and run this guy down. Norman Winfield.

FRANK

Who is he? What's he do?

VINNIE

He fertilizes empty lots. Right now he's working the corner of Kentucky and Reardon.

FRANK

You sure?

VINNIE

(nods)

I helped bury him.

(McPike reacts to this; doesn't say anything)

When he was alive he was some kind of gun manufacturer. Dig him up and find out what killed him. My bet is he died of excessive voltage courtesy of Tony Greco. I also wanna know where he's from, where he's been, and where he's staying here in town. If I think of anything else, I'll call the Lifeguard.

FRANK

Just don't call about anymore bodies you buried. They're real hard to explain.

VINNIE

I'll keep it out of my report if you keep it out of yours.

Hold as the two look at one another.

CUT TO

104 INT. CASINO - CLOSE ON ONE ARMED BANDIT

104

as someone hits the jackpot and it pays off.

Blackjack hands being dealt expertly by gorgeous dealers.

Roulette wheels spinning.

A pair of dice fly into lens, bounce off camera and come up SEVEN. On that, Sonny and Vinnie wipe frame and we follow them through the casino:

VINNIE

...Thanks for bailing me out,
Sonny.

SONNY

What're you kiddin' me? I
couldn't leave you in there.
Who'm I gonna spar with?

VINNIE

I already cost you more than I've
made you.

SONNY

(turns and looks
at Vinnie)

It's not always about how much
you can make somebody, Vinnie.

VINNIE

I'm only with you two days and
I'm bringing down the heat. I
messed up.

SONNY

When someone works for you, you
gotta take care of 'em. You never
leave 'em swinging. Even if they
messed up. Everyone messes up
now and again. Just don't make
a habit of it.

Dave and Tony exit the office, see Sonny and Vinnie. Dave is treating Vinnie as if he's not even there. Dave never even looks at him.

(X)

DAVE

C'mon, Sonny, let's go. Louie
Boxcar is waiting. We got
business across town.

VINNIE

I'll bring the car around ---

CONTINUED

104 CONTINUED

104

DAVE

Cal is driving. C'mon, Sonny.
(he moves off)

SONNY

News bulletin. Dave is not happy
with you.

VINNIE

(nods)
Tracy.

SONNY

If you're that smart, how come
you're not that smart?

VINNIE

I don't wanna duck this one, but
I didn't do anything.

SONNY

I told Dave I would talk to you.
We talked.

VINNIE

You sure you don't want me to
drive you where you're going--?

SONNY

Go get cleaned up. Spend a night-
in bed. I'll call you in the
morning. You'll meet me. There's
someone I want you to see.

Sonny moves off. HOLD ON Vinnie. He waits as they head
to the door and start out. A black sedan is visible,
pulling up outside the hotel.

CUT TO

105 ANGLE - THE SEDAN

105

as Thomas Hawthorne and two agents get out and move toward
Sonny, Dave and Tony. Thomas hands Sonny a warrant.

HAWTHORNE

How are things in your office
upstairs?

DAVE

Not again... are you gonna rip
the joint up every other day?

CONTINUED

105 CONTINUED

105

HAWTHORNE

If you're missing me, I could come every day.

SONNY

Y'know there's laws against harassment, fella.

HAWTHORNE

Yeah... there's all kind a' laws. You probably won't believe this, goombah, but they even got a law against murdering federal agents.

DAVE

Yeah... I hadn't heard about that one. Is it new?

Sonny grabs Dave who is beginning to smoke.

SONNY

Let him paw through the wastebaskets. Let's get outta here.

They move past Thomas Hawthorne, get in a car and pull off. Thomas watches them go.

HAWTHORNE

I think I got his blood pressure up a point or two. Come on, let's do it again.

He moves into the hotel and we:

CUT TO

106 INT. LIFEGUARD'S STATION - ON A FILE

106

with the name NORMAN WINFIELD stamped on the lip.

LIFEGUARD'S VOICE

Norman Winfield. Born Nineteen hundred and forty-one to Ernest and Gertrude Winfield. Attended Oberlin University....

The camera is pulling back from the file circling the Lifeguard as he continues to speak into the telephone headset:

CONTINUED

106 CONTINUED

106

LIFEGUARD

Went on to MIU where he mastered in Mechanical Engineering. He worked at various times for Lockheed, McDonnell Douglas, Smith and Wesson, and a number of government facilities requiring low priority clearance. His speciality is small armament and weaponry design. For the past two years he has not held a job. He had been working on a new, light armament designed by himself which he offered to produce for the U.S. government. The government was overextended on all current defense and weapons contracts so Winfield was declined.

DISSOLVE TO

107 EXT. VINNIE'S CAR - NIGHT

107

As it drives down an open stretch of Jersey highway:

LIFEGUARD'S VOICE

....A rundown on his credit cards shows he has been traveling in and out of the country frequently the past ten months. Mostly to Mar del Calor and Quintana, both in Mexico where he has been seen with an international arms dealer named Reynaldo Sykes. He has frequented a number of motels across the country...most recently the Garden Rose Motel on 65.

108 THE GARDEN ROSE MOTEL

108

One of those you park your car in front of your room family style motels you find along the freeways. Vinnie's car pulls in.

LIFEGUARD'S VOICE

He checked in there two days ago and has not checked out. Registered to room 122.

109 ON ROOM 122

109

Vinnie moves into shot, glances both ways to make sure he's not being noticed by any other motel patrons. He brings out a lockpick set, selects the proper one for the lock on the door before him.

110 INT. ROOM 122

110

Vinnie enters the room -- and immediately reacts to the sound of the shower running from the open bathroom doorway. His eyes dart to the champagne bottle chilling in the bedside bucket, two champagne flutes on the end table, and the woman's garments and lingerie draped over the chair in the corner. Before he can decide which way to jump:

111 RAYA MONTENEGRO

111

STEPS OUT OF THE BATHROOM. She wears a satiny silk robe and little else, leaving nothing much to the imagination. When she steps from the bathroom to be confronted by the strange man in her motel room she just stands there, eyeing him -- sizing him up like a wild jungle cat eyeing potential prey. Indeed, everything about her is panther-like. Latin, dark flashing eyes, bronzed skin. Her moves are fluid, catlike. As Vinnie stares back at her, you almost expect her to give a low purring growl.

VINNIE

I'm looking for Norman Winfield's room.

RAYA

Who are you?

VINNIE

The Cat in the Hat.
(crosses to check
the bottle of
champagne)

Good year...Sorry to intrude, I
have some business with Norm--

RAYA

(definitely)

You have no business with Norman.

VINNIE

(cocks an eyebrow)

You know everything about Norm?

Raya meets his steady gaze.

CONTINUED

111 CONTINUED

111

VINNIE

(nods)

Yeah, I'll bet you do.

(sinks onto the
bed)Well...I guess the one thing you
don't know is he's dead.

RAYA

We all have to go sometime.

Raya crosses to the chair where her clothing is draped, sits
down and picks up one of her nylons.

VINNIE

I can see by this generous
overflow of emotion that you and
Norm weren't romantically
involved...

(gestures at bed
and the bottle
which is in his
hand)

This was more of some kinda
business celebration?

112 ANGLE - ACROSS RAYA'S LEG

112

To Vinnie on the bed -- as Raya works one of the nylons up
over her exquisitely shaped legs. Right out of The Graduate
-- except there is something deadly in the air. Deadly and
hot. Everything about Raya exudes heat. Even when she's
not trying. She knows it. And could care less.

VINNIE

Please, don't get dressed. Not
on my account.

RAYA

Why did you come here?

VINNIE

To meet you. Or whoever Norm was
working with. I'm with the guys
who own the pier Winfield was
using. I've got the guns.

Raya is putting on the second nylon.

VINNIE

I want to talk to Sykes.

CONTINUED

112 CONTINUED

112

She stops working her nylon up her leg for a moment. Then continues.

VINNIE

You felt that one. I may as well just jump in headfirst here, huh? You tell Sykes if he wants his goods he can contact me at this number.

(writes it and hands it to Raya)

Tell him not to take too long either. Or I dump his crates into the Atlantic.

Raya rises, her clothing gathered in her hand, her eyes flashing. Vinnie shrugs, still holding the champagne bottle.

VINNIE

Who knows...Sykes and I come to some kind of arrangement... you and I might be having a business celebration some day.

(drops the bottle into the ice bucket)

Vinnie exits the room. As the door clicks closed, Raya turns around, dropping the rest of her garments -- and we see she holds an automatic pistol in her hand. As she works the action like a pro, we:

CUT TO

113 INT. GORMAN'S GYM - ON TWO GUYS SPARRING

113

pounding each other around the ring. We pull back to reveal Sonny and Tony watching ringside, Sonny calling out directions to the younger, obviously better fighter. In b.g., Vinnie enters the gym. The guy at the desk points out Sonny and he crosses through the room that's a lot of sweat stained canvas and wired glass windows operated by pull chains. Rocky Balboa territory.

(X)

SONNY

Stick, stick, stick... use the jab and get your hands up! Let him come to you. Let him come to you! Stick, stick!

(X)

CONTINUED

113 CONTINUED :

113

Vinnie moves up beside Sonny and watches what's happening in the ring.

SONNY

So whatta ya think? I bought this kid in April. Two fights, two k.o.'s.

TONY

The kid's good, Sonny.

VINNIE

(watches)

He's got good legs. But he's telegraphing with his left and carries his mitts too low. If he doesn't get'em up, he's gonna hear a lot of white noise.

SONNY

Yeah...everybody wants to be Ali.

The fighter keeps working.

VINNIE

I think I ran down the guy who owns the guns. His name's Reynaldo Sykes.

Sonny and Tony react.

TONY

You what?

VINNIE

I figured you wanted this guy pretty bad...I went on the street to locate him ---

TONY

You don't do anything without checking with me.

SONNY

What'd you find out?

VINNIE

I figured since it was taking a couple days to get his ship loaded, Winfield had to be staying in the area somewhere. I just started calling motels and hotels

(MORE)

113 ~~CONTINUED~~ (2)

113

VINNIE (Cont'd)
saying I was Norm Winfield and
asking for my messages. He was
stayin' at the Garden Rose Motel,
Room 122.

TONY
You're telling me you just dialed
every motel in the phone book till
you found the right one? That
simple?

VINNIE
That simple.

SONNY
(shakes his head)
That simple. Finally, someone
with brains I got workin' for me!
So how does that get us Sykes?

VINNIE
I found one of his associates.
I gave your number...said if they
wanted their merchandise back to
contact me in twenty-four hours
or it goes overboard.

CUT TO

114 CLOSE ON A TELEPHONE

114

A person sits down at the desk. We can't see the person. A hand picks up the phone. Begins to dial. The hand of a light skinned Negro. Manicured nails buffed to a high gloss. As the hand dials the number the camera slowly circles. We glimpse a grey pin striped suit. A maroon silk tie. Matching handkerchief. A diamond stick pin. We never see the face, as we:

CUT TO

115 EXT. BLUE ANGEL MOTEL - DAY

115

One of those U-shaped, two story motor courts. When the sedan with Tony and Cal pulls in, there are only a couple other vehicles parked here.

(X)

116 INT. MANAGER'S CUBICLE

116

The guy behind the desk is an old lizard with curvature of the spine and glasses perched on the end of his nose. His life is a race form and a 10 inch black and white T.V. that never stops rolling. The little bell over the entrance jangles. The Manager quickly sits up straighter as he sees who has entered.

MANAGER

Mister Greco, afternoon...just checkin' up on what's happening at the Aqueduct. I can't seem to catch a winner as late---

Tony tosses an envelope down on the counter. It opens to reveal a huge stack of rubber banded bills. Thousands of dollars.

TONY

Clear it out. Spend the afternoon at the track.

The Manager sweeps the money off the counter in an experienced manner. He's already out from behind his desk and moving.

CUT TO

117 EXT. MOTEL - DAY

117

Tony is moving back to the sedan, leans in to Cal. Behind them, the Manager goes to the occupied rooms and starts the evictions.

TONY

Let's go...start checking the joint. Make sure it's empty.

As Cal gets out we see an irate couple, barely dressed being roused from their room by the Manager:

MANAGER

(hustling people along)

Come on...don't you habla ingles? A gas leak, for Pete's sake. Don't need people dropping dead here...let's move it...

(puffs on his cigar as he bangs on the next door)

(MORE)

CONTINUED

117 CONTINUED

117

MANAGER (Cont'd)
Gas leak, everyone the hell out
'fore she blows.

CUT TO

118 EXT. STEELGRAVE'S LIMO - DAY
As it sweeps down the street.

118

119 INT. LIMO

119

Sonny and Dave are in the back. Vinnie is driving.

DAVE
(lights a
cigarette)
Hey, Vinnie, these ash trays back
here are filthy. Get 'em cleaned
later.

VINNIE
Sorry, I was gonna do that before
I got pinched.

DAVE
Get 'em cleaned first next time!

The glass partition slides up at the touch of a button by
Dave, cutting Vinnie off from further conversation.

SONNY
This kid's too good to be cleaning
ash trays, Dave. I got plans for
him.

DAVE
No one's too good for anything...
especially when he don't do it.
We wouldn't be standin' in the
mud here if Winfield wasn't dead.
Tony figures this guy clocked
him and so do I.

(X)

SONNY
(can't suppress
a grin)
Lighten up, will ya... Tracy's
a big girl.

CONTINUED

119 CONTINUED

119

DAVE

She's my daughter. That's your niece you're talking about. He shoulda shown some respect. You want him to drive your car, okay? I'll handle my family. Capish? She's too good to wind up with some guy cleans ash trays for someone.

SONNY

(looks at his brother)

You used to clean ash trays for someone.

DAVE

(dumps ashes out window)

Now I clean 'em for myself.

CUT TO

120 EXT. BLUE ANGEL MOTEL - DAY

120

The Steelgrave limo is parked in front. We CRANE UP and HOLD ON the neon sign flashing: NO VACANCY, NO VACANCY.

121 INT. MOTEL ROOM

121

Bare furnishings. A sagging bed, a couple chairs losing their stuffing and their lacquer. Tony and Cal wrestle a chair in from the next room and set up three in the center of the room. Vinnie, Sonny and Dave are just coming in through the door.

CAL

They just pulled in out front.

Tony and the others glance out the window.

122 THEIR POV - TO THE COURTYARD

122

A brand new four door Mercedes pulls up. From behind the wheel a huge, Aryan climbs out. Even from up here he looks like the Rock of Gibraltar. As he moves around to the left side of the car, the right hand rear door opens and Raya Montenegro climbs out. In a simple Oriental shift, with slits up both thighs, she looks incredible.

CONTINUED

122 CONTINUED

122

CAL

Marrone, will you look at that.

SONNY

What the hell is that? He brings a broad to the meeting? This guy wouldn't last six seconds in the Rabid Rabbit. They'd hang him on the walls.

CUT TO

123 THE MERCEDES IN THE COURTYARD

123

As the huge German, DIETER HAAS, opens the other door and REYNALDO SYKES steps out. Tall, slender, in a hand tailored suit with a silk scarf at his throat, he is a light skinned Negro. And he's striking. Dieter leads the way toward the steps for Sykes. Raya brings up the rear.

124 INT. MOTEL ROOM

124

DAVE

He's half a molinyan.

VINNIE

Maybe we can sell him some'a that jewelry we pinched.

125 THE DOOR

125

There's a knock. Tony opens it and Dieter Haas is framed there. He practically touches the door frame on all sides. Dieter pulls back his jacket to reveal a huge .44 Magnum in a shoulder holster.

TONY

That all?

Dieter nods.

SONNY

We can assume everyone here is packin'. Let's keep our jackets buttoned and hands at our side.

Dieter crosses into the room -- and now Sykes is in the doorway. And close up he is just so piss elegant that it's hard for Tony to control his personal disgust.

(X)

126 ON VINNIE AND DIETER

126

Vinnie's eye level is Dieter's chest, and it's as big around as a solid oak barrel. Vinnie looks up at Dieter's square jawed head.

VINNIE

What sells best, the frozen corn
or the peas?

No flash of humor in the eyes as Dieter lets his jacket fall closed and moves off.

127 SYKES AND RAYA

127

ENTER. Vinnie smiles at Raya. Her eyes go right past him to settle on the others in the room.

SONNY

How you doin'? I'm Sonny
Steelgrave... my brother Dave.

Sykes reaches out to shake hands with Sonny. It is a simple, limp touching of the hands.

SONNY

I take it you're Sykes?

SYKES

(lilting Jamaican
accent)

I am pleased to make your
acquaintance, Mister Steelgrave.
This is my chauffeur, Mister
Dieter Haas. And my secretary,
Raya Montenegro.

SONNY

Very nice to meet you.
(pulls a chair our
for her)
Please.

RAYA

Thank you.

And she sits down, not trying to, but drawing most of the eyes in the room.

DAVE

(to Sykes)
Why don't we sit over here?

CONTINUED

127 CONTINUED

127

Dave gestures to the three chairs situated in the center of the room. Dave and Sonny sit. Sykes remains standing behind the chair designated for him. Vinnie leans against the far wall, trying to keep everyone in his line of sight as Sonny opens a briefcase and places a W.A.R. 15 on Sykes's unused chair.

SONNY

Okay...let's lay it out here. According to Winfield's assistants, whom we're currently detaining, they say he set up a plant to manufacture these W.A.R. 15s for you. Winfield said he was producing these for you at a rate of three thousand a week. You've asked for delivery of over ten thousand in the next month. At roughly two hundred dollars a gun, that's two million dollars. You also plan three additional shipments beyond that in the next four months. You need a way to export. We have it. We're thinking of an export and handling fee, then ten percent of your retail.

SYKES

(picks up weapon)

Mister Steelgrave, do you know what these are? Norman Winfield devised the greatest single hand weapon to date. Capable of firing over twenty rounds per second. It's also a compact rocket launcher.

DAVE

Yeah, and I gotta toaster makes popcorn.

SYKES

Any number of men armed with the W.A.R. 15 is increased in strength tenfold. Any tiny nation...even a small band of guerillas totalling only one hundred...can now be equivalent to a thousand men. And when Winfield tried to sell this weapon to your government they turned him down.

(MORE)

(X)

CONTINUED

127 CONTINUED : (2)

127

SYKES (Cont'd)

So he came to me. I bought Mister Winfield. And his auto-weapon. I paid much. I built the factory that manufactures them. These are mine. Why should I pay you to get back that which I own?

SONNY

(blinks)

Because I have them. And in my neighborhood, possession is nine tenths of the law. The other tenth, we don't care about.

SYKES

I did not come here to be extorted

SONNY

(jumps up)

--And I didn't come here to play bocce ball! You're the one who had the nerve to come into my area...my dock! You're doin' criminal business on my property and I can't take the heat! Where do you come off with this, Mister?

DAVE

Sonny's right. We don't do this for our health. If you were doing something illegal on our turf, you should've come to us so we could get our taste.

SYKES

I did.

Sonny turns back from the window.

128 VINNIE

128

leans forward a little.

SYKES

I gave Winfield one hundred thousand dollars American to be paid in full for the export of my weapons from your pier.

Sonny and Dave exchange looks, look to Tony.

(X)

CONTINUED

128 CONTINUED

128

TONY

Well, I run everything that goes through Greco Marine Enterprises... Winfield never contacted anybody.

129 CLOSE ON VINNIE

129

as he watches this go down, he settles back against the wall.

SYKES

I gave the money to Winfield personally.

TONY

So maybe he pocketed the dough.

Sykes strolls past Raya, looks at her.

RAYA

(evenly)

He did not. I was with him always.

Tony goes to speak but Sonny waves him aside:

SONNY

We now have a situation here to sort out. Because we didn't get paid for our services. But we do have your guns.

130 CLOSE ON VINNIE

130

He reacts to something, leans his head closer to the wall of the room. A beat, then he crosses to Tony.

VINNIE

(whispers)

I think there's somebody next door.

Tony looks at him, Vinnie motions with his head toward the wall.

LARRY

Go check it out.

Vinnie nods, quietly slips out of the room.

CONTINUED

- 130 CONTINUED 130
- SYKES
Where's he going?
- TONY (X)
The can.
- 131 RAYA 131
- seated, impassively, watching Sykes and the Steelgraves haggle. She slowly crosses her legs. Looks up to see Tony watch her. He turns away. Her hand rests on her exposed thigh. (X)
- 132 EXT. MOTEL ROOMS - DAY 132
- Vinnie inches along to the next room, being careful as he passes the curtained window of 266. From the courtyard below, Cal spots Vinnie. Vinnie waives him to be quiet, turns and leans in close to the door of 266.
- 133 INT. 267 - CLOSE ON RAYA 133
- and that's where we stay. We can hear the Steelgraves and Sykes talking, but we're on Raya. Her eyes. Her thigh. Her hand slowly undoing the button at the top of the slit on her dress. We can see a strap.
- 134 EXT. ROOM 266 - DAY 134
- Vinnie has his head to the door. He hears something...pulls his gun, slowly takes the doorknob in his hand, and:
- 135 INT. 267 135
- Raya's hand slips up her dress and grabs the gun strapped there, and:
- 136 EXT. ROOM 266 - DAY 136
- As Vinnie kicks the door in and finds two of Sykes's men there. They try to bring up their weapons.
- VINNIE
Don't try it, kids.

CONTINUED

- 136 CONTINUED 136
 And suddenly a barrage of gunfire comes from next door -- bullets blow right through the wall and Vinnie and the captured gunmen have to dive for cover as a lamp gets blown out, and:
- 137 EXT. MOTEL - DAY 137
 Cal comes running up the steps as Dieter steps out of Room 267 and blows him away. From the room behind him we hear more gunfire, then Sykes and Raya also exit the room, a smoking machine pistol in Raya's hand.
- 138 INT. ROOM 266 138
 Sykes's men had the opportunity to get their guns out and fire at Vinnie who has ducked back toward the bathroom.
 He returns fire as the men exit the room and join Sykes. Vinnie bolts from his hiding place and gets to the doorway to look down and see:
- 139 SYKES AND RAYA 139
 climbing into the rear of the Mercedes. Dieter spots Vinnie, fires off a couple shots that send Vinnie ducking back out of sight. Without any hurry, Dieter gets behind the wheel of the Mercedes and drives off.
- 140 ON VINNIE 140
 as he peers out, watches the Mercedes pull out. He charges across into:
- 141 INT. ROOM 267 141
 As Vinnie comes into the room low and sideways. Dave is dead, Sonny is down and covered with blood. Tony drags himself from the window, holding his side. (X)
- VINNIE
 What the hell happened!
- TONY
 Everybody's dead, that's what happened. (X)
 (grits his teeth
 from a jolt of
 pain)

CONTINUED

141 CONTINUED :

141

VINNIE
(checks Dave)
Dave's dead.
(moves over and
checks Sonny who
moans slightly)
Sonny's alive...

And Vinnie is grabbing up the phone and dialing.

VINNIE
Operator, this is an emergency!

CUT TO

142 EXT. PIER - NIGHT

142

Everything is quiet at Greco Marine Services. We see one guy, SID, on foot patrol; two others playing cards through the lighted office window. A car pulls onto the dock, drives toward the warehouse office. Sid moves to the office and raps. The CARDPLAYERS look up from their game.

SID
Someone's coming. Let's be alert.

143 ON THE CAR

143

as it pulls to a halt. We see that it has a flat tire. Raya oozes out of the car in a low cut slinky dress. Enough to make the brains of these three guys go soft. They relax, drop their guard.

RAYA
Excuse me...is it possible for
someone to help me? My tire is
flat.

As the men come out of the office to get a closer look at the flat tire -- and Raya. Raya's hand creeps up the slit on the side of her dress.

144 CLOSE ON SID

144

turning back from examining the flat tire. His eyes go wide.

CUT TO

145 INT. SYKES'S MERCEDES

145

Parked on the waterfront. We can see the ship at the Steelgrave's pier through the windshield. The muffled crump of machine gunfire comes to us.

SYKES

(rubs his eyes)

All right.

Dieter pulls out. Followed by two other cars.

146 EXT. THE PIER - NIGHT

146

Sykes's Mercedes pulls up. Raya crosses to him a machine pistol in her hand. The three men are quite dead. The other cars filled with men pull up. They are obviously the ship's crew.

SYKES

I want all crates marked with the Sendrex International shipping labels loaded aboard. I want to be underway within the hour, Captain.

147 EXT. COUNTY GENERAL HOSPITAL - NIGHT

147

An ambulance, sirens wailing and lights flashing, streaks into the emergency entrance. We pan up the side of the hospital, and:

CUT TO

148 INT. HOSPITAL ROOM - ON AN ELECTRONIC MONITOR

148

keeping track of Sonny Steelgrave's vital signs. A wider angle reveals tons of equipment -- and Sonny; bandaged, tubes in his nose. Tony Greco, his arm in a sling, is here with a number of other suited men -- mobsters from various crime families. They watch as a doctor and nurse make another check on Sonny. As the doctor turns to Tony:

(X)

149 THE ELEVATOR DOORS OPEN

149

and Vinnie exits, spots the room numbers he wants and moves up the corridor. He comes to Sonny's room as Tony and the other men are exiting.

(X)

VINNIE

How is he?

CONTINUED

151 TRACY

151

is just hearing condolences from Tony and the others. She turns and starts down the corridor to Sonny's room. She hesitates as Vinnie moves to greet her.

VINNIE

Tracy...I'm sorry about your father.

TRACY

----Were you there?
(Vinnie hesitates)

VINNIE

(a beat)
Does it matter.

There is a long beat. She disappears to her uncle's hospital room. Vinnie thinks about following her but she closes the door behind her. Vinnie turns and moves down the corridor.

152 INT. THE LIFEGUARD'S STATION

152

The Lifeguard has a file opened before him and is talking into his headset. Another light on the switchboard is flashing.

LIFEGUARD

On Tuesday, you said? That was Tuesday.

(listens)

Okay, you got it, hon. I'll give your regards to Aunt Celia when I see her at seven. Bye...

He swings his chair around, slams the file back in its place as he hits the switch to pick up the other ringing call:

LIFEGUARD

Mike Terranova. What's up?

153 INT. HOSPITAL CORRIDOR - CLOSE ON VINNIE

153

at a pay phone. Intercut with The Lifeguard as needed:

VINNIE

Agent 4587. Day code. Style
Section. Ident procedure. Dogs.
Groomed. Paladium.

CONTINUED

153 CONTINUED

153

The Lifeguard grabs the binder and confirms the code.

LIFEGUARD
How's my favorite nephew? Callin'
from your new job?

VINNIE
Negative...I'm on a pay phone.

LIFEGUARD
Access clear.

VINNIE
I may be goin' for a little ride
through the funhouse. I'm gonna
need a trapdoor.

LIFEGUARD
(pulls over pad
and pen)
Go.

VINNIE
Tony Greco. I found out he banks
at Federated Bank. Pittsburgh
Avenue branch. I'd like him to
come into some dough. A little
under a hundred grand would be
nice.

LIFEGUARD
What kind of trail we leaving when
we make the deposit?

VINNIE
It would be nice if it could be
made by a really striking Latino
girl. Dark hair. A head turner
with long legs. And as soon as
you can, maybe take Jerry on a
tour of some of our better
facilities. And drop him down
a rabbit hole. He's beginning
to breath on me.

LIFEGUARD
In motion. Day code remains
active?

VINNIE
Okay, Uncle Mike.

CONTINUED

153 CONTINUED: (2)

153

Vinnie hangs up and turns to find himself face to face with Tony. Beside him is a steam shovel in a mohair suit named Rico.

TONY
Who you talkin' to?

VINNIE
My bookie.
(a smile)

TONY
Don't be making any plane reservations. I'm sure Sonny's gonna wanna talk to you.

VINNIE
Is he awake?

He starts for Sonny's room and Tony grabs his arm.

TONY
He'll call you when he wants you. Meantime, Rico here'll make sure you don't trip and fall onto a Greyhound bus.

As Tony moves off, hold on Vinnie under Rico's watchful glare.

DISSOLVE TO

154 INT. SONNY'S HOSPITAL ROOM - NIGHT

154

It's been ten hours and Sonny is now sitting up in bed. He's still wired up to various equipment. Wherever there's no equipment is one of his gumbahs. NICK DESOTO, Sonny's counterpart from Florida, is at Sonny's side.

SONNY
How's Rita and Tracy?

NICK
Julie and Carmella are with them. My sister's coming up tonight... they're okay. You just get better. You let me and Carmine handle everything for a while...

SONNY
I really appreciate you flying
(MORE)

CONTINUED

149 CONTINUED:

149

TONY

Stable, the doc says. Stable don't look too good. His best shot is if he comes around tonight...

VINNIE

I ran into Angelo downstairs... he said Sykes and his men hit the dock. Took their ship and the load of guns.

TONY

Perfect little operation, huh? Only screw up is they didn't get me.

VINNIE

And me.

TONY

I don't think that was no screw up.

VINNIE

Hey, what is with you. We were both right in the middle of it--!

TONY

You were right in the middle of zort. You were next door checkin' out termites.

VINNIE

I don't have to explain squat to you.

TONY

It's not me you gotta worry about.

Tony turns and moves away. Hold on Vinnie as he watches Tony cross and join the other mobsters in the waiting room. Tony talks with them, they all throw glances at Vinnie.

150 INT. SONNY'S ROOM

150

Vinnie leans into the doorway and looks in at Sonny. The sound of the suction device forcing air into Sonny, the beep-beep-beep of his heart. Vinnie turns away, and ---

154 CONTINUED

154

SONNY (Cont'd)
up Nick...taking care'a the
funeral arrangements.

NICK
C'mon, will you. Everything is
okay---

SONNY
Nothing's okay! Not till I take
care of that half-breed molinyan.
And I want out of here. Am I
gettin' out or what?

NICK
The doctor says you're ripped up
inside ---

SONNY
I'm not lookin' to go
jitterbugging! Just get me out
of here. Get the damn ambulance
and a stretcher.

NICK
Okay...we'll get you out of here.
Carmine, go find the doc.

As Carmine exits, Sonny reaches his glass of orange juice.
Nick has to assist him. His sips turn into a slight
coughing jag.

NICK
Sonny, you okay ...

SONNY
I'm fine. Bring me Vinnie.
Where's Vinnie?

NICK
Right outside. Tony and Rico
been keeping him warm.

SONNY
Get 'im in here.

The door is pulled open and Tony and Vinnie are waved in.
Tony's looking pretty smug as he gives Vinnie a nudge/push
ahead of him.

CONTINUED

154 CONTINUED (2)

154

SONNY
(just looks at
Vinnie)
Dave is dead, Vinnie.
(then, big)
MY BROTHER IS DEAD!

Sonny's face screws up and for a brief moment we think we're going to see tears. Then it turns to rage:

SONNY
What happened, Vinnie! What the hell happened!

VINNIE
I was in there with the rest of you ---

SONNY
You were no where! You were outta there before the whole shebang went down. That Taco dancer flash you some kinda signal?

VINNIE
Tony sent me next door to check who was in the next room ---

(X)

TONY
You said you heard something. There was no one next door.

(X)

VINNIE
Are you kiddin' me? You think I was part of a set-up?

SONNY
Do I look like I'm kidding?

Sonny and the others hold Vinnie fixed with deadly glares.

SONNY
I'm sittin' here full of grief and bullet holes ...
(loud)
You think I'm screwin' around! This whole thing has been goin' down lousy from the day I met you. Sykes and these guns on my pier, how easily you located him to set that meet.

CONTINUED

154 CONTINUED: (3)

154

VINNIE

I explained how I did that, Sonny.
It just took some legwork and some
luck ---

SONNY

Some luck! Dave is dead!

TONY

I bet Dave smelled you out,
Vinnie. Maybe you knew he was
on to you and set this up.

(X)

SONNY

You better start talkin' to me,
Vinnie.

VINNIE

This whole thing with Sykes has
been goin' down long before I got
here. What about Sykes sayin'
he paid someone off.

TONY

That was crap. He was fillin'
the air with b.s.

(X)

VINNIE

I don't think so. Sykes is a
player. He knows the rules. I
think he paid the hundred grand
to somebody just like he said.
If he did, there's a hundred grand
floating around somewhere.
Someone took that dough and didn't
tell... and it wasn't me, 'cause
I was still in the Jersey tombs.

TONY

What the hell are you saying ---

(X)

SONNY

Shut up, Tony, let him talk!

(X)

Tony glares at Vinnie.

(X)

VINNIE

Whoever Sykes paid the money to
thought he could just pocket the
hundred grand and never tell Sonny
or Dave. If I was looking for
a heavy, I'd look at the guy who

(MORE)

CONTINUED

154 CONTINUED (4)

154

VINNIE (Cont'd)
set the deal with Winfield up and that was you, Tony... it was your deal, your pier... you hadda kill Winfield 'cause he gave you the cash... and that got the whole thing rolling the wrong way.

TONY
You shut your mouth, scum...

VINNIE
Why don't we call your bank, see if you got a hunk a'change in there... like maybe around a hundred grand...

TONY
I ain't gonna put up with this. You're history, punk.

Tony makes a move at Vinnie and Sonny sits up.

SONNY
Don't touch him.

Tony stops.

SONNY
Let's call the bank and settle it, okay?
(to Rico)
Check it out.

Rico leaves.

TONY
(pissed)
Do what you want, Sonny. I been by you for twenty years. I ain't gonna stand here while you check on me... this stinks... my word oughta be enough.

Tony turns and exits the room. There is a heavy silence.

VINNIE
(after a long beat)
I can get Sykes for you.

CONTINUED

154 CONTINUED (5)

154

SONNY

(grimaces)

How're you gonna get him? He's
ten hours across the Atlantic!
He killed Dave and he's gone!

VINNIE

Right after the ambush at the
motel, I called the pier. I told
the guys to remove the guns from
the crates in the warehouse.
These guys're floating at sea with
a box of rocks, Sonny.

NICK

He'd'a checked the guns before
he put'em aboard..

VINNIE

We put some real guns on the top
of each stack. Call Fred down
at the warehouse.

SONNY

(a long beat)

I don't know about you, Vinnie...
you move fast... maybe too fast.
We'll see.

(a beat)

Get this jig on the phone. Call
him ship to shore. I want to lay
this one him personally.

Vinnie shifts under the stares. Rico comes in, stands at
the door.

SONNY

So... gimme it.

RICO

One hundred grand was deposited
in Tony's bank... and get this,
Sonny, a good looking Spanish
broad put it in there for him.

155 ANGLE - SONNY

155

He looks at Rico. His eyes turn to wet stones.

CUT TO

156 EXT. A CARGO SHIP - NIGHT 156
Cutting through the ocean at night.

CUT TO

157 INT. CARGO HOLD 157
As men tramp down the ladder toward the crates stacked and secured in f.g. A couple seamen led by Dieter Haas pull back the canvas and lines, lift the top couple crates aside.

158 ON REYNALDO SYKES 158
as he climbs down into the hold, takes the time to wipe any grime from his palms.

159 ON A CRATE 159
as Dieter wields a crowbar and pops the top off. They remove the three guns on top and see the rest of the crate is filled with rocks. He looks to Sykes, reaches for another crate:

SYKES
Don't bother.

160 INT. WHEELHOUSE 160
Raya is here waiting as Sykes, followed by Dieter, moves in. He snaps up the radiophone lying off its cradle.

SYKES
I am turning back. And I accept your terms. I will trade you the killer of your brother for the guns. But how can I trust you?

161 INT. SONNY'S HOSPITAL ROOM 161
Sonny on the phone with Sykes.

SONNY
We're gentlemen, Sykes. There are always risks in business. Your guns are in warehouse three.

(X)

162 INT. WHEELHOUSE

162

Sykes hangs up the radiophone and turns to Raya who says nothing. He puts a manicured hand to her cheek.

SYKES

Do not fear, carinosa. I will not play his game. I do not trust him. He will try and hit us.

163 EXT. A TELEPHONE BOOTH - NIGHT

163

A neon sign off camera is reflected in the glass sides of the booth. A car pulls up and Vinnie climbs out and crosses to the booth. He drops a dime, dials.

VINNIE

(into phone)

Agent 4587. Day Code. Style Section --- beach day flowers.

(a beat)

Okay... Sonny's alive. Get some federal units out to the pier. It's gonna go down fast. Notify McPike and the Jersey cops.

The glass of the phone booth explodes in a shower as a gun butt busts through and slams Vinnie on the temple. Vinnie hits his knees, blood running from a gash on his head. He looks up through glazed eyes at:

164 TONY GRECO

164 (

the gun in his hand trembling with rage, his teeth bared in a madman's grimace.

TONY

I smelled you, pig! I smelled you from day one! And I was right.

(X)

Tony grabs Vinnie and violently hauls him from the booth. We hold a beat on the booth -- and the receiver dangling at the end of its cord.

(X)

165 ON VINNIE AND TONY

165 (

Tony yanks a still groggy Vinnie to his feet and shoves him toward Vinnie's car. Vinnie sprawls against it, just beginning to focus on the enraged Tony.

(X)

CONTINUED

165 CONTINUED

165

TONY

Sonny shoulda listened to Dave.
He could pick a cop out
blindfolded.

VINNIE

The way he did Stan Dermott?

Tony reacts -- sees this means something to Vinnie. So
he chuckles:

TONY

Yeah ... yeah ... you shoulda seen
that fat slob. Crawling around
pleadin' and pukin'... after Dave
gave him the old bod-a-bink in
the skull. Now I'm gonna do it
to you. You're goin' across the
river.

Tony cocks his gun.

VINNIE

I figure you're gonna be coming
over with me. Sonny already knows
you took the payoff from Winfield.

TONY

Sonny's not gonna believe some
cop over me.

VINNIE

You just don't wanna see the
picture, do you? He already
knows. They went down to your
bank and found out about the
hundred gees deposited there.

TONY

I ain't got no hudred gees in the
bank! I wouldn't be stupid enough
to put it there...

VINNIE

I know... so I made the deposit
for you. Sonny's men are all over
this burg lookin' for you. And
it's not to give you a raise,
genius.

TONY

You're bluffin'.

CONTINUED

165 CONTINUED (2)

165

VINNIE

I just left the hospital. You may as well stick that blaster in your ear and save yourself the drive home. And it'll be a lot faster and easier than I think Sonny's gonna make it.

Suddenly headlights flare across them and Tony spins. Vinnie leaps on Tony and the two go down in a tangle of arms and legs. But Vinnie's the fighter and Tony doesn't have a chance.

(X)

166 ON A CAR

166

It screeches in and two Feds jump out with McPike. The Feds have their guns out and on both men.

FED

Hold it! Federal officers.

(X)

Frank McPike crosses to them:

FRANK

Vinnie, you okay?

VINNIE

(taps his head)

I will be when the Lennon Sisters stop singing Stardust in here.

FRANK

The lifeguard traced the call.

Vinnie looks over at Tony. He crosses to him and stands nose to Tony's bloody nose.

(X)

VINNIE

Dave Steelgrave killed Stan. Tony here was the accomplice, maybe the wheelman. You can close that one out.

(X)

TONY

I don't know any Stan. And when I talk to Sonny, you're history.

(X)

VINNIE

I don't think Sonny is gonna believe a thing you say. He thinks you stole from him and got

(MORE)

CONTINUED

166 CONTINUED

166

VINNIE (Cont'd)
his brother killed. Your best bet is to cooperate, Tony. These guys might take pity on you and get you in the witness program.

TONY
They can jam their witness program!
(to the arresting officer)
There's no way I'll ever tell to you pigs!

VINNIE
Have it your way, Tone... but you'd better look around when you stick your head outta the hole... Sonny'll be waitin' to take it off and send it home in a hat box.

Vinnie crosses to Frank.

FRANK
I'll make sure he doesn't pop up while you're still under.

SONNY(V.O.)
...Okay, Rico...you go over to the hotel and pick up Cheech.

DISSOLVE TO

167 OMITTED

167

168 INT. SONNY'S HOSPITAL ROOM - CORRIDOR

168

As he's gurneyed out by Vinnie and the others.

SONNY
He'll get you enough guys to go down to the pier. And take Vinnie with you.

Rico exits.

VINNIE
(turns back to Sonny)
Thanks for trusting me.

CONTINUED

168 CONTINUED

168

SONNY

I don't trust anybody right now.

They stop by the elevator.

SONNY

When I was lyin' in the hospital
I was thinking about my fighting.
It was the only time I never lost.

CONTINUED

168 CONTINUED :

168

VINNIE

That why you stopped?

SONNY

My father died. And I thought I wouldn't win every time anymore. See, winning... winning was that look on his face. Winning was going out and celebrating with my old man afterwards. I didn't know it when I was fighting... I knew it after we buried him. Tonight we're gonna get some answers on you, Vinnie. Maybe we'll find out who you fight for, Vinnie.

VINNIE

I fight for you, Sonny.

SONNY

Maybe.. we'll see.

HOLD, as the doors to the elevator open and Sonny is pushed inside.

DISSOLVE TO

169 INT. THE WAREHOUSE - NIGHT

169

It's quiet, just the creak of timber dock pilings, water lapping at the ships at anchor. Vinnie moves to Rico.

RICO

Something wrong?

VINNIE

This guy happens to be fond of ambushes. I already saw one of his maneuvers up close... I don't feel like a rematch.

RICO

He comes in here, we tank him.
Leave it to me and my guys.

(X)

Cheech tosses aside his cigarette, heads across the pier to his car.

170 EXT. WAREHOUSE - NIGHT

170

as Cheech moves toward his car he gives okay signals to a number of men hidden along the pier; behind crates, up on the warehouse roof, at the end of the pier. The sound of a helicopter catches all of them. Including Cheech, just about to get into his car.

171 ANGLE - VINNIE

171

runs to the open door to look out.

RICO
Is it the cops --- ?

VINNIE
(blinded by the
glare)
I don't think it's the cops ---

172 THE HELICOPTER

172

The flash of a rocket launcher, and:

173 THE CAR ON THE PIER

173

goes up in a huge burst of flames, taking Cheech with it. Vinnie and Rico duck back into the warehouse. Rico doesn't have to signal his men, they come out of hiding, guns firing, but they haven't got a chance, as:

174 DIETER IN THE CHOPPER

174

leans out with the rocket launcher -- fires off another. Men and cargo crates get blown into the water.

175 IN THE WAREHOUSE

175

VINNIE
In here! In here! He'll never
blow his own guns ---

Another rocket fires. More men go ass over teakettle. Now the pier is on fire in spots, and:

176 THE CHOPPER

176

circles overhead, starts to come down, settles on the pier.

177 IN THE WAREHOUSE

177

Rico is firing at the chopper with his pistol. Vinnie is already banging the top off crates. He pulls out one of the W.A.R. 15s, finds a box of ammo.

RICO

What ya got there?

VINNIE

I hope they ship these things with all working parts.

Vinnie runs to the warehouse door -- starts firing the W.A.R. 15.

178 THE CHOPPER

178

gets shot to death -- like six men are raking it with machine guns. Sykes and Raya dive out the side. Dieter tries to get up his rocket launcher but there's not chance. Bullets ping off the rotor, blows the bubble of the windscreen.

179 RICO AND VINNIE

179

RICO

Gimme one'a those.

VINNIE

Help yourself!

Vinnie comes out the front of the warehouse, W.A.R. 15 firing away.

180 DIETER AND SYKES

180

have ducked back. Dieter can't fire his launcher for fear of hitting the guns in the warehouse. Vinnie has them pinned. The sounds of sirens fills the night air. Vinnie fires a rocket.

181 THE HELICOPTER

181

goes up in a fireball, illuminating the night sky.

182 POLICE CARS

182

come squealing up, men fanning out like crazy, guns everywhere.

183 ON FRANK MCPIKE 183

coming out of his car, bullhorn blaring:

FRANK

This is the F.B.I.! You are surrounded! Drop your weapons!

Vinnie does. Dieter doesn't. He fires off a rocket, blowing a cop car to hell. He is felled by police gunfire.

184 SYKES 184

comes out, his hands at his sides. Raya stands behind him. Rico and his men are rounded up.

185 VINNIE 185

has hands held high. As McPike crosses to him and offers up his best smile: (X)

VINNIE

Sometimes I just can't get enough of you, Frank.

FRANK

But will you still love me after I bust you?

He handcuffs Vinnie and we:

CUT TO

186 INT. PRISON CELL 186

Vinnie is on his back, taking it easy. A shadow falls across him. He sits up. Frank enters the cell. As the door closes behind the guard: (X)

VINNIE

This is a tough town, Frank. I've only been here three weeks and I've spent a total of one week in jail. I don't wanna work this hard ever again....

(looks at Frank)

What's the matter?

FRANK

C'mon, Vin...we have to take a ride to Brooklyn.

CONTINUED

186 CONTINUED

186

Vinnie knows already.

FRANK

It's your Mom.

CUT TO

187 INT. HOSPITAL ROOM - DAY

187

We are on Vinnie who is sitting by a bed. We will hear Pete saying the Last Rites. He is standing by an artificial respirator.

VINNIE

Mom... can ya hear me, Mom?

There is a beat. He looks up at Pete who finishes praying over her.

VINNIE

(to Pete)

Can she hear me?

PETE

You always ask me the hard ones.
Why don't you just talk to her.

There is a beat. Vinnie looks at her.

VINNIE

Mom, I'm sorry... I woulda told ya. I woulda told but... other people were in it with me... and...

He looks at Pete then gets up and moves to the window. He stands with his back to the bed where we hear the machine and its artificial breathing.

PETE

It is what it is, Vince... the Lord chooses all of this for us.

VINNIE

I coulda told her... I could have trusted her... it would have made such a huge difference to her. She could have held the secret... She could have. I know it now. Why didn't I see it then?

CONTINUED

187 CONTINUED

187

There is a long beat. He turns and looks at her then moves across the room and kneels by her, taking her hand.

VINNIE

Mom... I love you so much...
please forgive me. I didn't mean
to hurt you.

The machine continues to hiss and Vinnie starts to cry softly. Pete comes around and holds him. He looks at Vinnie for a long beat.

VINNIE

This is the one I didn't want to
lose. Why couldn't she just wait
until I could've told her?

188 CLOSE SHOT - PETE'S FINGER

188

Like a kid he slips them behind his back and crosses them.

PETE

I told her... I told her when she
was still awake... she's got it,
Vinnie... she was very proud.

VINNIE

Priests aren't supposed to lie,
Pete.

PETE

I'm not lying...

They look at each other and Vinnie tries to smile. He looks at his brother for a long beat.

VINNIE

Of course I know you're lying...
You're a terrible liar.

PETE

That's why I became a priest.

They both stand there looking down at their mom as the machine hisses away. Play this for a long beat and we:

CUT TO

189 INT. HOSPITAL CORRIDOR 189

The brothers smile -- then hug. They grip each other tightly.

PETE
(still holding his
brother)
You're going back, aren't you?

190 CLOSE - ON VINNIE 190

Slowly pushing in. He doesn't know what he's going to do.

DISSOLVE TO

191 EXT. CEMETARY - DAY - CLOSE ON A FLOWER DRAPED CASKET 191

as it is lowered into the ground. As it drops out of shot we reveal a headstone with DAVID STEELGRAVE etched into the granite. BELOVED HUSBAND, FATHER AND BROTHER. As a handful of dirt strikes the cherry wood:

192 ON THE MOURNERS 192

and it's a packed house. Or at least, it had been. The services are over and everyone is paying their last sympathies. Sonny wears a sling on his arm so he is only able to give a one-arm hug to Rita and Tracy.

SONNY
I'll call you tonight before you
leave for the airport.

Rita looks wasted as she turns and moves off on the arm of her daughter.

193 ON VINNIE TERRANOVA 193

standing on the outskirts of the disbanding crowd. He catches Tracy's eyes. Rita is occupied by a couple of people so Tracy uses the moment to break away and cross to Vinnie.

VINNIE
I heard you're leaving tonight.

TRACY
(nods)
I'm gonna take my Mom out to
(MORE)

CONTINUED

193 CONTINUED :

193

TRACY (Cont'd)
California. Get her away from
everything ... the publicity.
We've both got a lot of crying
and a lot of thinking ahead.

She starts to go, stops and turns back.

TRACY
Go spend some time with your
mother, Vinnie. Don't let her
go without finding out who she
is. Don't make the same mistake
I did.

She reaches out and touches his hand, then moves off to lead
her mother away toward the waiting limousines. HOLD on
Vinnie.

CUT TO

194 ON STEELGRAVE'S LIMO

194

parked at the curb. Vinnie spots it, crosses to it just
as Sonny is climbing into the rear.

SONNY
Vinnie
Sonny...

SONNY
(looks up at
Vinnie)
Get in.

Vinnie does.

195 INT. REAR OF LIMO

195

Vinnie settles in beside Sonny.

Vinnie
How you feeling?

SONNY
I'm okay...I still can't move this
arm as much but it'll just take
some time.

Vinnie
Get that old right hook back, huh?

CONTINUED

195 CONTINUED

195

SONNY

Marvin Kitchel's gonna defend you. He's real good. He thinks he can get you off.

VINNIE

I really appreciate this, Sonny.

SONNY

We'll see. Rico says you handled your end pretty good on that pier. But I keep losing good men with you.

VINNIE

We were goin' down one way or another. Someone called those Feds beforehand. Tony, maybe?

HAWTHORNE'S VOICE

Well, well...no one told me they pulled the tubes outta you yet, Sonny.

Thomas Hawthorne leans in the open window of the limo.

HAWTHORNE

I woulda sent you a big basket of fruit but I figured I'd wait and see if you died, put the money into a nice wreath.

SONNY

You know what you're problem is, frisbee? You don't know when you've run outta luck. Give me a break. I'm in mourning.

HAWTHORNE

Oh, yeah...your greaseball brother ate the weenie trying to shake somebody down at the Blue Angel, right? Tony Greco's been tellin' us all about it. Did you know your gumbah's been rooming with us a couple days? Fillin' in all the little gaps about that neat group a'guys in the Steelgrave empire. You'll be hearing from us. Oh...and my condolences.

Hawthorne chuckles as he turns and moves off. Sonny is steaming as he rolls the window up.

CONTINUED

195 CONTINUED (2)

195

VINNIE

So it was the Feds picked up
Tony?

(X)

SONNY

The Feds didn't pick him up. He
probably ran to them for cover.

VINNIE

What can I do for you, Sonny.

SONNY

I want to trust you, Vinnie.
You're one'a the best I ever come
across. But Dave had his doubts.
And maybe I do too. So you and
me, we're gonna make a pact.

VINNIE

I'm with you.

SONNY

I wanna do that Fed, Hawthorne.
We're gonna do him together. You
and me. We're gonna do him
tonight. We're gonna do him for
Dave.

Vinnie looks at him a long beat.

CUT TO

196 EXT. SMALL A-FRAME HOUSE - NIGHT

196

In the middle of a residential neighborhood. A sedan pulls
up to the front. Sonny and Vinnie are inside. Vinnie is a
little hesitant.

VINNIE

You sure he's alone?

SONNY

His wife and kids are at the
movies. You pull the trigger,
Vinnie. If you kill this Fed,
I'll trust you forever.

Sonny pulls a gun from his waistband, checks the rounds,
hands the gun over. Vinnie gets out of the car. He crosses
up the walk. Sonny moves behind him.

197 INT. THE HOUSE

197

Hawthorne is here. He is checking himself in the mirror. He hears someone coming up the walk, crosses to the door. The bell rings. Hawthorne pulls open the door. Vinnie stands there.

HAWTHORNE

Hey, what the hell are you doin'
here---

Hawthorne barely has time to react as Vinnie pulls a gun from his belt and fires. Hawthorne goes backward, smashing into the mirror on the wall, going down in a tinkle of broken glass. Sonny walks through the front door into the living room and looks down at Hawthorne's body.

SONNY

(softly)

There's a warrant you can't walk
away from, dogmeat.

Vinnie and Sonny turn and walk down the steps toward the car.

198 INT. SEDAN

198

a couple neighboring houselights go on as Vinnie jumps into the passenger seat beside Sonny. Sonny fires the car up and pulls away. We hold on the house, the front door still open, spilling light out on the front lawn.

DISSOLVE TO

199 INT. HOUSE - ON HAWTHORNE

199

lying there, blood at the corners of his mouth. Frank McPike walks into shot. Kicks Hawthorne gently in the side.

FRANK

Okay, you're dead...you convinced
me.

Hawthorne opens his eyes, sits up. He arches his back as McPike offers a hand to help him rise.

HAWTHORNE

My wife's gonna have my tail for
busting that mirror.

FRANK

You're moving anyway.

CONTINUED

199 CONTINUED

199

HAWTHORNE
(pulling off the
bulletproof vest)
You promised me someplace warm.

FRANK
As long as you're out of sight.
(sighs)
That oughta set his cover real
tight. Now let's see what he
brings us.

CUT TO

200 EXT. USED CAR LOT - NIGHT

200

Sonny pulls in, puts the car back among the others on the
lot. They get out, quickly hustle down the street and
around a corner.

201 ANOTHER SEDAN

201

parked at the curb. Vinnie and Sonny cross to it.

VINNIE
Want me to drive?

SONNY
(smiles)
Yeah...for the last time. You're
done bein' a driver, Vinnie.
You're taking over Greco's action.
You're movin' up.

Sonny winks at Vinnie. They climb into the sedan, Vinnie
fires it up and we pull back and up as the car drives off
into the night, the lights of Atlantic city visible in the
distance.

FADE OUT

THE END