

GOODFELLAS

Written by

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Based on, If Any

Address
Phone Number

FADE IN:

JUNE 11, 1970: QUEENS, NEW YORK.

1 INT. THE SUITE - NIGHT

1

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 BILLY BATTS, a 50-year-old hood in an out-of-date suit, holding court at the bar.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

HOOD

Billy. You look beautiful. Welcome home.

BATTS

(laughing and turning to the bartender)

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

WE SEE FOUR OTHER MEN# including HENRY HILL and JIMMY BURKE standing near BILLY BATTS at the bar# raise their glasses in salute. TOMMY DESIMONE and ANOTHER BEEHIVE BLONDE enter. BILLY BATTS looks up and sees TOMMY.

BILLY

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

TOMMY

(preening a little)

Billy, how are you?

BILLY

(smiling broadly at Tommy and the girl)

Son of a bitch. Get over here.

TOMMY walks over and BILLY too aggressively grabs TOMMY around the neck. TOMMY doesn't like it.

TOMMY

(forcing a laugh)

Hey, Billy. Watch the suit.

BILLY

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

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

TOMMY
Don't go busting my balls. Okay?

B1III
(laughing, to the crowd at the bar)
Busting his balls?
(to Tommy)
If I was busting your balls, I'd send you home for your shine box.

TOMMY'S smile turns to a glare as he realizes BILLY is making fan of him. The MEN at the bar axe roaring with laughter. His GIRL is looking glumly at her shoes.

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

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

BILLY
Come ooonnn. Tommeeee. We're only kidding. You can't take a joke?
Come ooonn.

WE SEE that TOMMY is still angry, but begins to relax with BILLY'S apparent apology, but as soon as BILLY sees that TOMMY is beginning to relax, he contemptuously turns his back on TOMMY.

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

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

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

TOMMY

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

HENRY

Tommy. He doesn't mean anything. Forget about it.

TOMMY

(trying to wrestle past Henry)

He's insulting me. Rat bastard. He's never been any fuckin' good.

HENRY

Tommy. Come on. Relax.

TOMMY

(to Henry)

Keep him here. I'm going for a bag.

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

HENRY

(rejoining Jinny and Billy Batts at the bar)

Batts. I'm sorry. Toney gets loaded. He doesn't mean any disrespect.

BATTS

He's got a hot head.

WE SEE the LAST TWO GUESTS get up to leave. HENRY puts another dollar in the jukebox and moves back behind the bar and starts to total the register receipts.

CUT TO:

2 EXT. ENTRANCE OF THE SUITE

2

From HENRY'S POV behind the bar, WE SEE the GUESTS leave and suddenly WE SEE TOMMY in the doorway. HENRY walks around the bar and approaches TOMMY.

WE SEE JIMMY and BATTS are still seated at bar with their backs to the door.

BATTS

They're fucking mutts.

WE SEE JIMMY nod.

BATTS

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

JIMMY

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

BATTS

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

CUT TO:

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

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

BILLY BATTS looks up.

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

JIMMY immediately grabs BATTS's arms and WE SEE TOMMY smash
the gun into the side of BATTS's head. WE SEE TOMMY hit BATTS
again and again as JIMMY continues to hold BATTS's arms.

JIMMY

(to Henry, while pinning
Batts's arms)

Quick! Lock the door.

WE SEE TOMMY club BATTS to the ground with JIMMY holding
BATTS's arms.

CUT TO:

HENRY locking the door.

CUT TO:

BATTS'S inert form on the floor.

WE SEE TOMMY unfold the package he had dropped near the bar.

It is a plastic, flower-printed mattress cover.

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

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

HENRY

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

JIMMY

(to Henry)

Bring the car round back. I know a place Upstate they'll never find his.

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

TOMMY

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

3 EXT. REAR DRIVEWAY - THE SUITE - NIGHT

3

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

HENRY

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

TOMMY

There's a shovel at my mother's.

4 INT. TOMMY'S MOTHER'S HOUSE - KITCHEN - NIGHT

4

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

TOMMY

SSHHH. You'll wake 'er up.

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

COT TO:

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

MOTHER
 (to all)
 Have some more. You hardly touched anything. Did Tommy tell you about my painting? Look.

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

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

COT TO:

WINDOW where WE SEE HENRY'S car with the body in the trunk, still parked at the curb.

5 INT. HENRY'S CAR - NIGHT

5

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

6 EXT. MERRITT PARKWAY - NIGHT

6

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

TOMMY
 Jesus Christ! Miserable bastard!

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

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

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

TOMMY
 Rat bastard.

(he swings shovel)
No-good, low-life fuck.

TOMMY swings shovel again and again.

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

TILT UP and FREEZE ON HENRY'S face slamming the trunk shut.

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

7 MAIN TITLE - WISEGUY

7

UNFREEZE and

DISSOLVE TO:

HENRY - AS A CHILD looking out his bedroom window.

TITLE - EAST NEW YORK: BROOKLYN. 1955.

HENRY (V.O.)
To me, being a gangster was better
than being President of the United
States.

8 EXT: CABSTAND - NIGHT

8

HENRY'S POV - A GRIMY ONE-STORY CABSTAND

with faded "Pitkin Avenue Cabs" sign above the door. It's after midnight. WE SEE A HALF-DOZEN, immaculately-dressed HOODS wearing diamond pinky rings and silk shirts, lounging around the cabstand talking and sipping coffee.

HENRY (V.O.)
Even before I first wandered into
the cabstand for an after school
job , I knew I wanted to be a part
of then. It was there I belonged.

HENRY'S POV

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

On HOOD #1 WE SEE large diamond pinky ring on a sausage thick finger.

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

HENRY (V.O.)

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

On the sidewalk WE SEE the TWO HOODS who just got out of the car hug and playfully shove TUDDY VARIO, the sloppily-dressed, solidly-built HOOD who runs the cabstand.

HENRY (V.O.)

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

WE SEE TUDDY laughingly try to push them away.

HENRY (V.O.)

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

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

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

HENRY (V.O.)

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

TODDY and HOODS immediately stop horsing around.

9 TITLES CONTINUE.

9

10 INT. CHILD'S BEDROOM - MORNING

10

CARMELLA HILL, HENRY's mother, shoves his books under his arm and pushes him into the hallway. WE SEE HENRY'S TWO BROTHERS putting on their jackets and picking up their books and almost tripping over another brother's, MICHAEL, wheelchair. WE CATCH A GLIMPSE OF TWO SISTERS eating breakfast»

WE SEE HENRY'S construction worker FATHER sipping coffee in kitchen before going to work.

HENRY (V.O.)

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

CARMELLA

(to the brood)

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

HENRY (V.O.)

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

WE SEE HENRY'S MOTHER shove him out the door with his school books.

11 EXT. STREET SIDE OF DOOR - DAY

11

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

WE SEE HENRY race across the street toward the cabstand.

HENRY (V.O.)

I was the luckiest kid in the world.

12 EXT. CABSTAND - DAY

12

WE SEE him by leap into the air to catch a set of car keys.

HENRY (V.O.)

I could go anywhere.

13 EXT. CABSTAND PARKING LOT - DAY

13

WE SEE HENRY, who can hardly see over the dashboard, jockeying a MOBSTER'S Caddy around the cabstand parking lot. WE SEE OTHER KIDS, HENRY'S age, watching HENRY, in awe, from behind a fence.

HENRY (V.O.)
I could do anything.

14 INT. CABSTAND BACKROOM - DAY

14

WE SEE HENRY watching TWO UNIFORMED COPS laughing with TODDY and SOME HOODS while stuffing whisky bottles under their tunics.

HENRY (V.O.)
I knew everybody and everybody knew me.

15 EXT. SIDEWALK OUTSIDE CABSTAND - DAY

15

WE SEE HENRY trying to sip hot espresso coffee just like the BIG GUYS, except WE SEE HENRY grimace because the coffee is too hot and far too bitter.

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

CUT TO:

16 INT. REAR OF CABSTAND

16

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

TUDDY
(to Henry, with a smile)
Okay.

17 EXT. CABSTAND

17

WE SEE HENRY running out the cabstand door carrying the paper bag. He runs past HALF A DOZEN HOODS, lounging outside on wooden chairs, wearing orange and blue sweaters.

HENRY (V.O.)

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

18 INT. KITCHEN - HENRY'S HOUSE

18

FATHER

(in mock concern)

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

HENRY is silent and begins backing away.

FATHER

I can't hear you, you little liar.
(waving the latter)

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

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

FATHER

(beating Henry, but glaring at Carmella)

Little lying bastard.

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

CLOSE ON HENRY'S FACE

FREEZE IS ACTION ON HENRI'S FATHER'S FACE.

HENRI (VO)

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

UNFREEZE and continue the beating.

CUT TO:

HENRI'S SWOLLEN AND BEATEN FACE

19 INT. CABSTAND - BACKROOM

19

TUDDY
What happened to you?

HENRY
I can't make any more deliveries.

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

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

CUT TO:

20 INT: AUTOMOBILE

20

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

HOOD #1
 (pointing to one postman)
 Is that the one?

HENRI
 No.

HOOD #2
 (pointing at another)
 Him?

HENRI
 No.
 (pause)
 There. That's him. That's the guy.

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

21 INT. A NEIGHBORHOOD PIZZERIA

21

TUDDY VARIO is standing in front of a pizza oven. HENRI watches the HOODS shove the MAILMAN against the side of the oven. WE SEE PAUL VARIO in the BG.

TUDDY
 (pointing to Henry)
 You know this kid?

MAILMAN
 (barely able to speak)
 Yes.

TUDDY
 You know where he lives?

MAILMAN nods.

TUDDY
 You deliver mail to his house?

MAILMAN nods again.

TUDDY
 From now on any letters to the kid
 from his school come directly here.
 Do you understand? One more letter
 from the school to the kid's house
 and --

TUDDY looks at PAUL VARIO, who nods, and the HOODS pull down the door of the pizza oven and shove the MAILMAN up close.

TUDDY
-- you're going in the oven head
first.

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

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

22 EXT. MOB SOCIAL CLUB - DAY

22

WE SEE HENRY entering a mob social club, nodding to a friendly COP lounging outside, past WISEGUYS in sleeveless underwear sunning themselves in front of the club. WE SEE A COUPLE OF MENACING HOODS smile and nod hello at HENRY.

REAR YARD OF SOCIAL CLUB

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

WE SEE PAUL VARIO holding court while eating a sausage sandwich. There are HOODS standing around him at a respectful distance. Only TUDDY approaches him with ease.

WE SEE A HOOD talk to TUDDY. WE SEE TUDDY relay the message to PAUL. WE SEE PAUL say something to TUDDY, who nods back to the HOOD and then motions to HENRY to come over. WE SEE TUDDY bend down a little and whisper in HENRY'S ear.

DOLLY IN ON PAUL's face.

HENRY (V.O.)

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

23 EXT. USED CAR LOT - NIGHT**23**

WE SEE TUDDY in his car, hand HENRY a hammer, some rags, and a five-gallon can of gasoline.

TUDDY
(driving away)
I'll be up at the comer.

WE SEE HENRY break the windows of about six cars parked facing the sidewalk.

HENRY (V.O.)
People looked at me differently.
They knew I was with somebody.

WE SEE HENRY shove the gas-soaked rags through the broken car windows. HENRY looks up the block where TUDDY has parked. WE SEE TUDDY (from HENRY'S POV) look around and nod. HENRY immediately begins tossing lighted matchbooks through the smashed car windows.

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

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

HENRY (V.O.)

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

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

HENRY (V.O.)

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

CUT TO:

24 EXT. HENRY'S HOUSE • DAY

24

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

MOTHER'S POV

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

MOTHER

(aghast)

My God! You look like a gangster.

CUT TO:

SCREAMING MAN running toward the pizzeria, holding his hand.

25 EXT. PIZZERIA - DAY

25

WE SEE HENRY standing near front of store.

MAN

(screaming)

I've been shot! Help! Help!

TUDDY

(from rear of store, to
Henry)

Close the door. Don't let him in.

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

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

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

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

WE SEE TUDDY come up behind HENRY as the MAN is rushed away.

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

TUDDY
 (angry)
 You're some fucking jerk.

WE SEE that HENRY is stunned.

TUDDY
 You wasted eight fucking aprons on that guy.

HENRY (V.O.)
 I remember feeling bad about the guy. But I remember feeling that maybe Tuddy was right. I knew Paulie didn't want anybody dying in the building.

CUT TO:

26 INT. CABSTAND - NIGHT

26

HENRY is making a ham and cheese sandwich.

CAMERA TRACKING through room full of PEOPLE playing cards, through professional CARD DEALERS skittering cards across green, felt tables, through BODYGUARDS watching the door, through TUDDY VARIO walking around the tables, through PAUL VARIO standing quietly on the side, through HENRY giving the sandwich to ONE of the PLAYERS.

HBTTRY (V.O.)

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

CAMERA COMES TO REST when JIMMY BURKE walks in the door.

CUT TO:

HENRY looking at JIMMY.

HENRY (V.O.)

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

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

JIMMY

(to Henry, who is standing near the bar)

Hey, kid! Get me a seven and seven.

WE SEE HENRY make the drink and bring it to JIMMY.

VARIO is standing next to JIMMY.

VARIO

(his arm around Henry's shoulder)

Henry. Say hello to Jimmy Burke.

WE SEE JIMMY slip a \$20 bill in HENRY'S shirt pocket.

JIMMY

(lifting his drink to Henry)

Keep 'em coming.

27 FREEZE FRAME ON JIMMY.

27

HENRY (V.O.)

Jimmy was one of the most feared guys in the city. He was first locked up at eleven and was doing hits for mob bosses when he was sixteen. Hits never bothered him. It was business. But what he really loved to do was steal. I mean, he actually enjoyed it. Jimmy was the kind of guy who rooted for the bad guys in the movies. He was one of the city's biggest hijackers. Clothes. Razor blades. Booze. Cigarettes. Shrimp and lobsters. Shrimp and lobsters were the best. They went fast.

28 EXT. TRAILER TRUCK - NEAR IDLEWILD AIRPORT - NIGHT

28

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

HENRY (V.O.)

And almost all of them were
gimmies.

CUT TO:

CLOSE UP - WALLET

WE SEE JIMMY put a \$50 bill in the DRIVER'S wallet.

HENRY (V.O.)

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

(pause)

Jimmy made then partners.

CUT TO:

29 EXT. CABSTAND BASKING LOT - DAY

29

CLOSE UP - ROWS Of CIGARETTE CARTONS piled inside a large trailer truck.

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

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

JIMMY
Tommy. Help the lady.

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

WE SEE HENRY standing near her car and watching.

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

CUT TO:

JIMMY standing between TOMMY and HENRY.

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

CUT TO:

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

COP #1
Anything good?

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

The COPS wave and drive off.

30 EXT. FACTORY GATE - QUITTING TIME

30

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

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

DETECTIVE #2
Where did you get these cigarettes?

HENRY
(offering them cartons)
It's okay.

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

WE SEE that TOMMY is about to say something, but runs away instead.

31 INT. CABSTAND - DAY

31

WE SEE TOMMY talking to TUDDY and ASSORTED HOODS at the cabstand.

32 INT. COURTRoom - "AR-L" - ARRAIGNMENT PART 1

32

HENRY is waiting along with DOZENS OF HOOKERS, nodding JUNKIES, MUGGERS and SHOPLIFTERS. When HENRY's case is called, WE PAN to a well-dressed MOB LAWYER. HENRY, who has never seen the LAWYER before, walks to the PROSECUTOR'S, rather than the DEFENDANT'S table. A COURT CLERK nods him over toward his own LAWYER.

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

JUDGE
Counsellor, proceed.

CUT TO:

33 INT. COURTRoom - CENTER AISLE

33

HENRY is walking out of the court. HENRY sees JIMMY BURKE sailing and waiting for him in the rear of the courtroom. JIMMY puts his arm around HENRY like a father, and tucks a one-hundred dollar bill into HENRY'S chest pocket. They walk out into the court corridor in silence together and then, suddenly, HENRY sees PAUL VARIO, TOMMY, TODDY, and the WHOLE CREW from the cabstand waiting for him. They start clapping and whistling and slapping his back and cheering. VARIO, TODDY and BURKE embrace him.

While bewildered COPS and LAWYERS watch:

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

LAST FREEZE.

TITLE UP - IDLEWILD AIRPORT: 1955

34 EXT. WIDE SHOT - IDLEWILD CARGO AREA

34

HENRY (V.O.)

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

35 EXT. AIRPORT DINER - PARKING LOT - DAY

35

ANGLE - GREY LIZARD SHOES AND SHARP GREY PANTS

and UP TO SEE HENRY standing in parking lot, when a large truck pulls up. WE SEE TOMMY DESIMONE standing with him.

HENRY (V.O.)

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

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

HENRI (V.O.)

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

36 INT. TABLE IN DINER

36

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

HOLD ON the door.

DRIVER rushes back in through the door toward the CASHIER.

DRIVER
(flushed and agitated)
Hurry, gimme the phone. Two niggers
just stole my truck.

37 INT. SONNY'S BAMBOO LOUNGE - DUSK

37

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

CAMERA TRACKS past the zebra-striped banettes and bar stools, past Sharpy BUSINESSMEN, BOOKMAKERS and HOODS.

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

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

MAE
(to Sonny)
Sonny, we got the coats.

SONNY
(Ignoring the nan, and to
Henry)
You got any suits?

HENRY
Not till Thursday.

SONNY
(closing door to
backroom)

I need suits.

CUT TO:

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

HENRY (V.O.)

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

CUT TO:

38 EXT. DOORWAY OF BAMBOO LOUNGE

38

WE SEE FRENCHY McMAHON, a beefy man in a leather windbreaker, enter.

WE SEE HENRY get up and go over to greet him.

CUT TO:

39 INT. THE BAR

39

HENRY and FRENCHY embrace.

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

FRENCHY
 (trying to whisper above
 the din)
 It's all there. I can get you past
 the alarms and I can get the key.

WE SEE HENRY turn to table and wave at JIMMY to join them at the bar.

CUT TO:

40 INT. THE BAR - THE TABLE

40

WE SEE JIMMY get up and go to the bar.

WE SEE TOMMY at the table with SONNY BAMBOO, the owner, hovering around. SONNY BAMBOO is holding a thick sheaf of bills. WE SEE SONNY timidly approach TOMMY by whispering in his ear. In the BG, WE ALSO SEE the face of a terrified WAITER.

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

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

WB SEB TOMMY just stare menacingly at SONNY.

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

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

WE SEE SONNY BAMBOO flee toward his office, with TOMMY making a half hearted gesture to follow, but instead, he walks over and joins HENRY, JIMMY and FRENCHY at the bar. Ha is smiling.

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

41 INT. BACKROOM - CABSTAND - DAY

41

WE SEE SONNY BAMBOO meekly seated at table facing PAUL VARIO.
HENRY is standing behind SONNY BAMBOO for support.

VARIO

(groaning)

If you knew those fucking kids.
They're nuts. Especially that
Tommy. What am I going to do with
them?

SONNY

(sweating)

But I'm worried. I'm hearing all
kinds of things. Paulie. You know
me all my life. I've always done
the right thing.

VARIO

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

SONNY

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

VARIO

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

SONNY

(weakly)

But, Paulie, please.

VARIO

(barely listening)

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

SONNY

(pleading)

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

VARIO

(arms outstretched like a
saint)

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

SONNY looks up at HENRY for support.

HENRY
(to Sonny)
Tell him. It's okay.

VARIO
What?

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

VARIO
What do I need --

SONNY
(interrupting)
I mean it. We could do good.

VARIO
You want a partner?

SONNY
Please.

42 EXT. BAMBOO LOUNGE - CURBSIDE - DAY

42

WE SEE trucks with liquor, beer, sides of beef, even furniture like bar stools and large mirrors being unloaded and delivered into the front door.

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

43 INT. BAMBOO LOUNGE - DAY

43

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

HENRY (V.O.)

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

44 EXT. BAMBOO LOUNGE - REAR ALLEYWAY - DAY

44

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

HENRY (V.O.)

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

45 INT. BAMBOO LOUNGE OFFICE

45

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

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

HENRY (V.O.)

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

CUT DIRECTLY TO:

LARGE CLOSE UP - HANDS making rolls of toilet paper being kneaded into long rolls with Stemo.

CUT TO:

HENRY AND TOMMY shoving wads of Starno paper into the ceiling rafters.

HENRY (V.O.)
You light a match.

CUT TO:

CLOSE UP - MATCH

lighting rolls of sterno paper.

46 EXT. BAMBOO LOUNGE - CURBSIDE - NIGHT**46**

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

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

HENRY
(laughing)
Will you get the fuck out of here.

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

HENRY
Tommy --

CUT TO:

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

TOMMY (O.C.)
(back to conversation)

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

We hear car engine start.

47 INT. A QUIET PLUSH BANQUETTE IN THE VILLA CAPRA

47

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

HENRY (V.O.)

I had a meeting with Tuddy around eleven o'clock and here I am a backup guy.

KAREN

(sarcastically)

Have more coffee. It'll wake you up.

HENRY (V.O.)

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

TOMMY

(to Henry, while hugging Diane)

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

KAREN (V.O.)

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

48 EXT. RESTAURANT - PARKING LOT - NIGHT

48

WE SEE HENRY pushing KAREN into the car.

KAREN (V.O.)

Before it was even time to go

he was pushing me into the
car --

49 EXT. CURBSIDE - KAREN'S HOUSE - NIGHT

49

WE SEE HENRI hurrying KAREN out of the car.

KAREN (V.O.)

-- and then pulling me out. It was ridiculous. But Diane and Tommy had made us promise to meet them again on Friday night. We agreed. Of course, when Friday night came around, Henry stood me up.

50 INT. VILLA CAPRA RESTAURANT - NIGHT

50

WE SEE TOMMY, DIANE and KAREN seated at a table set for four.

KAREN (V.O.)

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

51 EXT. CABSTAND SIDEWALK - NIGHT

51

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

WE SEE HENRI leave the cabstand when suddenly a car screeches up an the sidewalk directly in front of him. The HOODS scatter and WE SEE that HENRY is terrified.

KAREN

(charging out of the
door, screaming)

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

CUT TO:

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

HENRY

(embarrassed and
defensive)

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

KAREN
Liar!

CUT TO:

HENRY who sees the WISEGUYS laughing.

HENRY
Take it easy. We can talk about it.

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

KAREN
(furious)
Talk? To you? After what you did!

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

WE SEE KAREN relax for a second.

HENRY
Come on, let me make it up.

52 INT. ENTRY TO KAREN'S SUBURBAN HOME - EVENING

52

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

KAREN
(filled with alarm)
Button your shirt, quick! Hurry.

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

KAREN
Ma, this is my friend, Henry Hill.

MOTHER
My daughter says you're half-Jewish?

53 EXT. COPACABANA - NIGHT

53

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

KAREN

What're you doing? What about the car?

HENRY

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

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

WE SEE HENRY deftly steer KAREN away from the Cope's main entrance and down the basement steps. A HUGE BODYGUARD, eating a sandwich in the stairwell, gives HENRY a big "hello." WE SEE HENRY walk right through the basement kitchen, which is filled with CHINESE and LATINO COOKS and DISHWASHERS who pay no attention. KAREN is being dragged along, open-mouthed, at the scene. HENRY starts up a stained kitchen staircase through a pair of swinging doors and suddenly KAREN sees she is inside the main room. The harried MAITRE D' (he is surrounded by CUSTOMERS clamoring for their tables) waves happily at HENRY and signals to a CAPTAIN. WE SEE a table held aloft by TWO WAITERS wedging their way toward the stage and plant the table smack in front of what had until that moment been a ringside table. As HENRY leads KAREN to their seat, she sees that he is nodding and shaking hands with MANY of the OTHER GUESTS. WE SEE HENRY quietly slip twenty-dollar-bills to the WAITERS.

KAREN

(sitting down)

You gave them twenty dollars each?

WE SEE the CAPTAIN approach with champagne.

CAPTAIN

This is with Mister Tony, over there.

HENRY

Where, over there?

CAPTAIN

Over there, over there.

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

KAREN

What do you do?

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

KAREN
 (taking his hands)
 They don't feel like you're in
 construction.

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

HENRY
 I'a a union delegate.

54 EXT. AIR FRANCE CARGO AREA - NIGHT

54

On loading platform WE SEE HENRY and TOMMY dressed in Air France coveralls.

HENRY is carrying a large suitcase.

Suddenly WE SEE FRENCHY McMAHON come through a door, slip HENRY a key and lead them back into the office area near the entrance.

HENRY goes to the door marked "SECURITY AREA" that FRENCHY points out and opens it with the key. HENRY and TOMMY go inside.

CUT TO:

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

55 INT. CABSTAND - BACKROOM - NIGHT

55

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

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

HENRY counts up \$420,000 and slides ten packages of \$100-bills in front of VARIO who stands up and proudly kisses HENRY on the cheek. JIMMY and TOMMY, both aglow with the moment, look on. It is clear that HENRY has come of age.

CUT TO:

HENRY'S FACE

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

56 EXT. BEACH CLUB - DAY

56

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

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

WE SEE athletic YOUNG MEN and WOMEN in white clothes carrying tennis and squash rackets walk by. One young man, BRUCE, says hello to KAREN. She introduces him to HENRY.

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

CUT TO:

CHAMPAGNE being sent to table.

57 INT. NIGHTCLUB - NIGHT

57

CAMERA PANS to stage where WE SEE SINGER'S back and HENRY and KAREN at a luxurious ringside table with linen, silver, and crystal.

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

CUT TO:

58 INT. HENRY'S CAR - DAWN

58

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

KAREN (V.O.)

He was an exciting guy. He was really nice. He introduced me to everybody. Everybody wanted to be nice to him. And he knew how to handle it.

CUT TO:

59 INT. MARTY KRUGMAN'S QUEENS BOULEVARD WIG AND BEAUTY SALON - 59 DAY

ANGLE ON MARTY'S TELEVISION COMMERCIAL

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

MARTY'S TV (V.O.)

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

WE SEE MARTY and HENRY standing near television set commercial is repeated over and over. MARTY is taking bets on the phone and complaining to HENRY.

MR SEE an agitated JIMMY BURKE in BG poking at wigs and looking toward BERRY and MARTY.

MARTY

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

Jimmy's busting my chops.

(into phone)

Okay, give 'em eight to five on Cleveland.

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

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

HENRY

(pleading)

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

MARTY

(so outraged his voice
gets louder)

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

HENRY

(getting exasperated)

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

MARTY

Fuck 'em. I never paid points. I
always did the right thing. Did I
ever bust his balls? Did I? Did I?
I could have dropped a dime a
million times, and I wouldn't have
had to pay dick.

HENRY

(getting annoyed)

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

WE SEE JIMMY in BG start toward HENRY and MARTY when he hears
HENRY raise his voice.

WE SEE JIMMY come up behind MARTY and wrap the long telephone
extension cord tround MARTY's neck. WE SEE MARTY's eye begin
to pop. WE SEE HENRY try to get his hands between the wire
and MARTY's neck while trying to get JIMMY to stop.

JIMMY

(total fury)

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

HENRY

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

WE SEE MARTY nodding in agreement that he will pay.

Suddenly, the phone rings.

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

MARTY
(handing Henry the phone)
It's for you.

HENRY takes the phone.

HENRY
(fury crosses his face)
Wait there.

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

60 EXT. ROADSIDE TELEPHONE BOOTS ON HIGHWAY

60

WE SEE KAREN waiting at booth as HENRY pulls up.

61 INT. HENRY'S CAR

61

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

62 EXT. KAREN'S PARENTS HOUSE

62

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

HENRY
Go inside. I'll be right there.

KASES
What are you gonna do?

HENRY
Get inside!

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

63 EXT. CORVETTE DRIVEWAY

63

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

BRUCE
What do you want?

They get closer.

BRUCE
(annoyed and menacing)
Hey! Fucko! You want something?

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

WOMAN'S VOICE
(from a window)
HELP! Police! He's got a gun!
Police! Quick! Murder!

HENRY drops BRUCE to the ground.

64 EXT. KAREN'S DRIVEWAY

64

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

HENRY
(panting)
Here, hold this.

WE SEE KAREN look down.

CUT TO:

KAREN'S HAND holding gun.

CLOSE UP - GUN

KAREN (V.O.)

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

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

65 INT. KAREN'S PARENTS' HOUSE**65**

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

66 INT. CHATEAU BLEU CATERING HALL**66**

PAULIE VARIO, FRENCHY, MARTY KRUGMAN, TOMMY DESIMONE, and ALL of their WIVES and FIANCE'S are present.

PAN from HENRY'S and KAREN'S PARENTS sitting uneasily at different tables.

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

KAREN (V.O.)

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

CUT TO:

HENRY AND KAREN'S TABLE

Seated nearby are a beaming JIMMY BURKE and his wife, MICKEY BURKE.

WE SEE VARIO approach and hand KAREN an envelope.

VARIO
Here. This is for you.

KAREN
(looking down at the
envelope)
Paulie, you shouldn't.

WE SEE that VARIO's envelop is richly embossed with hearts and flowers and has a clear window in front through which she can see several neatly-folded hundred dollar bills. When KAREN looks up, she sees that EVERY WISEGUY and his WIFE are lined up before her and that they are All holding envelopes with clear windows in front.

CUT TO:

KAREN perspiring a little as she accepts and thanks the DOZENS OF WISEGUYS giving her the envelopes. WE ALSO SEE HENRY has opened a plastic supermarket shopping bag under the table where he is stuffing the envelopes just as soon as KAREN accepts them.

CUT TO:

HENRY AND KAREN getting up to dance.

KAREN
(whispering)
My bag. My bag.

HENRY
 (amused)
 What bag?

KAREN
 (desperate)
 The bag with the envelopes.

HENRY
 (chiding)
 Oh that. Don't worry about that.
 Nobody's gonna steal it.

67 INT. KAREN'S MOTHER'S HOUSE - LIVING ROOM - DAWN

67

WE SEE KAREN propped up, awake, in a chair. Her FATHER is seated on a sofa, asleep. KAREN'S MOTHER is looking out the window.

KAREN'S MOTHER
 He didn't call?

KAREN
 He's with his friends.

KAREN'S MOTHER
 What kind of parson doesn't call?

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

KAREN'S MOTHER
 If he was so grown up he'd get you
 two an apartment.

KAREN
 Don't bring that up. You're the one
 who wanted us here.

KAREN'S MOTHER
 (ignoring the charge)
 Look. He's got the whole house in
 an uproar.

CUT TO:

FATHER dozing on sofa.

KAREN'S MOTHER

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

KAREN

Ma! Please! You're driving me crazy.

KAREN'S MOTHER

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

KAREN

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

KAREN'S MOTHER

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

CUT TO:

FATHER sleeping on sofa.

KAREN

Stayed out? Daddy never went out at all.

DISSOLVE TO:

TITLE UP - 6:30 A.M.

We hear car door open in front of house.

CUT TO:

KAREN AND KAREN'S MOTHER open the door together and WE SEE HENRY standing in doorway, a little drunk.

Behind HENRY WE SEE a car with TOMMY DESIMONE still parked at the curb.

KAREN is happy to see him. She smiles.

KAREN'S MOTHER

(angrily)

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

WE SEE HENRY look at KAREN, look at KAREN'S MOTHER and turn around and get back in the car and drive away.

KAREN begins to cry.

KAREN'S FATHER sleepily comes to the door.

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

68 INT. LIVING ROOM - JIMMY AND MICKEY'S ARCHIE-BUNKER-HOOSE - 68 NIGHT

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

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

CUT TO:

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

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

CUT TO:

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

ANGIE
He's the one with the hands, I'd like to smack his face,

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

ANGIE

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

WE SEE the WOMEN laugh.

ANGIE

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

WOMAN #1

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

ANGIE

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

MICKEY

(while fluffing Angie's hair)

Look at Jeannie's kid.

ANGIE

What? What happened?

MICKEY

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

ANGIE

But he was always a bad kid, that one.

MICKEY

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

KAREN (V.O.)

(continuing over
dialogue)

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

CLOSE UP - WOMEN talking.

KAREN (V.O.)

You never saw-teeth like that where I was growing up and the stuff they wore was thrown together and cheap. A lot of pants suits and double-knits. And they talked about how rotten their kids were and about beating them with broom handles and leather belts, but that the kids still didn't pay any attention. When Henry picked me up, I was dizzy.

69 INT. BEDROOM - KAREN'S MOTHER'S HOUSE - NIGHT

69

WE SEE they are getting ready for bed.

KAREN

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

HENRY

(angrily interrupting)

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

KAREN looks down. She listening.

HENRY

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

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

КАДО (V.O.)

After a while, it all got to be normal. None of it seemed like crimes. It was more that Henry was enterprising. That he and the guys were asking a few bucks hustling, while other men were sitting on their asses waiting for handouts. Our husbands weren't brain surgeons. They were blue collar guys, and the only way they could get extra money, real extra money, was to go out and cut a few corners.

CUT TO:

70 INT: TRUCK - NIGHT

70

ANGLE ON HENRY AND TOMMY

who is carrying a brown paper bag as though it were a gun pulling a DRIVER out of his truck and shoving him toward ANOTHER HOOD who pushes him into the rear seat of a car where WE SEE ANOTHER HOOD.

CUT BACK TO:

HENRY AND TOMMY getting into the truck.

CUT TO:

ROAD where WE SEE the truck drive off.

CUT BACK TO:

TRUCK where WE SEE the paper bag in TOMMY'S hand explode in a red burst as he wildly fires shots into the air.

We hear HENRY'S laughter.

KAREN (V.O.)

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

71 INT. HENRY'S DOORMAY

71

WE SEE KAREN looking at a search warrant being shown to her by DETECTIVES who are being very polite. The CHILDREN are looking on.

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

KAREN
 (signing the paper)
 Can I make you some coffee?

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

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

CUT TO:

IN BACKGROUND WE SEE the DETECTIVES going through the house.

CUT TO:

72 INT. DINING ROOM - JIMMY BURKE'S HOUSE - NIGHT

72

WE SEE JIMMY and MICKEY and BENNY and KAREN and TUDDY and WIFE, TOMMY and GIRLFRIEND, MARTY and FRAN KRUGMAN, ANGELO SEFE and WIFE and the ASSORTED CHILDREN, all wearing party hats and blowing out the candles on nine-year-old JESSE JAMES BURKE's huge layer cake.

KAREN (V.O.)

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

CUT TO:

SNAPSHOT OF JIMMY HUGGING KAREN AND MICKEY AT TABLE.

KAREN (V.O.)

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

CUT TO:

SNAPSHOT OF BEAMING JIMMY, MICKEY AND HENRY EMBRACING AGAINST THE WINDOW OF MATERNITY HOSPITAL WHILE A NURSE HOLDS UP A BABY. MICKEY IS IN TEARS.

KAREN (V.O.)

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

CUT TO:

SNAPSHOT OF JIMMY AND MICKEY AND HENRY AND KAREN IN BATH SUITS STANDING NEXT TO THEIR POOLSIDE CHAIRS HOLDING TALL TRADER VIC'S-STYLE DRINKS WITH TINY UMBRELLAS AND PINEAPPLE STICKING OUT OF THEM.

KAREN (V.O.)

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

CUT TO:

CAMERA TRACKS row after row of neatly hung suits and sports jackets and racks of sharp shoes.

WE SEE HENRY getting undressed. He neatly hangs his jacket and then lifts the front of his sport shirt to his neck, REVEALING thick packets of crisp \$50 and \$100 bills he has wedged all around his waist.

KAREN (O.C.)
But I got my mother to watch the
kids tomorrow night.

CUT TO:

KAREN'S BEDROOM CLOSET

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

HENRY (O.C.)
I told you I can't.

CUT TO:

74 INT. KITCHEN

74

WE SEE HENRY, now shaved and dressed in a different suit. He is on his way out.

KAREN
(annoyed)
I'm gonna need some money.

HENRY
How much?

WE SEE KAREN hold her thumb and forefinger about an inch apart.

WE SEE HENRY take about an inch and a half of money from his inside jacket pocket, slap it on the table and go out the door.

75 INT. THE SUITE - NIGHT

75

A plush, over decorated cocktail lounge and nightclub on Queens Boulevard, where we hear Sergio Franchi on the jukebox.

76 NOTE: REPLAY THE OPENING OF THE FILM AT 9 TIMES NORMAL SPEED 76
-- HENRY SLAMMING THE TRUNK CLOSED.

HENRY (V.O.)

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

CUT TO:

TOMMY smashing gun into BILLY BATT's head.

HENRY (V.O.)

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

CUT TO:

SILHOUETTE OF TOMMY, HENRY AND JIMMY stuffing BILLY'S body into the trunk.

HENRY (V.O.)

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

CUT TO:

TOMMY'S MOTHER'S KITCHEN AND BREAKFAST.

HENRY (V.O.)

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

CUT TO:

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

HENRY (V.O.)

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

CUT TO:

77 EXT. CONNECTICUT WOODLAND - NIGHT

77

WE SEE TOMMY, HENRY and JIMMY burying BATTS.

HENRY (V.O.)

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

HENRY slams down trunk.

CUT TO:

78 INT. COPACABANA - LATE SHOW - NIGHT

78

ANGLE ON TABLE

being quickly set up by WAITERS and MAITRE D' as HENRY,
 TOMMY, ANGELO SEPE, and JOE MANRI sit down. In BG, WE SEE
 OLDER HOODS with YOUNG SHOWGIRL TYPES.

WE SEE LINDA, a cheery, California blonde, and SOME
 GIRLFRIENDS seated at a table directly behind HENRY's table.

CUT TO:

STAGE and as stage lights dim:

HENRY (V.O.)

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

CUT BACK TO:

HENRY'S TABLE

HENRY is now sitting next to LINDA. TOMMY is with GIRL #1.
 SEPE is with GIRL #2.

GIRL #1

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

GIRL #2

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

TOMMY
What are you talking about?

GIRL #2
I don't mean me. Not me. I just mean, you can see how some girls could. Like that Swedish girl. You can see how she fell for him. You can see how he has this, this, personality.

CUT TO:

COPA STAGE spotlight. BOBBY DARREN is singing.

79 EXT. LINDA'S APARTMENT BUILDING - NIGHT

79

HENRY'S convertible pulls up.

HENRY has his arm around LINDA'S neck. WE SEE them go into the building.

DISSOLVE TO:

80 INT. VARIO'S HOUSE - DAY

80

Sunday. There are LOTS OF RELATIVES and FRIENDS present. HENRY and KAREN arrive. KAREN is carrying their NEW BABY and HENRY has his TWO-YEAR-OLD DAUGHTER by the hand. A great fuss is made over the NEW BABY and over KAREN by the WOMEN, including VARIO'S WIFE. VARIO puts an arm around HENRY and leads him into an alcove.

VARIO
What did you hear about that thing?

HENRY
What thing? The Brooklyn thing?

VARIO
No. No. The guy from downtown.

HENRY
The guy from near where Christie used to live?

VARIO

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

HENRY

Oh! Him.

VARIO

You know the one I mean?

HENRY

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

VARIO

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

HENRY

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

VARIO

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

81 INT. THE SUITE - NIGHT

81

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

JIMMY

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

HENRY

(surprised)

Paulis was just talking about him.

JIMMY

Well, we gotta dig him up again.

HENRY

(stocked)

What?

JIMMY

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

HENRY

(horrified)

It's been six months.

JIMMY

It's still better than letting
somebody find him.

HENRY

(nodding in agreement and
concerned)

If Paulie finds out, we got
problems.

JIMMY

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

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

82

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

83 EXT. HENRY AND KAREN'S SUBURBAN HOME

83

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

KAREN

What happened to the car?

HENRY

(annoyed at Karen's
prying)

I hit a skunk.

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

84 INT. LINDA'S APARTMENT - BEDROOM - NIGHT

84

WE SEE LINDA showing off her new apartment to the GIRLS, including ROBIN, a sexy, dark-haired girl. We hear HENRY, TOMMY, SEPE and MANRI laughing in BG. The apartment is decorated in Ocean Parkway Ming. There are thick velvet-covered sofa and blue-glass coffee table in bedroom and WE SEE a satin-covered, king-size bed with a doll propped against the pillows. WE SEE LINDA lean over and show her GIRLFRIENDS, Including ROBIN, the bed ruffles.

HENRY (V.O.)

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

85 INT. BRIDAL SHOP - BACKROOM

85

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

HENRY (V.O.)

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

86 INT. LINDA'S APARTMENT - BEDROOM - CONTINUOUS NIGHT

86

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

87 INT. THE SUITE - A BASEMENT CARD GAME - NIGHT

87

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

TOMMY

(impatiently)

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

WE SEE SPIDER deliver a drink to HENRY and slowly back toward the bar.

TOMMY

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

(to his fellow players)

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

WE SEE TOMMY taking out his guns.

SPIDER

Tommy, don't fuck around.

TOMMY

Yahoooo.

HENRY

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

TOMMY

No, no. It's okay.

HENRY

Tommy, come on. Put the gun away.

TOMMY

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

The gun explodes and WE SEE SPIDER shot in the foot.

88 EXT. HENRI'S HOUSE - EVENING

88

WE SEE a set of keys cone flying out the window, TILT DOWN to keys.

CUT TO:

89 BEDROOM

89

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

HENRY

I gotta go out!

KAREN

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

HENRI

Are you nuts?

KAREN

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

HENRI

(exasperated)

That again.

KAREN

(shrieking and in tears)

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

WE SEE HENRY pick up a large lamp and throw it at KAREN. He misses.

HENRI

(suddenly calm and
walking out)

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

WE SEE KAREN sit down on bed and begin to cry. We hear the CHILDREN crying in BG.

90 INT. THE SUITE - BASEMENT CARD GAME - NIGHT - ANGLE ON SNIDER 90

with bandaged foot and HENRI walking in and TILT UR TO both of them.

JIMMY, TOMMY and SOME HOODS are playing cards. TOMMY is already drunk.

TOMMY

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

SPIDER ignores him.

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

TOMMY

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

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

TOMMY

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

SPIDER

Why don't you go Tuck yourself.

JIMMY

(laughing)

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

SPIDER starts to limp proudly back to the bar.

JIMMY

(whispering to Tommy)

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

(to the crew, roaring
with laughter)

Can you believe this shit?

(to Tommy, almost
whispering)

Tommy! You gonna take that shit
from a punk?

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

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

JIMMY

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

WE SEE a frowning TOMMY get up from table and slowly begin
moving chairs around to get ready to dig the hole.

HENRY (V.O.)

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

CUT TO:

91 EXT. LINDA'S APARTMENT - DAY

91

WE SEE LINDA in the apartment.

CUT TO:

LINDA'S DOOR

WE SEE KAREN pressing the buzzer while holding TWO hysterical CHILDREN.

KAREN

(screaming)

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

KAREN (V.O.)

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

CUT TO:

92 INT. HENRY'S HOUSE - BEDROOM - NIGHT

92

ON HENRY'S SLEEPING FACE

CAMERA IS LOOKING at him. Feel a presence on top of him. We hear a click. HENRY's eyes open. HENRY looks up.

CUT TO:

HENRY'S POV

WE SEE the gun aiming right through the lens. WE CAN SEE the bullets in the chambers.

KAREN

(straddling Henry in bed,
holding a gun)

Henry.

(she pulls back the
banner)

Wake up.

HENRY

(always deny)

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

KAREN
(hysterically)
Crazy? I'm crazy enough to shoot
you and her.

COVERED BY A SERIES OF QUICK CLOSE UP CUTS

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

KAREN (V.O.)
But still I couldn't hurt him. How
could I hurt him? I couldn't even
bring myself to leave him.

CUT TO:

KAREN sweating.

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

CUT TO:

93 HENRY'S PROFILE

93

CUT TO:

KAREN'S TRIGGER FINGER

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

HENRY
(quickly moving his head
away and grabbing the
gun)
Son of a bitch.

WE SEE HENRY slap KAREN across the face and knock her off the bed.

HENRY
(angrily getting out of
bed and packing his
clothes)

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

WE SEE KAREN crying.

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

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

CUT TO:

94 INT. LINDA'S APARTMENT - DAY

94

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

HENRY
(to Linda)
Honey. Go get me some cigarettes.

LINDA leaves without saying a word»

VARIO
(after watching the door close)
Karen's come to the house. She's very upset. It's no good. You gotta straighten this all out.

HENRY looks down.

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

VARIO
Jinny and Tommy were supposed to pick up something in Tampa for me this weekend.

JIMMY nods in agreement.

VARIO (V.O.)

You go with Jimmy, instead. Get away for a few days. Relax.

CUT TO:

95 INT. REAR SEAT OF CAR - NIGHT

95

WE SEE MAN'S bleeding face being punched.

VARIO (V.O.)

Enjoy yourselves. Have a good time.
Then, when you get back Monday, you
go home to Karen.

WE PULL BACK TO SEE JIMMY and HENRY beating a MAN who is squashed between them.

MAN

(pleading)

I ain't got it. I swear.

WE SEE JIMMY and HENRY beat him more.

MAN

(crying)

I can't. I swear.

WE SEE JIMMY and HENRY look at each other.

96 EXT. EXIT SIGN TO BUSCH GARDENS - TAMPA ZOO - NIGHT

96

We hear the roar of lions.

WE SEE JIMMY and HENRY drag the BOOKIE out of the car by his arsis and legs just outside the zoo.

JIMMY

We're gonna feed the bastard to the lions.

HENRY

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

JIMMY

We only have to shove'm over the moat.

WE SEE the MAN finally begin to squirm and ear earn.

CUT TO:

97 EXT. ROADSIDE PHONE BOOTH - NIGHT

97

ANGLE ON BLEEDING MAN

on phone with JIMMY and HENRY waiting outside.

HENRY (V.O.)

They must really feed each other to the lions down there because the guy gave the money right up and we got to spend the rest of the weekend at the track.

(pause and genuine shock)

But then, I couldn't believe what happened.

CUT TO:

NEWSPAPER PICTURE of HENRY and JIMMY getting arrested.

HENRY (V.O.)

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

CUT TO:

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

HENRY (V.O.)

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

98 INT. GOVERNMENT OFFICE

98

where sobbing TYPIST is surrounded by MEN in business suits.

HENRY (V.O.)

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

CUT TO:

99 INT. COURTROOM - DAY

99

BERRY and JIMMY before JUDGE. KAREN and CHILDREN crying in court. OTHER FAMILY MEMBERS present and crying.

HENRY (V.O.)

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

100 INT. MAXWELL'S PLUM - THE BAR - LATE AFTERNOON

100

TOMMY, MARTY KRUGMAN, JOE MANRI, STACKS EDWARDS, FRENCHY McMAHON, etc., are all having drinks with HENRY before he goes off to prison.

WE SEE by the bar clock that it is four o'clock.

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

KAREN

(frantic)

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

HENRY

I'm just having my last few drinks.

KAREN

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

HENRY

Shit.

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

TOMMY

Say hello to Jimmy.

HENRY gets in the rear seat of the limo.

HENRY

(downing a palm full of valium)

Okay, now you can take me to jail.

CUT TO:

101 INT. DORMITORY - LEWISBURG FEDERAL PRISON**101**

CLOSE UP - GARLIC

being sliced razor thin.

HENRY (V.O.)

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

CUT TO:

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

HENRY (V.O.)

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

CUT TO:

FRYING PAN with smoking steaks.

HENRY (V.O.)

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

CUT TO:

102 HOT PLATE**102**

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

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

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

CUT TO:

103 HENRY**103**

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

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

CUT TO:

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

HENRY
 (looking: for praise)
 Nico? Good?

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

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

VARIO
 (beaming with pride)
 Now we eat.

WE SEE HENRY begin to set the table.

CUT TO:

104 VARIO AND THE REST OF THE MOB BOSSES**104**

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

105 INT. PRISON ENTRY GATE - DAY

105

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

GUARD
Are there any more?

HENRY
(looking intently at the
visiting gate)
No, that's it. No more today.

WE SEE HENRY casually stuff sons bills into the GUARD'S shirt pocket.

CUT TO:

106 INT. VISITORS' GATE - DAY

106

ANGLE ON KAREN

criming through. She is wearing such a larger oversized coat that KAREN looks twice as big as she was when we last saw her. She has the TWO CHILDREN with her. She is carrying a large purse and some empty shopping bags. The GUARDS see her and immediately help her get through the metal detection device and past the table where OTHER WOMEN are emptying the contents of their bags and packages.

CUT TO:

REGISTRATION DESK where KAREN quickly signs the visitors' book.

CUT TO:

107 GUARD'S GRINNING FACE**107**

WE SEE him turn page of book so KAREN can see the name of another of HENRY'S visitors.

CUT TO:

108 PAGE OF BOOK**108**

WE SEE name, "Linda Rossi" written next to HILL, HENRY,

CUT TO:

109 INT. PRISON VISITING ROOM**109**

PAN BACK to a large gymnasium filled with formica tables and cheap plastic chairs at which WE SEE PRISONERS and their WIVES and CHILDREN eating, talking, crying and, in discreet corners hidden behind makeshift screens of shopping bags and scarves, having oral sex.

WE SEE that the bored GUARDS are indifferent to what is happening.

CUT TO:

110 TABLE**110**

HENRY and KAREN are talking while WE SEE the CHILDREN playing in the distance at the commissary food machines.

KAREN

(fuming)

You son of a bitch. She's been
here.

HENRY

(acting dumb)

What are you talking about?

KAREN

(gotcha)

Don't lie to me. I saw her name in
the register.

HENRY

Jesus Christ!

KAREN

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

HENRY

(astounded)

What am I doing? I'm in here! I'm
in jail. I can't stop people from
coming to see me.

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

KAREN

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

WE SEE KAREN slam a salami on the table with such a thud that
the other PRISONERS and WIVES turn around.

KAREN

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

WE SEE KAREN slant down cigarettes and wine with a thud, this
time WE SEE a GUARD turn around and look at KAREN and HENRY
and the contraband on the table. Pause. WE SEE the GUARD turn
his head away.

HENRY

(desperate)

Stop! Stop!

KAREN

Let her carry this shit inside.

WE SEE KAREN boldly wave's Baggie filled with marijuana and
some plastic medicine containers with pills.

HENRY grabs the narcotics out of KAREN'S hand and grabs her.
WE SEE HENRY hug KAREN to him and WE SEE her drop her arms
and hug him.

KAREN

(quietly sobbing)

Nobody's helping me. Tommy got four
years. Marty and Fran are broke. I
asked your friend Remo for the
money he owed you, and you know
what he told me?

HENRY

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

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

WE SEE HENRY take the drugs from KAREN'S hand and slip it
into his shirt.

HENRY
We've got to help each other.

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

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

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

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

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

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

KAREN
(looking in his face)

I don't want to hear about her
anymore.

HENRY
(hugging her to him)
Never.

DISSOLVE TO:

TITLE - FOUR YEARS LATER

111 EXT. PRISON GATE - DAY

111

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

112 INT. KAREN'S SMALL - CRAMPED APARTMENT

112

The signs of wealth are long gone. HENRY sees that KAREN has
been living four tough, lean years.

Their DAUGHTERS are watching as HENRY looks around the house.

HENRY
(sailing faintly)
Get packed. We're getting out of
here.

KAREN
With what?

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

KAREN
But you've got to see your parole
officer in the afternoon and
(whispering)
I promised we'd take Judy to F.A.O.
Schwarz.

HENRY

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

CUT TO:

113 INT. VARIO'S HOUSE - DAY

113

ANGLE ON PLATTERS OF FOOD

coming out of the kitchen and placed on the table.

CUT TO:

DOCK - IN REAR OF VARIO'S HOUSE

DISSOLVE TO:

VARIO AND HENRY walking toward the edge of the dock.

VARIO
I don't want any more of that shit.

HENRI
Wha? Me?

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

HENRY
(shocked)
Me? Why would I get into that shit?

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

HENRY
Why would I get into that?

VARIO

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

HENRY

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

VARIO

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

HENRY

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

VARIO

(not even listening to
Henry's protest)

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

HENRY

Paulie. Why would I? I swear.

VARIO

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

HENRY nods.

VARIO

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

HENRY nods again.

VARIO
(gently slapping Henry on
the cheek)
Anybody! You understand?

HENRY
I understand.

CUT TO:

114 INT. ROBIN'S BASEMENT APARTMENT - DAY

114

ANGLE ON ROBIN'S BANDS

mixing coke in metal bowl. WE SEE HENRY standing behind her. ROBIN is an intense, sexy, 30-year-old, divorced, ex-airport clerk.

ROBIN is described earlier in SCENE #75 page 58, where she flirts with HENRY.

The apartment is a jumbled mess and even the table where she is cutting the drugs is littered with old coffee cups, newspapers, and day-old dirty dishes.

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

CUT TO:

115 INT. PAROLE OFFICE - DAY

115

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

HENRY (V.O.)

It was perfect. As long as I kept getting the stuff from Pittsburgh, I knew Paulie would never find out. But within a couple of weeks it got to be so big I needed help. I got Jimmy and Tommy to come in with me.

HENRY (O.C.)

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

CUT TO:

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

HENRY

(smiling)

Did I tell you?

CUT TO:

OPEM SHOE BOX filled with twenty-dollar bills.

JIMMY (O.C.)

Nice.

TOMMY (O.C.)

Who's buying?

WE SEE HENRY's thumb run through the tightly-stacked twenties like piano keys.

CUT TO:

PAROLE OFFICER in tired business suit coming out of door, over which WE SEE sign reading "UNITED STATES DEPARTMENT OF JUSTICE - PAROLE DIVISION,"

and WE SEE that HENRY, JIMMY and TOMMY are in the large brightly lit Parole Office counting their drug profits.

PAROLE OFFICER

(overworked and looking around the crowded waiting room)

Burke?

WE SEE JIMMY and PAROLE OFFICER walk into the office.

PAROLE OFFICER
Still working?

Door closes.

CUT BACK TO:

A WHOLE FLOOR filled with EX-CON PAROLEES.

CUT TO:

116 INT. HENRY'S NEW HOUSE

116

WE SEE MARTY KRUGMAN and his wife, FRAN, being taken on a tour of an overdecorated and expensive living room.

SHOT almost like a commercial.

KAREN (O.C.)
This we had to have made special. I mean, sit in it. Go ahead. Sit.

FRAN plops onto sofa.

KAREN (O.C.)
The others you couldn't even sit in. And from here, watch the wall.

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

KAREN (O.C.)
See. It opens. We had the electricians fix it up special.

CUT TO:

LARGE MARBLE-TOP TABLE

KAREN (O.C.)
This we imported. It came in two pieces.

On third object, PAN TO KAREN.

As KAREN and FRAN KRUGMAN disappear behind swinging kitchen doors, MARTY and HENRY drop onto the sofa.

MARTY
It's a fait accompli?

HENRY
Done.

MARTY

And Jimmy's in it, right?

HENRY

Will you stop.

MARTY

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

117 INT. ROBERT'S LOUNGE

117

A seedy nob hangout. WE SEE ALL OF THE WISEGUYS who will be a part of the Lufthansa robbery. MARTY, HENRY, TOMMY, and JIMMY are watching a basketball game.

HENRY (V.O.)

And these are the guys.

CUT TO:

TOMMY AND ANGELO SEPE

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

HENRY (V.O.)

Tansy and Sepe were going to grab the outside guard and make him get us in the front door.

CUT TO:

FRENCHY MCMAHON who is playing shuffle ball.

HENRY (V.O.)

Frenchy and --

CUT TO:

JOE BUDDHA sprinkling sawdust on the shuffleboard table.

HENRY (V.O.)

-- Joe Buddha had to round up the workers.

CUT TO:

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

HENRY (V.O.)
Fat Louis had to keep them tied up
and away iron alarms.

CUT TO:

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

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

CUT TO:

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

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

CUT TO:

118 INT. KAREN AND HENRY'S BEDROOM - DAY

118

ANGLE ON BABY

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

HENRY (V.O.)
I had everybody working. Even our old babysitter.

KAREN
(enthused)
She's beautiful. Look at her.
Henry, look at her.

HENRY
(singsong)
Hello! Hello!
(to Judy)
Have a good flight?

JUDY
I hate Pittsburgh.

WE SEE JUDY WICKS unwrap the BABY's pink snowsuit and take off its hood and mittens as HENRY opens JUDY's overnight bag and takes out same Pampers and then he takes out several plastic bags with cocaine and heroin.

JUDY
Where'd you find such creeps?

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

KAREN
(playing with the baby)
Is this the same one as last time?

JUDY
(amazed that Karen can't tell the difference)
No. That one was my sister's. This is Louise's.

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

JUDY
That's what the stewardess said.

WE SEE HENRY barely listening while putting the drugs in a paper bag.

CUT TO:

119 INT. ROBIN'S HOUSE

119

EXTREME CLOSE UP - COKEBALLS

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

CUT TO:

LINE OF COKE ON A MIRROR shoved under HENRY'S nostril.

WE SEE straw inserted into HENRY'S nostril as he casually inhales. He never stops pressing the cokeballs.

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

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

WE SEE ROBIN lick her finger and than run her finger across HENRY's tongue. He licks, but does not react as he takes several golf-ball-size cokeballs out of the machine and puts them in a leather pouch. He gets up to leave.

ROBIN
Stay there.

HENRY
Don't start. I told you to clean up. Look at this place. It's a pigpen. Look around here. Why do you think I bought you the dishwasher? Look. Look at this.
(sticking his finger under Robin's nose)
There's enough powder around here to put us all away.

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

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

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

WE SEE HENRY look at his watch.

120 INT. ROBIN'S SHOWER

120

HENRY is listening to the radio while taking his shower.

RADIO NEWS BROADCASTER (V.O.)

-- and nobody know» for sure just how much was taken in the daring pre-dawn raid at the Lufthansa cargo terminal at Kennedy Airport. The FBI says two million dollars, Port Authority police say four million dollars, the city cops say five. How much maximum? That they won't say. So far, Lufthansa has not said anything, but they've promised to break their silence soon with a press conference, and WINS will be there to cover it live from the scene of the heist at JFK when they do. It looks like a big one. Maybe the biggest this town has ever seen. Stay tuned.

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

ROBIN (O.C.)
Are you okay? What happened?

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

121 EXT. ROBERT'S LOUNGE - NIGHT

121

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

JIMMY
(grabbing Henry around the neck and kissing his head)
Come here.
(to Karen)
Look at this genius.

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

FAT LOUIE
(to Jimmy and Henry)
Come outside. I gotta shew you.
Just for a minute.

WE SEE a new pink caddy convertible. The sticker is still in the window.

FAT LOUIE (O.C.)
Is that beautiful? I got it for
Dolores.

JIMMY
(whispering angrily at
Pat Louie)
You fucking nuts? Didn't I say not
to go buy anything for a while? You
got a fucking car?

FAT LOUIE
(trying to placate Jimmy
as he enters the bar)
Don't get excited. It's okay. My
mother bought it for us. It's a
wedding present. It's in her name.

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

CUT TO:

122 EXT. ROBERT'S LOUNGE - COPS IN FRONT

122

CUT BACK TO:

JIMMY as he watches Fat Louie walk into the bar.

JIMMY
(angrily whispering to
Henry)
The fat fuck ought to wear a sign.

WE SEE a smiling ANGELO SEPE walk in the door and WE SEE that
his WIFE is wearing a \$30,000 sable coat.

JIMMY
Jesus Christ! Are you all fucking
nuts?

SEPE
(to Henry)
What's the matter with him?

Before HANRY can answer, WE SEE JIMMY start to grab the coat
off MRS. SEPE's back.

SEPE
Hey? What the fuck are you doing?

MRS. SEPE
 (hysteria rising)
 Angelo! He's taking my coat!
 Angelo!

Meanwhile, WE SEE JIMMY grabbing the coat off MRS. SEPE's back and begin to roll it up and shove it under SEPE's arm.

JIMMY
 (furiously, to Sepe)
 Didn't I tell you not to get anything big? Didn't I tell you not to attract attention? In two days, one fuck buys a Caddy and another buys a ten thousand dollar mink.
 (to Henry)
 Can you believe this shit?
 (to Sepe, with some menace)
 Now get the fuck home and get rid of the coat. Bring it back to where you got it. I don't care what you do, just get rid of it.

MRS. SEPE
 (to Sepe, hysterical and angry)
 I'm not giving it back. Angelo? Do you hear me?

WE SEE SEPE angrily grab his WIFE'S arm and leave.

SEPE
 Did I tell you to shut up? Shut up!

JIMMY
 (to Henry, as they walk toward the bar)
 Fucking guys. Can you believe them. I told them all: Don't attract attention. Act normal.

At the bar, WE SEE STACKS EDWARDS and his GIRLFRIEND dropping shot glasses of green creme de menthe into large glasses of chilled Dea Perignon. TOMMY and his GIRL-FOR-THE-NIGHT are standing with STACKS and his GIRLFRIEND. TOMMY is wearing a shiny silk suit that practically glows with newness. WE SEE FRENCHY and BUDDHA with their wives. EVERYONE is dressed in new clothes and flashing gaudy rings.

JIMMY and HENRY move toward a quiet corner of the bar.

WE SEE MARTY KRUGMAN suddenly burst in on them.

MARTY

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

HENRY and JIMMY stare at MARTY, blankly.

MARTY

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

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

HENRY

Marty, relax. You saw some money.

MARTY

(continues anyway)

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

WE SEE JIMMY walk toward small office in the back of the bar.

MARTY

Jimmy. Wait. Listen. Please.

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

MARTY

I wanna talk to Jimmy.

HENRY

He heard.

MARTY

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

HENRY

(following Jinny into the
backroom)

Marty, please. Let me talk to him.

CUT TO:

123 INT. BACKROOM

123

JIMMY and HENRY are alone.

WE SEE JIMMY take a thick stack of bills from inside his
jacket pocket and press them into HENRY'S chest.

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

HENRY
Jimmy.

JIMMY
(embracing Henry)
We did it. We did it.

We hear a knock on the door.

JIMMY Stops as if caught.

MALE (O.C.)
Hey, Jimmy. Jimmy.

JIMMY returns to normal.

JIMMY
Yeah, yeah. I'll be right there.

CUT TO:

124 INT. HENRY'S HOUSE - NIGHT

124

ANGLE ON HUGE ARTIFICIAL CHRISTMAS TREE

WE SEE HENRY coming in with the tree.

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

CUT TO:

HUGE WHITE TREE all set up with large purple balls.

WE SEE KAREN and the CHILDREN excited by the presents
REVEALED under the tree. WE SEE KAREN kiss HENRY, who slips a
thick packet of bills into the front of her dress.

HENRY
Go buy yourself a coat.

KAREN shivers with excitement.

CAMERA DOLLIES into tree.

HENRY (V.O.)

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

125 INT. STACKS' APARTMENT

125

STACKS is in bed.

We hear a loud knocking at the door.

TOMMY (O.C.)
Hey! Stacks! Come on! Open the door! Wake up!

CUT TO:

TOMMY AND ANGELO SEPE standing in the hallway.

TOMMY
Come on! Come on! We got some coffee.

CUT TO:

STACKS opening the door.

ANGELO
You got coffee?

STACKS
Fucks! You said you had coffee.

TOMMY
(to Angelo)
Put on a pot.

STACKS
(putting on his trousers)
Ball-busting sons of bitches.

CUT TO:

STACKS bending over to put on his shoes.

We hear water in the sink.

CUT TO:

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

HENRY (V.O.)

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

126 BANG! BANG! BANG!

126

CUT TO:

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

127 INT. ROBERT'S LOUNGE - DAY

127

HENRY walks into the bar and WE SEE JIMMY, TOMMY, SEPE and MARTY. They are ALL celebrating.

JIMMY
 (to the bartender)
 Give'm a drink.

HENRY
 (agitated, to Jimmy)
 I gotta talk to you.

JIMMY
 (as happy as he's ever been)
 Have a drink first.

WE SEE HENRY swallow the drink in one gulp.

HENRY
 I still gotta talk to you.

MB SEE JIMMY grab HENRY around the neck and head toward the rear men's room.

JIMMY
 (laughing)
 Oh yeah? Anything you say.

CUT TO:

128 INT. MEN'S ROOM

128

HENRY

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

JIMMY

(smiling)

Don't worry about it.

HENRY

There are cops all over the place.

JIMMY

(smiling)

So what? Where are they gonna go?

CUT TO:

A SMILING TOMMY entering the men's room.

JIMMY

(to Tommy and barely able
to suppress his glee)

He's worried.

TOMMY

(suddenly hugging Henry
with happiness and
affection)

Come on. Don't worry so fucking
much. Things are beautiful.

TOMMY

(to Jimmy)

Didn't you tell him?

JIMMY

(wreathed in miles)

Not yet.

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

JIMMY

Tommy's gonna be made.

HENRY is momentarily impressed.

HENRY

(incredulous)

Paulie's gonna make him?

JIMMY

(proudly grabbing Tommy's
beaming face in his hands
and kissing him)

Who else? Paulie got the okay. This little guinea fuck. Some day he's gonna be a boss. Can you believe someday we'll work for him.

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

CUT TO:

129 EXT. NARROW HALLWAY OUTSIDE MEN'S ROOM ON WAY BACK TO BAR 129

CUT TO:

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

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

WE SEE JIMMY and TOMMY angrily push right past MARTY.

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

WE SEE HENRY grab MARTY and shove him in the men's room and close the door.

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

WE SEE HENRY slam the bathroom door on MARTY and hurry back to the bar.

130 EXT. ROBERT'S LOUNGE - NIGHT

130

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

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

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

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

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

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

We hear tires squeal and two shots ring out.

CUT TO:

131 INT. HENRY'S HOUSE - NIGHT

131

We hear a doorbell waking HENRY and KAREN from sleep.

WOMAN (O.C.)
 Open up. Henry! Karen! It's me.
 Fran !

WE SEE HENRY and KAREN open the door and WE SEE FRAN KRUGMAN standing there in her housecoat» and distraught.

FRAN
 (hysterical)
 Marty didn't com home. He's
 missing. I know something happened
 to him.

HENRY
 Wait a minute. Calm down.

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

FRAN
 I know something happened.

HENRY

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

FRAN

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

HENRY

Awright, awright. Let me take you home and I'll go look for myself. Right now.

132 EXT. PARKING LOT OUTSIDE SHERWOOD DINER - DAWN

132

HENRY and JIMMY are leaving together.

HENRY

What'll I tell Fran?

JIMMY

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

Suddenly JIMMY spots TWO FBI MEN who had been tailing him, in their unmarked car. He starts toward their car.

JIMMY

Watch this.

HENRY

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

JIMMY

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

HEKIX

jinny, come on. Fuck 'em. Don't give them the satisfaction.

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

JIMMY

Come on, fuckoes. Let's go for a ride.

(to Henry as Jimmy starts
his car)
I keep 'em up all fuckin' night.

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

**133 EXT. CAFORA'S PINK CADILLAC PARKED ON BROOKLYN STREET - NEAR 133
SCHOOL BUS STOP - MORNING**

WE SEE SOME YOUNGSTERS walk over to peek in the car. The YOUNGSTERS are giggling. ONE BOY sneaks up alongside the car door and peeks inside. We hear a yell.

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

134 EXT. LARGE DUMPSTER BEHIND DINER NEAR AIRPORT - DAWN

134

WE SEE large garbage truck back up to the dumpster as GARBAGE MAN lashes two steel cables to rings on top of dumpster.

WE SEE GARBAGE MAN signal for OC to tighten cable and tip dumpster into truck.

CLOSE UP OP TOP OF DUMPSTER as it is tipped over and WE SEE an arm fall over the side and as dumpster tips more WE SEE another arm and the dead faces of FRENCHY McMAHON and JOE. BUDDHA as GARBAGE MAN screams to helper OC to stop.

135 EXT. BUNTS POINT MARKET - TRUCK PARKING LOT - MORNING

135

WE SEE the open door of a large refrigeration truck.

WE SEE bright lights and flashbulbs go off.

CAMERA STEADILY MOVES IN ON frozen body hanging from a rack inside the truck.

HENRY (V.O)

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

CAMERA MOVES ONTO a

CLOSE UP - ANGELO SERE'S FROZEN FACE

HENRY (V.O.)

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

136 INT. SHERWOOD DINER - DAY

136

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

HENRY (V.O.)

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

137 EXT. TOMMY DESIMONE'S MOTHER'S HOOSE - MORNING

137

WE SEE TOMMY is all dressed. He kisses his MOTHER. TOMMY walks down the stairs toward TWO WISEGUYS and into a waiting car.

HENRY (V.O.)

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

138 INT. SHERWOOD DINER - DAY

138

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

JIMMY

(looking at watch)

You want the melon?

HENRY

Nah.

JIMMY

(reaches for the melon
and looks at his watch)

I better call again.

HENRY (V.O.)

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

139 INT. ONE-FAMILY BRICK BUILDING WITS GARAGE UNDER THE FIRST BLOOR

139

WE SEE the car pull into basement garage and door close.

140 INT. SHERWOOD DINER - HENRY'S POV

140

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

HENRY (V.O.)

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

141 INT. BASEMENT ROOM OFF THE GARAGE**141**

As TOMMY proudly walks into the room, followed by the TWO WISEGUYS.

HENRY (V.O.)

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

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

HENRY (V.O.)

Except, they didn't make Tommy that day.

CUT TO:

142 EXT. - IN PHONE BOOTH - JIMMY**142**

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

HENRY (V.O.)

They killed him. It was revenge for Billy Batts.

When Jimmy turns around, WE SEE that he is crying.

WE SEE HENRY hurrying toward JIMMY to console him.

HENRY (V.O.)

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

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

TITLE UP - 6:55 A.M.

143 EXT. HENRY'S DRIVEWAY - DAY

143

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

HENRY (V.O.)

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

144 INT. HENRY'S CAR

144

CLOSE UP - HENRY'S FACE

as he drives he sees the helicopter.

145 EXT. JIMMY'S DOORWAY - HENRY FULL FACE - CAR IN BG

145

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

JIMMY

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

HENRY (V.O.)

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

CUT TO:

HENRY putting torn bag with guns back into car trunk.

TITLE UP - 8:05 A.M.

146 EXT. HENRY'S CAR - DAY

146

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

147 INT. HENRY'S CAR - DAY

147

HENRY (V.O.)

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

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

WE SEE him jam his foot on the brakes.

TITLE UP - 8:45 A.M.

148 INT. HOSPITAL ROOM - DAY

148

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

HENRY (V.O.)

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

CLOSE UP - FILLS IN HENRY'S PALM

HENRY (V.O.)

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

149 INT. HENRY'S CAR - DAY

149

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

HENRY

(to Michael)

I think that helicopter's following me.

MICHAEL

Are you nuts?

150 INT. HENRY'S KITCHEN - DAY

150

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

HENRY (V.O.)

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

TITLE UP - 11:30 A.M.

151 INT. HENRI'S CAR - DAY

151

WE SEE KAREN and HENRI in car when KAREN points out the window.

CUT TO:

152 HELICOPTER

152

HENRY
We're going to your mother's.

CUT TO:

153 INT. KAREN'S MOTHER'S COVERED GARAGE AREA - DAY

153

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

CUT TO:

HENRI putting the guns into garbage cans.

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

CUT TO:

KAREN AND HENRY looking up at helicopter.

HENRY
Let's go shopping.

154 EXT. LONG ISLAND SHOPPING MALL - DAY

154

CLOSE UP - HENRY ON PHONE

Nearby WE SEE KAREN standing outside of their parked car. In BG, WE SEE a large, busy shopping mall with cars and SHOPPERS.

TITLE UP - 12:30 P.M.

101.

CUT TO:

155 INT. MALL PHONE BOOTH

155

HENRY

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

WE SEE HENRY slam down the phone.

DOLLY INTO FACE

HENRY

(to Karen)

They think I'm paranoid. The dumb
fucks. I should bring them the
helicopter, then we'll see how
paranoid I am.

TITLE UP - 1:30 P.M.

CUT TO:

156 EXT. MALL ENTRY

156

HENRY and KARIN peek out the mall door surrounded by PEOPLE
with shopping carts and look into the sky for the helicopter.
It is gone. He listens. No noise.

HENRY

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

157 EXT. KAREN'S MOTHER'S GARAGE AREA - DAY

157

ANGLE ON HENRY

getting guns out of garbage.

TITLE UP - 3:30 P.M.

158 INT. MOTEL APARTMENT - DAY

158

WE SEE PITTSBURGH DEALER laughing as HENRY gives him the
package of guns. A YOUNG MAN is also standing in the room.

DEALER

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

KAREN
 (barely looking up and
 wandering toward kitchen)
 I need sane coffee.

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

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

Phone rings in bedroom.

DEALER picks it up, listens a moment and offers it to HENRY.

DEALER
 (whispering so Karen
 cannot hear in next room)
 It's Robin.

HENRY
 (annoyed)
 Yeah?

HENRY covers the mouthpiece.

HENRY
 (to dealer)
 A pain in the ass.
 (into phone)
 I'll see you in about an hour.
 (pause)
 I can't. I got my brother home
 tonight.
 (pause)
 We'll talk about it later. Okay?

HENRY hangs up the phono, pauses and dials again.

Phone rings. WE SEE JUDY WICKS answer the phone. WE SEE MICHAEL is stirring the tomato sauce.

CUT TO:

160 INT. DEALER'S BEDROOM

160

HENRY is on the phone.

HENRY
You ready?

CUT TO:

161 INT. HENRY'S KITCHEN

161

JUDY
Yeah.

CUT TO:

162 INT. DEALER'S BEDROOM

162

HENRY
Tell Michael not to let the sauce stick.

CUT TO:

163 INT. HENRY'S KITCHEN

163

JUDY
(to Michael, who is still stirring)
Henry says don't let the sauce stick.

MICHAEL
I'm stirring.

HENRY (V.O.)
(on phono)
You know what to do?

JUDY
(bored)
Yeah, yeah.

CUT TO:

164 INT. DEALER'S BEDROOM

164

HENRY

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

CUT TO:

165 INT. HENRY'S KITCHEN

165

JUDY

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

HENRY (V.O.)

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

JUDY

Jesus Christ! You can be such a pain.

HENRY (V.O.)

Just do what I say!

JUDY

Okay.

WE SEE JUDY hang up the kitchen wall phone.

MICHAEL

(still stirring)

What'd he say?

JUDY

Nothing.

JUDY WICKS takes a puff on her cigarette and starts to fish around in the bottom of her pocketbook which is on the kitchen counter near the wall phone.

we SEE JUDY WICKS take out an airline ticket.

HENRY (V.O.)

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

JUDY WICKS reaches for the kitchen phone and dials.

TITLE UP - 6:30 P.M.

166 INT. HENRY'S HOUSE - EVENING

166

HENRY is working in the kitchen.

HENRY (V.O.)

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

167 INT. ROBIN'S HOUSE - EVENING

167

WE SEE HENRY watching ROBIN mix the half-kilo of heroin with milk sugar, doubling the amount. There is silence between them. HENRY looks at his watch. ROBIN pauses for a moment and sniffs a line of coke she has cut on a mirror near the table.

HENRY snorts some coke, too.

The table and room is a mess. Mixing bowls, scales, and sieves are strewn around the room.

ROBIN

(getting angrier while mixing)

I don't need this -- You said tonight and now it's not tonight --

HENRY

(watching the dope being
mixed while stroking
Robin's neck and
shoulders)

It's okay. I'll make it up. I
promise. Just hurry it up a little.
Okay?

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

Okay?

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

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

WE SEE HENRY get out the door just before ROBIN throws the
scale at it.

TITLE UP - 8:30 P.M.

168 INT. HENRY'S DINING ROOM - NIGHT

168

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

JUDY
(to Henry)
I gotta go home.

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

JUDY
I gotta go home and get my hat.

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

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

HENRY

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

JUDY

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

HENRY (V.O.)

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

CUT TO:

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

TITLE UP - 10:45 P.M.

169 EXT. HENRY'S DRIVEWAY - NIGHT

169

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

MAN

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

HENRY (V.O.)

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

170 INT. HENRI'S BEDROOM TOILET - NIGHT

170

WE SEE KAREN hurriedly flushing heroin down the toilet upstairs while we hear FBI MEN at the door downstairs. We hear MICHAEL and CHILDREN'S VOICES downstairs.

WE SEE KAREN go to the bureau drawer and grab a small caliber gun, lift her dress and, grimacing, shove the cold metal into her underpants.

CUT TO:

171 INT. FBI OFFICE

171

HENRI is seated and surrounded by FBI MEN and PROSECUTOR EDWARD MCDONALD. WE SEE JUDI WICKS brought in past HENRI and ushered into another room. WE SEE the DEALER ushered past HENRI and placed into yet another room.

HENRI (V.O.)

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

WE SEE ROBIN brought in, followed by TWO COPS carrying cardboard boxes filled with pots, sieves and scales from ROBIN'S table. The COPS put the boxes on a table where HENRI can see them. WE SEE ONE of the NARKS lick his finger after wiping it across one of the bowls. He smiles at HENRI and rolls his eyes.

WE SEE HENRI slouch further in his seat while questioning continues.

172 INT. PRISON VISITING AREA

172

WE SEE KAREN and HEURI seated at a table in a visiting area. HENRI is nervously looking around at the GUARDS and whispering to KAREN.

CUT TO

173 INT. IN SYNCH

173

KAREN
(anxious)
Jinny's calling every day. It's urgent.

HENRY
(a little annoyed at Karen)
What did he say, exactly?

174 INT. HENRY'S HOUSE - DAY

174

KAREN (V.O.)

(her turn to be annoyed)
 At least Jimmy and Mickey want to help. I talk to Mickey every day. That's more than I can say for the rest.

HENRY (V.O.)
 (placating)
 Paul will calm down. You'll see.

175 INT. JIMMY'S HOUSE - DAY

175

WE SEE MICKEY on the phone.

KAREN (V.O.)
 I told Jimmy the cops took our cars and froze our bank accounts and he offered to get me some money. He wants to know what's happening. You gotta meet him.

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

CAMERA PANS to sinister JIMMY BURKE in BG.

176 INT. PRISON VISITING AREA - DAY - CONTINUOUS

176

KAREN
 (annoyed and indicating the jail)
 Then you're safer in here.

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

KAREN
 (worried)
 Who's gonna do that?

HENRY
 (pleading)
 Just get me out.

CUT TO:

KAREN

Her face drops, but she's not sure.

177 EXT. PRISON BAH RELEASE GATE - MIDNIGHT

177

WE SEE HENRY hurry out of the prison. He looks nervous over his shoulder.

HENRY (V.O.)

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

WE SEE KAREN and her MOTHER are waiting in the car.

HENRY (V.O.)

I remember I had this feeling I was going to get killed right outside the jail. I knew Paulie was still pissed at me and he's such a hothead I was afraid he might have me whacked before he calmed down. And I was also worried about Jimmy. Jimmy knew if Paulie found out he was in the drug deals with me, Paulie would have Jimmy killed even before me. This is the bad time. I didn't feel safe until I got home.

CUT TO:

178 INT. HENRY AND KAREN'S HOUSE - BEDROOM - NIGHT

178

ANGLE ON HENRY

frantically looking around the bedroom.

HENRY (V.O.)

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

HENRY

(to Karen)

Where's the stuff?

KAREN

What are you talking about?

HENRY
You know. The stuff I left.

KAREN
(beginning to cry)
I flushed it down the toilet.

HENRY
(anguish and anger mixed)
You what?

KAREN
(crying anguish)
What did you want me to do with it?
They were all over the house.

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

KAREN
(crying)
They had a warrant. They went
through everything. They would have
found it. I swear.

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

KAREN
(a primal scream)
Oh no! No! Noooo!

HENRY
(screaming)
Why? Why?

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

DISSOLVE TO:

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

The place is closed, but inside WE SEE PAUL VARIO in the kitchen cooking peppers and eggs in a frying pan with olive oil. WE SEE SEVERAL HOODS surrounding him at a distance. VARIOUS SUPPLICANTS, a LOCAL BUTCHER, an OLD LADY, etc., wait for a papal audience.

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

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

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

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

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

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

VARIO
You thought I was some fucking jerk?

HENRY
Paulie, I couldn't come to you. I didn't want to put you in this shit.

(pause)
I was ashamed to come to you. I knew I was wrong.

WE SEE VARIO stand, mute.

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

VARIO

You treated me like shit.

WE SEE VARIO reach into his pocket and take out a thick wad of bills. Without counting the money he puts the cash in HENRY'S hands. VARIO clasps HENRY'S hands in his own.

VARIO
 (looking down while
 handing Henry the cash)
 Here. Take it.
 (looking up with tears in
 his eyes)
 Now I gotta turn my back on you.

CLOSE UP - HENRY

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

CUT TO:

180 INT. HENRY AND KAREN'S BEDROOM - NIGHT

180

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

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

KAREN
 (angrily pulling away)
 They're right. You are paranoid.

181 EXT. JUKEBOX STOREFRONT - DAY

181

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

JIMMY
 (concerned)

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

KAREN

He's okay. They sobered him up.

JIMMY

Did he say what they're asking him about?

KAREN

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

JIMMY

I gotta talk to him as soon as I can.

KAREN

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

JIMMY

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

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

JOKY

(pointing)

The third store down.

KAREN (V.O.)

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

CUT TO:

EMPTY STOREFRONTS with chalked windows.

KAREN (V.O.)

I got a bad feeling. I just kept walking.

CUT TO:

JIMMY standing on sidewalk.

JIMMY
 (shouting)
 Inside! Go in there!

CUT TO:

EMPTY STOREFRONT with open door and DARK FIGURES waiting inside.

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

WE SEE KAREN hurry down the block past the stores.

182 EXT. DRIVEWAY - HENRY'S HOUSE - DAY

182

WE SEE KAREN'S car screech to a halt near the garage as HENRY comes racing out of the house toward her. He has a gun pressed close to his side.

WE SEE KAREN is frozen to the wheel in fear. She is visibly shaking, crying.

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

HENRY
 What happened? You okay?

KAREN
 I got scared.

HENRY
 (soothing)
 Okay. Don't worry about it. It's okay.

KAREN
 (still in shock)
 I got scared.

183 INT. SHERWOOD DINER - LATE MORNING

183

CAMERA MOVES IN ON TABLE - HENRY'S POV

LONG TRACKING SHOT - THROUGH RESTAURANT

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

HENRY (V.O.)

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

JIMMY stands to embrace HENRY. WE SEE a table with melon, eggs, sausage, toasted English muffins, etc. HENRY notices that JIMMY has not touched any of the food. Next to JIMMY, WE SEE a large legal folder.

JIMMY

(smiling, friendly greeting)

You look good.

HENRY

(shaking his head)

I didn't need the headache.

JIMMY

Come on, eat something.

HENRY

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

HENRY (V.O.)

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

JIMMY

(patting the legal folder)

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

HENRY

How?

JIMMY

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

HENRY

Yeah.

JIMMY

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

HENRY

Yeah.

JIMMY

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

CLOSE UP - JIMMY'S HAND

giving a piece of paper to HENRY.

TILT UP ON JIMMY AND FREEZE

HENRY (V.O.)

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

CUT TO:

FREEZE OF HENRY HEAD-ON

looking at JIMMY.

HENRY (V.O.)

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

UNFREEZE ON HENRY and BACK TO ACTION like nothing is wrong.

CAMERA DOLLIES OUT and WE SEE JIMMY and HENRY sipping their
coffee. WE SEE JIMMY reach for some food. HENRY passes JIMMY
the salt. They are TWO GUYS finishing breakfast in a diner.**184 INT. FBI OFFICE - DAY****184**

ANGLE ON HENRY AND MCDONALD

arguing. KAREN and SOME FBI AGENTS are standing nearby.

MCDONALD

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

KAREN

I got dry cleaning.

MCDONALD

We'll pick it up.

185 EXT. JUKEBOX STOREFRONT - DAY**185**WE SEE a grim JXMMY getting into the rear seat of an unmarked
FBI car while HOODS watch silently.

CUT TO:

186 INT. FBI OFFICE - DAY**186**KAREN is now seated next to HENRY on sofa. MCDONALD is
leaning against the desk. In BG, WE SEE FBI MEN playing with
the CHILDREN. WE SEE HENRY and KAREN'S suitcases stacked near
the sofa.

MCDONALD

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

HENRY

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

MCDONALD
I can't control that.

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

KAREN
He's very bronchial.

187 INT. GEFFKEN'S BAR

187

WE SEE FBI MEN filling the barroom and VARIO, surrounded by AGENTS, being handcuffed and shoved toward the door.

CUT TO:

188 INT. FBI OFFICE

188

ANGLE ON HENRY AND MCDONALD arguing.

KAREN
(whispering to Henry)
What about the schools?

HENRY
Yeah. What about the kids' school?

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

KAMEN
I don't want than left back.

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

KAMEN
That's important.

CUT TO:

189 INT. COUNTROOM

189

ANGLE ON SACK OF HENRY'S HEAD

and TRACK AROUND.

HENRY (V.O.)

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

SLOW DOLLY IN TO HENRY'S FACE.

HENRY (V.O.)

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

CLOSE UP - JIMMY BURKE

seated at defense table in grey suit and rimless glasses. He almost looks like one of his lawyers.

HENRY (V.O.)

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

In BG, WE SET MICKEY BURKE crying.

HENRY (V.O.)

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

CLOSE UP - JIMMY BURKE

COME UP ON SCREEN - TWENTY-FIVE YEARS

HENRY (V.O.)

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

CUT TO:

CLOSE UP - PAUL VARIO

looking older and grey. VARIO is looking down.

COME UP ON SCREEN - FOUR YEARS

DOLLY IN TO

EXTREME CLOSE UP - HENRY

as he speaks; in sync, directly to CAMERA. DOLLY IN TO EXTREME CLOSE UP as he speaks.

HENRY

It didn't matter. When I was broke
I just went out and robbed some
more, we ran everything. We paid
off lawyers. We paid off cops.
Everybody had their hands out. And
now it's all over.

190 EXT. STREET IN MIDWESTERN ANDY HARDY TOWN - DAY

190

TRACK down the street.

HENRY (V.O.)

And that's the hardest part. Today
everything is different. There's no
action.

CAMERA TRACKS past white picket fence.

BENRY (V.O.)

I have to wait around like anyone
else. You can't even get decent
food. Right after I got here I
ordered some spaghetti with
marinara sauce and I got egg
noodles and ketchup.

CAMERA APPROACHES house and TRACKS IN TO DOOR OF HOUSE as it opens.

A MAN, still in his pajamas, leans out to get the milk and newspaper. He looks up. It's HENRY.

HENRY (V.O.)

(talking to camera)

I'm an average nobody. I get to
live the rest of my life like a
schnook.

END

