

MEAN STREETS,

An Original Screenplay

by

Martin Scorsese

and

Mardik Martin

REC'D

7/25/73

Ah, get born, keep warm
Short pants, romance, learn to dance
Get dressed, get blessed
Try to be a success
Please her, please him, buy gifts
Don't steal, don't lift
Twenty years of schoolin'
And they put you on the day shift

Bob Dylan
Subterranean Homesick Blues

(SUPERED OVER BOTTOM OF SCREEN LIKE A
TV NEWS BULLETIN)

CAST AND CREDITS

Warner Bros.
A Warner Communications Company
presents

MEAN STREETS

A Martin Scorsese Movie

Technicolor

STARRING

Robert De Niro	as	Johnny Boy
Harvey Keitel	as	Charlie
David Proval	as	Tony
Amy Robinson	as	Teresa
Richard Romanus	as	Michael

With

Cesare Danova	as	Giovanni
---------------	----	----------

With

Vic Argo	as	Mario
Robert Carradine	as	Boy With Gun
Jeannie Bell	as	Diane
D'Mitch Davis	as	Cop
David Carradine	as	Drunk
George Memmoli	as	Joey
Murray Mosten	as	Oscar
Ken Sinclair	as	Sammy
Harry Northup	as	Soldier
Lois Walden	as	Jewish Girl
Lenny Scaletta	as	Jimmy
Robert Wilder	as	Benton

Taplin - Perry - Scorsese
Productions

Directed by Martin Scorsese
Executive Producer E. Lee Perry
Producer Jonathan T. Taplin
Screenplay by Martin Scorsese and
Mardik Martin
Director of Photog. Kent Wakeford
Editor Sid Levin
Sound by Don Johnson

Production Manager Paul Rapp
Wardrobe Norman Salling
1st Asst. Director Russell Vreeland
2nd Asst. Director Ron Satloff
Prop Master Bill Bates.
Special Effects Bill Bales
Script Superv. Bobby Sierks
Visual Consultant David Nichols
Re-Recording Mixers John K. Wilkinson,
Bud Grenzbach, Walter Goss
Pre-Production & Post Production
Coordinator Sandra Weintraub
2nd Unit Produc. Coordinator D. Osterhout



WARNER BROS.
50th ANNIVERSARY
A WARNER
COMMUNICATIONS
COMPANY

* * *

RATING: R

81573R

MEAN STREETS

FADE IN:

1 A DARKENED DIFFUSED IMAGE OF A MAN

lying on the ground. A tree is above him. The image is more diffused on the edges. It is black and white and appears to be coming from a television. The scene is SHOT ON VIDEO TAPE AND OFF A COLOR MONITOR. The body of the man is practically totally in shadow.

ANNOUNCER'S VOICE

Ladies and gentlemen, on the news tonight, the first actual motion pictures of death.

A small orange fire appears in the breast of the man.

ANNOUNCER'S VOICE

(continuing)

Watch closely, at the moment of death.

The small orange fire fades away.

COLOR

CHARLES CAPP, JR. (CHARLIE) is 27, Sicilian. He was educated in Roman Catholic Parochial schools with one year and a half at a Jesuit college. He is intelligent, has a sharp sense of humor and is always well dressed. His favorite authors are Ernest Hemmingway, Thomas Hardy, and Theodore Dreiser. He likes reading but enjoys films more. He is very fond of the New Testament and often exchanges quotes from it with his friend Tony.

2 INT. BEDROOM - NIGHT

Charlie has been dreaming. The dream frightened him. A TITLE APPEARS on the bottom of the frame: CHARLIE. He gets up to look at his face in the mirror. His room is lit by moonlight. It is a small tenement bedroom with a fire-escape outside. He returns to bed and as his head hits the pillow, we HEAR the RNETTES singing "BE MY BABY."

CUT TO:

3 AN 8-MM PROJECTOR

whirring away.

4 INT. PARTY - DAY - HOME MOVIES

Opening TITLES appear over 8-mm home movies in which Charlie is shown along with his friends and family in a celebration ... a sense of "one big unending party." (THESE WILL BE STRAIGHT 8-MM. TO 35-MM BLOW UP OF OLD HOME MOVIES.)

During this opening segment we see some of the characters that will later appear in the story: Johnny Boy, Michael, Tony, Teresa, Charlie's Uncle Giovanni, and others. They are all Sicilian and are members of the same Italian-American neighborhood in New York City. (We sense, from these home movies, that the neighborhood forces its people to be strongly tied together in a way of life -- Family, Church, Friendship.) These home movies were taken during some formal and casual gatherings in which Charlie participated.

CUT TO:

5 INT. BATHROOM IN A NEIGHBORHOOD BAR, TONY'S PLACE

A longhaired "freak" is about to shoot-up. Suddenly the door opens and TONY (ANTHONY DEVENZIANO) comes in. Tony is totally different in appearance and dress from the "freak". He is 25, and a part time student studying liberal arts. His father is a very powerful racketeer in a different part of the city and owns several night club type discotheques and strip houses on the west side of town. One of these is operated by Tony -- "Tony's Place". Charlie is one of the "frequent customers" and regards Tony as one of his closest friends. Tony is well dressed and has a good sense of humor. He is a big drinker, liquor, wine, and even cough medicine. He is always seen at his place with a different girl (with teased hair, etc.)

TONY

What the fuck ... hey!

Tony rushes over to the "freak", who is too strung out to defend himself, smashes the needle, and slaps him around.

TONY

(continuing)

Not in my fuckin' place ...
get out ... get out!

6 INT. BAR AREA

Tony pushes him out the door and into the bar area. There are a few people in the bar ... mainly neighborhood guys like Tony. A few "freaks" are in the BG. Tony pushes him out the front door.

(CONTINUED)

6 CONTINUED:

TONY
And keep the fuck out-a-here.
I know your face.

Tony crosses over to one of the neighborhood guys by the bar and slaps him in the back of the head knocking off his hat.

TONY
And you scumbag ... what did
I tell you 'bout passin' that
shit in my place ...
(hits again)
... huh?

BOY
Hey, I didn't do nothin' ...
cut it out.

Tony pushes the boy out of the bar also. TITLE APPEARS on the bottom of the frame: TONY.

7 EXT. WEST SIDE DOCKS - LATE AFTERNOON

The area is totally deserted except for two trucks parked side by side. TWO MEN are tossing boxes from one truck to another and looking around furtively. MICHAEL stands nearby. MICHAEL LONGO is 32 years from the same type of background as Charlie and the others. He runs an illegitimate bar and dabbles in the yearly sale of firecrackers which he smuggles in from Maryland. He also deals in contraband cigarettes and runs a small-time "loan shark" business. He has a knack for business but he is otherwise unintelligent.

Michael crosses over to a '58 black Oldsmobile.

MICHAEL
Hey, hurry up with that shit
will ya.

Michael gets in the car. Another MAN is sitting in the back. He is also well dressed. Michael takes a small lens out of his pocket and tosses it to the man.

MAN
What's this? More shit...?

MICHAEL
Naw ... that ain't shit ...
that's a German lens.

The man looks at it carefully.

(CONTINUED)

7 CONTINUED:

MICHAEL

(continuing)

A good buy... got two shipments of them.

MAN

Can't use it...

MICHAEL

Why? That's a telescopic one... it's good.

MAN

First, it ain't German... it's Japanese... and second, this ain't no lens... it's like a... a... an adaptor... so you got two shipments of Jap adaptors with no lenses.

Man laughs and hands adaptor back to Michael.

MICHAEL

(disappointed)

A Jap adaptor?

TITLE APPEARS on bottom of screen: MICHAEL.

8 EXT. STREET - DAY

A deserted warehouse area in lower Manhattan. Prominent in the frame is a brightly painted red, white and blue mailbox, contrasting with the drab hues of the neighborhood.

JOHNNY BOY walks down the street TOWARD CAMERA. JOHN CIVELLO (Johnny Boy) is 23 years old. He is an only child and lives with his mother. He is clean cut looking, yet slightly radical in dress. He was expelled from high school for vandalism and consequently spent several months in reform school. He is reckless, unambitious, nihilistic, and was classified a psychiatric 4-F.

He is first cousin of Teresa Ronchali who lives next door to Charlie. He has adopted Teresa's family as his own and spends more time with them than he does with his mother.

Johnny is carrying a package wrapped in plain brown paper under his arm, and he is smiling. He drops the package into the mailbox and keeps walking. But he is moving a little faster now and smiling a little more.

(CONTINUED)

8 CONTINUED:

Suddenly the mailbox EXPLODES. Dozens of red, white and blue fragments shower down on the street. The impact of the blast knocks Johnny down. TITLE APPEARS on bottom of frame: JOHNNY BOY.

He is up in a moment. The CAMERA TRACKS with him as he starts running. We see that he is grinning -- quite literally -- quite literally -- like crazy.

9 INT. CHURCH - DAY

We see a life-sized statue of the crucified body of Christ, eyes closed reclining in his sepulcher. CUT TO Charlie, full face.

We see as the CAMERA PULLS BACK, the statue over Charlie's shoulder. The church is very old, quiet, and dark. The CAMERA ZOOMS OUT to reveal rows of Holy Candles lit in the foreground.

CHARLIE (V.O.)

A.. As you know, I've just come out of Confession. And as a penance they gave me ten 'Hail Marys' and ten 'Our Fathers'...

The CAMERA BEGINS to TRUCK out. It MOVES AROUND Charlie and AWAY from the holy candles revealing Charlie's profile.

CHARLIE (V.O.)

(continuing)

... Now, between you and me... You know how I feel about such things... 'Hail Marys'... 'Our Fathers'... No imagination... I know, Lord, I'm not worthy... not worthy to eat your flesh... not worthy to drink your blood. But... If I'm going to do penance at all, I'll do it the way I think it should be done... by me, that is... according to my own trespasses. You know what I mean. I decide my own penance.

(CONTINUED)

9 CONTINUED:

This conversation of "Confession" will occur from time to time in other parts of the story as Charlie will periodically try very casually to justify his thoughts and actions to his "God". The images accompanying these monologues are to be of free association, almost documentary in nature.

CUT TO:

CHARLIE - KNEELING

staring at the candles.

CHARLIE

And I'll keep on doing penance
to save my soul from the pains
of hell, which are eternal,
like the burn from a lighted
match increased a million
fold... infinite.

Charlie's hand approaches the flame of a holy candle sitting in front of him. As it gets close he quickly pulls back his singed fingers.

CUT TO:

10 INT. TONY'S PLACE - NIGHT

The club is dark and noisy and smokey when Charlie enters. He greets Tony who is sitting on a bar stool. Tony directs Charlie to a corner of the club where the rest of the group is now getting boisterously drunk. Charlie joins in, immediately taking on the mood of the group.

CHARLIE (V.O.)

But the pain of hell is two
fold - physical and spiritual --
and my friends, the greater of
the two is the spiritual.

The rest of the club is filled with many different types of customers: teenagers, adults pretending to be teenagers, sailors, male and female gays, and "the boys from the neighborhood". The music is loud and the lights are flashing but the strippers have not yet appeared. Charlie is at the table with a few friends. He tries again with a lighted match but cannot get his finger over it.

JIMMY

You crazy or what?

CHARLIE

A priest taught me that.

(CONTINUED)

JIMMY

(sarcastic)

Terrific. Know any other tricks?

CHARLIE

Yeah, but I'll show you them when I learn this one.

Charlie tosses the match away. It lands on a girl at the next table. She SCREAMS. Charlie and the others jump up. The MEN at the next table are upset.

MAN #1

Hey -- that's not funny.

CHARLIE

I know -- you think I did it on purpose? Sorry.

MAN #2

Watch it willya.

CHARLIE

I said I'm sorry --
(to Jimmy and
the others)
-- guy thinks I go around throwing fire at people. Idiot.

11 ANOTHER ANGLE

Tony has been sitting at the bar all along with GEORGE, one of the bouncers. George is upset about the general rowdiness of Charlie and his friends. Tony doesn't pay him any attention.

GEORGE

It's ten o'clock and they're like this. And they're just starting?

Tony smiles.

GEORGE

(continuing)

Smile... what are you smiling at? This is a business night.

TONY

(interrupting)

George... did I ever tell you the story about the three nuns on 42nd street?

(CONTINUED)

11 CONTINUED:

GEORGE
(genuinely)

No...

TONY

Too bad.

DISSOLVE TO:

The strippers finally appear on stage. Charlie becomes obsessed with the Negro stripper Diane. He shouts to her, tosses things, and calls her names. She tries, half amusedly, to ignore him but she can't.

DISSOLVE TO:

12 (OMITTED)
thru
17

18 CHARLIE

sitting at an empty table watching Diane, the stripper, perform again. He stares glassy-eyed and then begins to speak softly, continuing his Confession.

CHARLIE

Y'know... she's really good-looking... really good-looking. I've gotta say that again. She's really good-looking... but she's black... You can see that real plain.

(as an after-
thought)

But... there's not much of a difference, is there?

(he waits for an
answer)

Well... is there?

He smiles and begins chewing on an ice cube from his half empty glass. Suddenly Michael appears and sits down at Charlie's table. He hands Charlie two cartons of cigarettes.

CHARLIE

(continuing)

Oh great... hey -- Winstons?

MICHAEL

For these prices don't be particular. That's all I could get -- but next week we'll see.

(CONTINUED)

18 CONTINUED:

Charlie gives him the money.

CHARLIE

Okay, okay...

MICHAEL

Sell 'em if you can't smoke them.

CHARLIE

No... I'll be okay for a week.

MICHAEL

You seen Johnny Boy tonight?

CHARLIE

(disinterested)

Nope...

MICHAEL

Ain't he supposed to be here tonight... I mean...

CHARLIE

Look... I don't know. What am I, his keeper or something? Yeah, he's supposed to be here but who knows what goes on in his head. Right?

MICHAEL

I'd like to know, Charlie, it looks like that kid is trying to duck me...

Charlie remains silent.

MICHAEL

(continuing)

Don't you think you oughta care about Johnny's payments to me? I think you should, you know that.

CHARLIE

(quietly)

Michael, nobody's out to screw you, I guarantee that.

MICHAEL

Look at my side. You undersigned the loans. You vouched for him. What happens if this kid don't pay?

(MORE)

(CONTINUED)

MICHAEL (cont'd)

I gotta collect from you? I don't want to do that. I made a deal with him not you, right?

CHARLIE

You're right. You're right. I'm not gonna wind up paying his debts. I'll talk to him and straighten him out.

MICHAEL

Straighten him out? The bum owes money left and right.

CHARLIE

(interrupting)

Don't worry, okay?

A fight in the b.g. breaks out. They turn and yell.

MICHAEL

I don't understand you --

CHARLIE

What?

MICHAEL

I don't understand why you stick your neck out for this punk kid, the biggest jerkoff around!

CHARLIE

Don't say that. Don't call him that, Michael, willya --

MICHAEL

But why?

(CONTINUED)

18 CONTINUED - (3):

CHARLIE
(continuing;
hedging)

... er... family things... you know -- I can't explain it -- complicated. But really, he's a good kid.

MICHAEL
(sarcastic)

Sure.

DISSOLVE TO:

19 JOHNNY BOY

entering the nightclub with two girls (with teased hair). He has been drinking. They reach the hat check girl and give her their coats. Johnny approaches her giving her his pants instead. They laugh.

Charlie is now alone at the end of the bar. Johnny Boy now completely dressed enters the bar area. Charlie watches Johnny Boy approaching and continues his Confession. Johnny Boy greets people as he passes them, and as Charlie speaks, he appears to be moving in SLOW MOTION. Charlie's eyes open in realization.

CHARLIE
As yes, I thank you O Lord,
for this sign --

Charlie stares at Johnny Boy.

CUT TO:

20 CHARLIE'S POV

CHARLIE
I give thanks, O Jesus, for
this opportunity to do my
penance as I see it --

Johnny approaches Charlie and the others. Tony is now behind the bar near Charlie. Johnny Boy has reached them.

(CONTINUED)

20 CONTINUED:

JOHNNY BOY

Drinks for everybody Tony...

CHARLIE

(interrupting)

Giovanino! Where have you been?

JOHNNY BOY

(continuing)

And a double for you and Charlie here.

(quietly to Tony)

And put it on my tab, willya?

TONY

Which one, the big tab or the little tab?

JOHNNY BOY

Put it on the little tab so that it balances with the big one.

TONY

(sarcastically)

Yeah, so things'll be even.

Charlie and Johnny Boy grimace. Michael appears.

MICHAEL

How about me? I don't get a drink, John?

JOHNNY BOY

(feigning surprise)

Of course! A double for Michael, Tony.

Tony mumbles.

Johnny Boy interrupts Michael who is about to speak.

JOHNNY BOY

(continuing)

I know what you're going to say, but don't say it. These drinks are all on the tab. I'm gonna see you this Tuesday payday, I promise. I give you my word.

MICHAEL

You what?

(CONTINUED)

20 CONTINUED - (2):

The drinks arrive. They all smile and salute each other with their drinks.

CHARLIE

(saluting)

The queen!

ALL

(drinking)

The queen!

CUT TO:

21 EXT. TONY'S CAR - DAY

Charlie, Johnny Boy, and Tony are driving along in Tony's car. As they talk, a derelict takes advantage of a red light to wipe their windshield. Tony rolls up the window and rolls the car forward a bit to force the derelict out of the way.

21A INT. TONY'S CAR

CHARLIE

Where's he gonna meet us?

JOHNNY BOY

In the pool hall.

TONY

Is it near Sullivan Street.

CHARLIE

No -- by Bedford.

TONY

Oh -- you gotta show me. I always get lost in the village.

CHARLIE

Next time, this kid Jimmy don't bet with Napolitans.

JOHNNY BOY

Yeah, yeah -- enough.

CHARLIE

It'll be okay -- I know those guys. They won't stiff him.

22 INT. POOL HALL - HALLWAY

CHARLIE

Where the fuck is he?

Jimmy shows up.

TONY

Here he is.

JIMMY

The number was 235 -- I bet it
combination because I dreamt
of my grandfather -- and when
he died the number of the
funeral parlor was 235 -- so
when I dreamt...

23 INT. POOL HALL - DAY

Charlie and the others enter the pool hall.

JOEY
(mockingly)
Well, well, well. St. Charles
is here. Everybody -- benedic-
tion.

He makes the sign of the cross and genuflects.

CHARLIE
(good humoredly)
You may rise, you may rise please.

Charlie blesses the pool table and everybody laughs.

JOHNNY
C'mon, will ya'.

CUT TO:

24 BOYS - IN MID-DISCUSSION

JIMMY
On Friday, the 25th -- I placed the bet
with Sally.

JOEY
(being distant)
I never heard of it.

CHARLIE
Oh, Joey, really... we're all
friends here -- let's cut the
bullshit.

JOEY
(begins to chuckle)
... Well...
(to Jimmy)
You got a good friend here --
come to think of it, I do re-
member now.

JOHNNY BOY
(under his breath)
Scumbag --

TONY
(nudging Johnny;
under his breath)
Shut up.

(CONTINUED)

24 CONTINUED:

JOEY

(making excuses)

Well, Friday's are busy -- A
mistake can be made y' know.
Have another drink.

25 WIDER ANGLE

MUSIC is playing on a juke box. Several girls stand nearby
listening to both the music and the discussion. Johnny
looks over at them and then at Joey.

JOHNNY BOY

Lower the fuckin' music -- I
can't hear nothin'.

JOEY

The girls like it loud.

JOHNNY BOY

Girls? You call those shanks
girls?

Joey, his friends, and the girls all look up. Joey's atti-
tude changes.

JOEY

(to Charlie)

What's the matter with this kid?

JOHNNY BOY

I feel fine -- nothing wrong with
me.

CHARLIE

Keep your mouth shut.

JOHNNY BOY

You tell me that in front of
these creeps?

JOEY

We won't pay...

JIMMY

Why? We just said...

JOEY

(interrupting)

We won't pay... because this
guy...

(pointing to Jimmy)

... is a... mook.

(CONTINUED)

25 CONTINUED:

JIMMY

But I didn't say nothin'.

The fellows look at each other bewildered.

JOEY

(to Jimmy)

We don't pay mooks!

Nobody knows what a mook is.

Jimmy's attitude now changes.

JIMMY

A mook... I'm a mook...

(pauses)

What's a mook?

Charlie can no longer control the situation as tempers rise.

JIMMY

(continuing)

You can't call me a mook!

26 ANGLE - FIGHT

Jimmy swings at Joey. A fight breaks out. Jimmy, Charlie, Tony and Johnny are beaten. Charlie, not badly hurt manages to break up the fight. People look in as the two COPS walk into the bar.

The boys stop fighting immediately as they see the cops. In fact, they treat Charlie and the others as friends - helping them up off the floor -- dusting off the clothes, etc. The police search everyone. When they ask who started it -- what happened, etc., everybody, including Charlie and the others cover for everyone else. "It was just a joke, officer" - "He's my cousin" - "We were just kidding", etc.

The cops nod. "Play nice now", etc., and they leave.

27 NEW ANGLE

Everyone apologizes to each other. They drink again. Johnny doesn't say a word -- just stares.

JOEY

We were gonna pay you, Jimmy, we just don't like being moved in on.

(CONTINUED)

27 CONTINUED:

CHARLIE

C'mon -- I'm movin' in on you?
Let's have another drink and
forget about it.

They drink again. Joey gives Jimmy the money, Jimmy goes to
count it.

JOEY

Don't count it... it's all there.

JOHNNY BOY

(sarcastic)

Count it.

JOEY

Hey, c'mon -- no bullshit --
friends.

Joey extends his hand. Jimmy and Charlie shake. Joey ex-
tends his hand to Johnny.

JOHNNY BOY

Don't fuckin' touch me -- scum-
bag.

Charlie and the others "Oh no."

CHARLIE

Shut up stupid.

He is interrupted by a flying fist. The fight breaks out
anew. They barely make it to the door.

28 EXT. VILLAGE STREET - DAY

Jimmy is out the bar door first with his cash. They run
down the street. The west side boys don't chase them, but
stand by their bar shouting after them.

Johnny is laughing as he runs. Charlie yells at him.

CHARLIE

You got some mouth!

JIMMY

Johnny, you're a real jerk-off.

JOHNNY

(laughing)

What're ya' hollering? You got
your money.

They reach the car. Tony heads in first behind the wheel.

29 TONY'S CAR - DAY

Tony is about to take off without them.

TONY

Fuck youse all.

The others jump in.

CHARLIE

You got no honor, Tony. Charge!

The car starts off.

Garbage and garbage pails are tossed after them as the boys take off.

CUT TO:

30 INT. TONY'S PLACE - DAY

Charlie, Tony, Jimmy, and Johnny walk into Tony's place. Johnny has bruises on his face.

CHARLIE

You look great, flash! Tony, you got anything we can put on his face?

TONY

Yeah, in the back. C'mon, I got something to show you anyway.

CUT TO:

31 INT. TONY'S PLACE, BACK HALL - NIGHT

They push their way through the crowd and enter a narrow, dimly lit hallway.

CUT TO:

32 INT. BACK ROOM, TONY'S PLACE - NIGHT

GEORGE and a GIRL are necking on a make-shift couch in the darkened room.

GIRL

(whispering)

George, I tell you there's something in this room.

(CONTINUED)

32 CONTINUED:

GEORGE

(murmurs)

Ah come on, baby... willya cut
it out.

Suddenly the light is turned on. Tony, Charlie, Jimmy and Johnny enter the room. The girl is startled and jumps up. George appears bewildered.

TONY

What're you doin' back here?
You're supposed to be workin'.

GEORGE

Gimmie a break, will ya'.

The girl and George get up and leave as Tony goes to the medicine cabinet, takes out a few items and gives them to Charlie.

33 ANOTHER ANGLE

Tony then crosses to the other side of the room where he removes the blanket which has been covering a large cage. He reveals a live, young, beautiful panther, stalking to and fro.

Everyone else except Tony is backed up against the wall, frightened. The boys laugh nervously.

TONY

Keep quiet about this. I don't
have any license for him yet.
Nobody can feed him except me.
I'm the only one he trusts.
Watch.

CHARLIE

We believe you... We believe you.

Tony begins to open the cage. The boys are now standing on top of the nearest pieces of furniture.

TONY

(entering cage)

Really wanted to get a little
tiger, Charlie, y'know... a
little William Blake and all
that...

CHARLIE

Be careful.

(CONTINUED)

33 CONTINUED:

Tony ignores Charlie's warning as he crouches and allows the animal to wander onto his lap whereupon he strokes the panther gently murmuring to him.

The boys watch in silence.

CUT TO:

34 INT. TONY'S PLACE - NIGHT

The Italian song "Malafemina" (a tango-like rhythm) is HEARD coming from the juke-box. It is near closing time and there are only a few customers left in the club, including Michael and two gays, BENTON and SAMMY, who are getting very drunk.

Charlie is at the corner table with Tony and Johnny Boy. Charlie is washing Johnny Boy's face with cold water from a basin. Some of Johnny's blood has mingled with the water.

Tony and Charlie are in the midst of a heated discussion.

TONY

You believe anything anybody says!

CHARLIE

That's right -- I do believe everybody -- that's my charm.

TONY

Some charm. You're only gonna get kicked in the ass...

CHARLIE

Ah, you're fuckin' jaded.

TONY

Oh yeah, what about the time we went on Retreat?

CHARLIE

What about it?

TONY

(to Johnny Boy)

We go on closed Retreat for three days upstate -- and these Jesuits hit us with sermons. This priest says that he knew a couple and he used to let them borrow his car for dates -- they didn't fuck because they weren't married yet.

(MORE)

(CONTINUED)

TONY (cont'd)

Two weeks before the marriage -- in this priest's car -- they decide to do it. They pull over on the side of the road -- and they're doin' it -- and they get killed by a Mack truck.

JOHNNY BOY

That really happened?

TONY

Naw, wait.

(gesturing to
Johnny Boy)

Charlie believes it. So when he comes home he tells this story to this girl -- and the girl says, 'Oh, yeah, last week we all had a Retreat in our school and this priest told the exact same story.' A different priest -- get it?

JOHNNY BOY

So the story's not true...

TONY

Yeah, but the point is -- Charlie comes to me really upset -- they lied to him. So I try to tell him when we leave another fifty kids show up and they say the same stories -- I mean it's work -- it's a business -- it's an organization.

CHARLIE

(annoyed)

Look, they lied to me!

JOHNNY BOY

I ain't never goin' on no Retreat.

TONY

(to Charlie)

Why do you let those guys get to you?

CHARLIE

Because they're not supposed to be 'guys' --

(CONTINUED)

34 CONTINUED - (2):

TONY

Well, yeah, if you wanna be saved...

(pauses)

... ah, you gotta be like me...

35 ANGLE

A well dressed young BOY enters the club. George, the bouncer, approaches him.

GEORGE

We're closed.

BOY

I'm just waiting for Joey.

The boy walks over to a bar stool and sits down. Nobody acknowledges his presence.

Suddenly the DRUNK on the bar stops singing and sits up, dazed. His sudden silence causes Charlie and the others to look up at him. The drunk stares ahead for a minute.

DRUNK

(mutters)

I... I gotta go to the bathroom.

Everyone laughs.

CHARLIE

Well, go ahead, whaddaya want?
Someone to hold it for you?

More laughter. Even the boy at the bar laughs. The drunk rises, still smiling and stumbles off to the men's room.

36 ANOTHER ANGLE

The Big Bopper - "Chantilly Lace" is playing on the soundtrack. Charlie is playing with a deck of cards.

CHARLIE

(continuing previous
conversation)

This place is dead. If I had a
place... every night... jumping.

Johnny Boy is sipping his drink and ignoring the conversation.

(CONTINUED)

36 CONTINUED:

CHARLIE

(continuing)

And I wouldn't call it Tony's
Place or Charlie's Place...

(more confidentially)

I'd call it something like Season
of the Witch... get it?

TONY

Bullshit.

CHARLIE

Look who's talking. Bullshit.
Who's the guy with William Blake
and the tigers, eh?

JOHNNY BOY

Will you guys shut up with the
witches and tigers. Tony, you
gonna close the place, we get
out of here, get something to
eat, or what?

TONY

We'll close up as soon as every-
body leaves.

CHARLIE

Don't forget what's-his-name
there in the bathroom.

Everyone laughs. Jimmy is drawing on a table top. Charlie
wanders over.

JIMMY

Wanna see your picture?

Charlie leans over. OVERHEAD VIEW shows large crude
swastika.

JIMMY

Waddaya think?

CHARLIE

Not quite... but keep trying.

Charlie picks up the cards again.

CHARLIE

(continuing)

Let's have a game after we close.

(CONTINUED)

36 CONTINUED - (2):

JOHNNY BOY

Yeah. For how much?

TONY

(to Johnny)

Scumbag!

JOHNNY BOY

I ain't no scumbag!

TONY

You can't pay what you owe --
soon as a game shows up --
Bang! You jump in...

(mimicking Johnny)

'Yeah, for how much' -- Stupid!
Use your head.

Johnny flicks a lit cigarette at Tony. Tony jumps up pushing the table, knocking over some glasses. Charlie stops it.

CHARLIE

Hey, cut it out, willya --
we're friends.

Tony and Johnny relax -- a fight is really farthest from their minds.

CHARLIE

(continuing)

C'mon, Tony, waddaya say? We
have a game?

TONY

No.

CHARLIE

(addressing the entire bar)

Anybody wanna have a game?

The people in the bar do not respond. Charlie shrugs. The boy casually leaves the bar and walks to the men's room.

37 INT. MEN'S ROOM - TONY'S PLACE - NIGHT

The boy slowly swings the door open and stares at the drunk leaning over the urinal, half asleep. He takes out his pistol and calmly shoots the drunk three times in the back. To the boy's surprise the drunk does not immediately fall dead. Instead, he turns and grabs the boy by the throat. They struggle in the open doorway.

38 INT. BAR AREA - NIGHT

The Italian MUSIC is still playing. Everyone in the bar has frozen in position as they watch the scene.

In his astonishment Charlie allows the cards to fall from his hands.

The boy breaks away from the drunk and runs toward the exit. The drunk, running only on sheer determination, stumbles along after the boy.

The people in the bar, including Charlie, dash behind tables and jump behind the bar for cover.

39 INT. TONY'S PLACE - STAIRWAY EXIT

The boy reaches the exit and FIRES at the drunk from the top of the stairs. The drunk still follows.

40 EXT. STREET - NIGHT

The boy runs down the street and disappears into the darkness. The drunk staggers out into the cobblestone street. His mind is gone, it is now just a physical matter of the body being stopped by the presence of a stationary object. He staggers straight across the street at tremendous speed, smashing directly into a parked car.

41 EXT. TONY'S PLACE - NIGHT - BACK ENTRANCE

Everyone (including the two gays at the bar) is running out the back way.

TONY

Don't run... don't run.
Everyone split up.

Michael turns the corner and calmly walks to his parked car. As he gets into the car, Charlie and Johnny Boy turn the corner.

CHARLIE

Michael, give us a lift.

MICHAEL

Okay, get in.

As they are getting into the car, the two gays turn the corner. One of them, Sammy, is very drunk and is crying hysterically. His companion, Benton, is trying to calm him down when he notices Michael.

(CONTINUED)

41 CONTINUED:

BENTON

Michael... wait.

It is obvious that Michael does not want to take them but he is also afraid of attracting any attention so he quickly ushers them into the car.

MICHAEL

Get in, get in.

42 INT. MICHAEL'S CAR - NIGHT

Charlie and Johnny Boy are in the back seat. Sammy crawls over Charlie into the back seat making apologies. Benton is forced into the front seat with Michael. They drive off, with Sammy crying.

CHARLIE

Oh Jesus Christ... what's this.

BENTON

Sammy, get control of yourself.

JOHNNY BOY

Yes, you're gettin' it all over my tie.

CHARLIE

Should I slap him?

SAMMY

(suddenly in control)

You wouldn't dare.

BENTON

I'm terribly sorry, guys...
It's just that he was terribly
frightened.

MICHAEL

Just keep him quiet.

JOHNNY BOY

Friends of yours, Michael?

MICHAEL

Shut up.

BENTON

(sensing the
hostility)

Oh... ah... I'm Benton and
this is Sammy.

(CONTINUED)

42 CONTINUED:

CHARLIE

I can't get over the way he
just kept going at him.

JOHNNY BOY

Must have been all the liquor
in him.

MICHAEL

(in Italian)

Quiet, please.

He returns to English.

MICHAEL

(continuing)

Where should I drop you, Charlie?

SAMMY

(interrupting the
conversation)

Yes, Charlie, your place or mine.

BENTON

Sammy.

CHARLIE

Away from the neighborhood.

SAMMY

Oh, Benton... look!

Sammy leans over Johnny and Charlie to see out the
window. He begins to shout at a young boy on the street.

SAMMY

(continuing)

Hi, beautiful!!! I love you.

Charlie and Johnny Boy hide their faces.

MICHAEL

Hey, shut up.

CHARLIE

Get him in.

JOHNNY

What... are you kidding?

BENTON

Sammy, get in here this minute.

(CONTINUED)

42 CONTINUED - (2):

SAMMY
I won't... I won't! They're
all beautiful.
(shouting)
I'll suck them all... I'll
suck them all!

Charlie and Johnny Boy groan. They are still hiding
their faces.

CHARLIE
Disgraceful.

MICHAEL
Okay... that's it.

He pulls the car over to the nearest corner.

MICHAEL
(continuing)
Out!!!

CHARLIE
C'mon, Johnny.

MICHAEL
You getting out, too?

CHARLIE
Yeah, thanks, it's okay.

43 EXT. STREET - NIGHT

Charlie and Johnny Boy get out of the car first so that
by the time Benton and Sammy are out they are already
on their way down the street. Michael drives away.

SAMMY
(shouting)
Going our way?

CHARLIE
(to Johnny Boy)
Don't answer.

Benton guides Sammy the opposite way.

44

EXT. NEIGHBORHOOD STREET - DAWN

Charlie and Johnny Boy are walking down the street on their way home.

CHARLIE

You can't go home lookin' like that -- stay with me.

JOHNNY BOY

Your mother's not there, is she?

CHARLIE

No -- forget it -- she's on the Island takin' care of my grandmother for a while.

JOHNNY BOY

She's gonna die, right?

CHARLIE

(annoyed)
Yeah... right.

JOHNNY

Did you like her?

CHARLIE

(stunned)
Whatayamean, 'Did I like her?'
She's my grandmother.

JOHNNY BOY

So?

CHARLIE

So what? Anyway, she ain't dead yet -- so, shut up.

Charlie lives in a typical lower east side tenement apartment. Each room is painted a different pastel color. It is furnished in miscellaneous styles and from the pictures on the wall and various knick-knacks around the rooms it is evident that this is a family apartment rather than a bachelor's pad.

45

INT. CHARLIE'S MOTHER'S BEDROOM - MORNING

Charlie and Johnny Boy are lying on Charlie's mother's bed in their underwear.

(CONTINUED)

CONTINUED:

CHARLIE

You'd better make a move, kid. Michael thinks you're trying to screw him.

JOHNNY BOY

Wouldn't bother me.

CHARLIE

Yeah, big man... get yourself in more trouble. You make a fool out of him, you're doing the same to me. I signed for you, don't forget.

JOHNNY BOY

Don't worry. I can handle it.

CHARLIE

You couldn't handle shit. (You just better come through with some kind of payment on Tuesday ... anything. Understand? Hold onto your paycheck this week.)

JOHNNY BOY

(laughs)

There won't be any paychecks this week.

CHARLIE

What do you mean?

JOHNNY BOY

Didn't show up.

CHARLIE

Didn't show up after what we had to do to get you on the trucks, stupid?

JOHNNY BOY

I don't like loading crates.

CHARLIE

You're not supposed to like it. What gets me is your attitude.

(CONTINUED)

45 CONTINUED - (2):

JOHNNY BOY

What about your attitude...
Where's your job... eh? You
talk and talk and I go to
work... what do you do?

CHARLIE

I'll tell you what I don't do...
I don't owe anybody two thousand
clams plus interest, stupid.
Show up or I break both your
arms, we understand each other?

JOHNNY BOY

Okay, okay... take it easy.

46 INT. KITCHEN - CHARLIE'S APARTMENT

Johnny is raiding the icebox.

JOHNNY BOY

Hey... you got nothing here.

CHARLIE

(from the
other room)

I could have told you that.

JOHNNY BOY

We'll get some food from my
aunt's. I'll get in through
the fire escape. She's always
got something.

Johnny Boy leaves the kitchen and walks towards the bedroom.

47 INT. CHARLIE'S MOTHER'S BEDROOM - MORNING

CHARLIE

Don't do that. You'll scare
Teresa **trying** to sneak in.

Johnny Boy is now by the window looking out at the fire
escape mischievously.

JOHNNY BOY

Yeah... you're right. Maybe
she'll have a seizure and we
can watch.

He laughs. Charlie hits Johnny Boy on the back of the head.

(CONTINUED)

47 CONTINUED:

CHARLIE

That's not funny. You gonna be a jerk off all your life. Grow up. You want something to eat from your aunt's house, you go knock on her door, understand?

JOHNNY BOY

I'm not hungry any more. I'm going to bed.

Johnny Boy gets into bed. Charlie goes into the kitchen to get a glass of milk.

48 INT. KITCHEN - EARLY MORNING

Charlie opens an envelope with his name on it. There's \$50 inside it from his mother. Charlie reaches inside a cupboard, finds a sugar bowl -- opens it, takes out an insurance premium booklet, finds \$5 in it. He takes that and begins writing a note to his mother. Charlie is startled by Johnny Boy on the telephone.

CUT TO:

49 INT. BEDROOM - DAY

Johnny is in the bedroom on the telephone.

JOHNNY BOY

(pretending to be angry)

Hello... fifth precinct? Yeah
... I want to report a disturbance.
Yeah, this man and woman next door are disturbing the peace. They're keeping me awake all night now.
What the hell is this. What?
Well... yelling, fighting, throwing things.

CUT TO:

50 INT. KITCHEN - DAY

Charlie is writing the note to his mother. We see the note being written as we HEAR Johnny Boy's conversation continuing (V.O.). Charlie writes "Mom, took \$5 from the insurance money -- give me \$45.00 next week then -- Okay? Charlie."

(CONTINUED)

50 CONTINUED:

JOHNNY BOY (V.O.)

Uh-huh. Yeah right, the address is 270 Mott Street. I think it's apartment 2-R... Look, I demand immediate action. Never mind my name, I don't like getting involved in things like this.

We hear the SOUND of Johnny Boy hanging up roughly.

51 INT. BEDROOM - DAY

Charlie returns to the bedroom. Johnny Boy is going to sleep. Charlie goes to the window and peers through the blinds. He sees in the window across the fire escape.

52 TERESA'S BEDROOM - DAY

Teresa is kissing her mother good morning. Her mother leaves the room. We see a series of DISSOLVES. Teresa is going through the various stages of getting dressed.

TERESA RONCHALI, 28 years old. Pretty, well-built, quick witted and unpredictable. She works in a book publishing company and has a few years of college (English) behind her. She still lives with her parents however because of her epilepsy. They feel that the epilepsy means that she cannot live alone. She feels trapped. Her affair with Charlie is a well kept secret from both families because the families regard each other as blood relations.

53 INT. BEDROOM - DAY

Charlie turns away from the window for a minute and then turns back to look at Teresa but she is no longer in her room.

54 INT. TERESA'S BEDROOM - DAY

(This is done in VIDEO TAPE and MONITOR, the same as Scene One.)

Charlie is dreaming this sequence. Many holy candles are lit around the room. He and Teresa are both nude. She is lying face down on the bed. He approaches and ejaculates prematurely -- However, he does not ejaculate sperm -- instead blood. They are shocked. The blood is on the bed, her legs, back and his hands. Charlie cries out in pain.

CUT TO:

55 INT. HOTEL ROOM - DAY

TERESA

I want to kiss you... right now!

CHARLIE

Huh?

TERESA

Now.

CHARLIE

Okay.

They kiss.

TERESA

Jesus... sure you could spare it?

CHARLIE

For you, Teresa..anything.

He grabs her, kisses her. They play and she giggles.
They look at each other.

TERESA

You look so pretty.

She touches his face. He gives a small embarrassed laugh.

TERESA

(continuing)

Why are you laughing?

He murmurs, still smiling.

TERESA

(continuing)

Embarrassed?

He murmurs again indicating "yes".

TERESA

(continuing)

I like that when you get
embarrassed... I like your
face... I love you.

He smiles.

TERESA

(continuing)

I like your eyes and your nose.
-- Well, it's... er... different.

56 DIFFERENT ANGLES

He smiles and poses in profile for her. We see DIFFERENT CUTS of her hands touching his head and face.

TERESA

(continuing)

Hey, why do I always tell you what I like about you? What about me?

CHARLIE

(unsure)

I like your hair.

TERESA

Your hair's nicer... what else?

CHARLIE

I love your eyes...

TERESA

My hair and my eyes and what else?

CHARLIE

I told you before, hair and eyes, with me what's most important in a girl is hair and eyes... that's all. And you got it. Okay?

Teresa grabs his face with her hands. Her bright green nails poised to scratch it.

TERESA

I'll fix it so no girl looks at you twice. Would you like that?

CHARLIE

Go ahead... but they don't look at me anyway.

TERESA

Oh yeah?
(she grabs him)

(CONTINUED)

56 CONTINUED - (2):

CHARLIE

No... girls bother me.

TERESA

Want me to tell you how to talk to them? First thing you do is smile -- 'cause you have a great smile. Then there's a lot of pick-up lines. The trick is to get to talk about something personal. Y'know, so you could show them how sensitive you are.

CHARLIE

(smiling)

And then?

TERESA

And then you fuck.

She laughs.

CHARLIE

You got no class... you know that?

(continuing)

I don't fuck people I don't like.

TERESA

You like me?

CHARLIE

Yeah, I like you.

TERESA

I love you.

CHARLIE

Well, I don't love you.

TERESA

We'll see...

CHARLIE

You can forget it... if there was any chance of me falling in love with you, I wouldn't be here.

She's heard this before.

(CONTINUED)

56 CONTINUED - (3):

TERESA

Because?

CHARLIE

Because with you I can't get involved.

TERESA

Because?

CHARLIE

Because you're a cunt.

TERESA

Where do you get off talking like that.

CHARLIE

It was just a joke.

TERESA

Like hell it was.

CUT TO:

57 CHARLIE

Half-dressed, he lies on bed watching Teresa dress.

TERESA

(playfully
sees him)

Now don't look!

58 ANGLE

Charlie covers his eyes -- we CUT CLOSER and CLOSER to his fingers over his eyes and we see two open horizontally.

CUT TO:

59 FLASHES OF TERESA'S NAKED BODY

horizontally masked by black bars. Then --

60 CHARLIE'S FINGERS

open vertically.

CUT TO:

61 FLASHES OF TERESA'S BODY

vertically masked by black bars, etc. Then Teresa's face (masked also).

TERESA
(catches him)
I see what you're doing.

CUT TO:

62 FULL SHOT - THE TWO

The picture framed by an oval mask. She sits near him and caresses him.

TERESA
(continuing)
I saw you --

CUT TO:

63 ANOTHER ANGLE

They are dressed. Charlie checks his wallet.

TERESA
(continuing)
Do you have enough?

CHARLIE
Well... it was your idea. We didn't have to come to Holiday Inn.

TERESA
I felt like it.

She takes some bills out of her wallet.

TERESA
(continuing)
Here take it.

Charlie hesitates but takes it.

TERESA
(continuing)
We don't have to do this, you know.

CHARLIE
Well, I'm broke just now.

(CONTINUED)

TERESA

You don't have to be broke.
You're thirty years old for
God's sake.

CHARLIE

I'm not thirty -- I'm twenty-
seven. I don't need no bull
shit job like yours. You're
makin' money -- so what?

TERESA

So I can do what I like with it.

CHARLIE

So go ahead. Get that apartment
you're always yelling about!

TERESA

They won't let me move. They
think I'm gonna fall apart if
they don't watch me every
minute!

CHARLIE

So move in with a girl friend.

TERESA

I don't have girl friends --
I don't want to move in with
a girl friend.

CHARLIE

You wanna move in with me.

TERESA

Right.

CHARLIE

Forget it. You don't like it,
you can get the fuck out.
Okay?

(CONTINUED)

63 CONTINUED - (2):

TERESA

When are you gonna get wise?

CHARLIE

Look -- I'm getting everything together. You just don't walk out on everybody that you need to help you -- I gotta use what I can.

TERESA

To get what?

CHARLIE

To get what I want.

TERESA

You aren't sure about me, are you?

CHARLIE

I just told you I didn't love you -- how much not sure can you get?

CUT TO:

64 INT. HOTEL HALLWAY

Charlie and Teresa have just closed the hotel room door. They put on a sign for the maid to make up the room and walk down the hall.

CHARLIE

You should have seen it. Unbelievable. The kid went right to the bathroom and shot him. The guy would just keep coming at him like Rasputin. That kid was scared. We were more scared.

TERESA

He shot him just because he insulted Mario? It doesn't make sense. Not unless it was personal.

CHARLIE

You missed the point. The kid's a climber. Not very bright... He kills a guy who insulted a big man -- he gets a reputation. He thinks he's made.

(CONTINUED)

64 CONTINUED:

TERESA

It's still sick.

CHARLIE

... Just stupid. Speaking of stupid, your cousin Johnny last night decided to break into your mother's house... to get some food.

Teresa laughs.

TERESA

Why didn't you let him?

CHARLIE

(sarcastic)

That's funny -- He doesn't know anything, does he?

TERESA

You think I want him to know? No -- nobody knows anything, your reputation's still safe.

CHARLIE

Hey, smile.

(he touches her face)

You look like you wanna shoot me. You wanna kill me, go ahead kill me.

The maid walks by them in the hall.

TERESA

Hey, miss, you can make up the room now.

MAID

I only got two hands!

TERESA

Well, use 'em.

CHARLIE

(embarrassed)

Hey, stop that -- c'mon.

TERESA

I hate shit like that.

(CONTINUED)

64 CONTINUED - (2):

They press the button for the elevator.

CHARLIE

What a mouth you got.

Teresa giggles.

CUT TO:

65 (OMITTED)

66 EXT. ITALIAN CAFE - DAY - STREET

TWO YOUNG BOYS, about fifteen years old, walk up to Michael.

(CONTINUED)

66 CONTINUED:

BOY #1

Hey -- fella... you sell
firecrackers?

MICHAEL

Ssssh! Quiet.
(he looks around)
Y'know that's illegal.

BOY #1

We went down to Chinatown but
they don't have any.

MICHAEL

Yeah, well, keep away from those
Chinx. They don't have shit.

BOY #2

Well, we got forty dollars, and
we wanna buy...

MICHAEL

(interrupting)
For forty dollars I could give
you...

BOY #1

Well, I don't know if we want
to buy all forty dollars worth...

MICHAEL

Hey! You want good stuff, or you
want shit?

BOY #2

Well, we want good stuff.

MICHAEL

Well, my stuff comes from
Maryland... you know what that
means?

BOY #1

No.

MICHAEL

That means it's good.

Michael goes to Tony, who has been standing in front of
the cafe with a group of boys. They talk for a minute
and go back to the waiting boys.

(CONTINUED)

66 CONTINUED - (2):

MICHAEL
 (continuing;
 to the boys)
 C'mon. Get in the car.

The four of them get into Tony's car. They drive to Chinatown. We HEAR voice over:

67 EXT. STREETS - TONY'S CAR

BOY #1 (V.O.)
 You got sparkles?

MICHAEL (V.O.)
 Yeah.

BOY #2 (V.O.)
 And cherry bombs... ash cans...
 and rockets?

68 EXT. CHINATOWN - DAY - INSIDE TONY'S CAR

MICHAEL
 Okay, you guys get out, and
 wait here for me.

BOYS
 Can't we come with you?

MICHAEL
 Nobody sees where I get the
 stuff. That's good business.
 I'll be back in thirty minutes.

They start to get out.

MICHAEL
 (continuing)
 Hey, hold it! Gimmie the cash.

BOYS
 Uh... can we give you a check?

MICHAEL
 A check? What the... hey, where
 you kids from?

BOY #1
 Riverdale.

(CONTINUED)

68 CONTINUED:

MICHAEL

(contemptuously)

Well, maybe they do that in Riverdale, but down here we take cash. Now, you got it or not?

They give him the money.

MICHAEL

(continuing)

Okay. Now wait here... and keep your mouths shut!

69 ANOTHER ANGLE

The car pulls away.

TONY

How much?

MICHAEL

Not bad. Twenty dollars. Here, five.

TONY

Can you spare it?

MICHAEL

Sure.

TONY

(sarcastically)

Thanks.

70 EXT. LOWER EAST SIDE - DAY

The car pulls up at Tony's place. Tony yells to Charlie who is standing outside.

TONY

Hey, Charlie. Get in.

CHARLIE

What's a' matter?

MICHAEL

Nothin'. Just stiffed a couple of kids.

(CONTINUED)

70 CONTINUED:

CHARLIE
How much did you score?

MICHAEL
Twenty dollars.

CHARLIE
Let's go to the movies... on
you.

TONY
Yeah.

MICHAEL
Okay, guys... have a heart.
This is my business.

Charlie gets into the car and they drive off.

CUT TO:

71 EXT. FRONT OF THEATRE - NIGHT - TONY, MICHAEL, CHARLIE

The boys are paying for their tickets.

72 INT. MOVIE THEATRE - NIGHT

DONOVAN'S REEF is showing. We see a brief scene from the film which has JOHN WAYNE fighting LEE MARVIN in a big bar room brawl.

CUT TO:

73 EXT. CHINATOWN - NIGHT

The two boys from Riverdale are still waiting on the corner in the dark.

CUT TO:

73A INT. TONY'S PLACE - DRESSING ROOM - DAY

Charlie can see the Negro stripper, Diane, down the hall, in her dressing room. She is putting on her makeup. Charlie is still very attracted to her. He enters her room.

CHARLIE
Diane, how are you feeling?

(CONTINUED)

73A CONTINUED:

DIANE
(coldly)

Fine.

As Charlie continues to talk to her she undresses and begins to get into her first costume. Charlie feels slightly uncomfortable. She takes off her Afro wig.

CHARLIE
You know, Diane, I've been wanting to talk to you for a while now... er... a...

She is undressing.

CHARLIE
(continuing)
... Aside from all that joking around we do out there... when you're on... I... a... I really think that you're a terrific performer...

DIANE
Fine.

CHARLIE
No, I'm serious... You're really good.

DIANE
I know.

CHARLIE
In a little while... I'm gonna have the opportunity of opening my own place... much nicer than this... uptown... sort of nite-club and restaurant and everything.

DIANE
That's nice.

CHARLIE
I was thinking maybe you'd do very nicely for the place.

DIANE
Dancing?

CHARLIE
No... no... as the hostess.

(CONTINUED)

73A CONTINUED - (2):

DIANE

Hostess?

CHARLIE

Yeah, you know... you greet the people... see them to their tables... listen... why don't we get together and talk about it?

DIANE

Chinese food?

CHARLIE

Okay. Chinese. We'll meet on the corner of 6th Avenue and Waverly Place around 7:00 tomorrow.

DIANE

Why not here? Okay, never mind... 6th Avenue and Waverly.

CHARLIE

Bye.

CUT TO:

74 INT. OSCAR'S RESTAURANT -- MID-DAY

Charlie is sitting by himself in a quiet corner of the restaurant. This restaurant was considered an above average restaurant with the quality and prices to match when it first opened three years ago. The quality has diminished but the prices remain the same. As a result the place is dying.

A waitress and two customers are at another table. (CONTINUED)

74 CONTINUED:

Charlie is scrutinizing the restaurant from his corner. He picks up a water goblet and as he is about to drink he notices it's chipped, and he puts it down. Then he picks up a fork and notices it's bent.

A chubby middle-aged man, OSCAR, approaches the table. He is half owner of the decaying restaurant. He is in his shirt sleeves which, along with the side of his face, are smeared with grease and dirt. He is tired and disgusted.

OSCAR

(with a slight
Jewish accent)

Hey... you're here. They told me you're here... and you're here. How are you? How are the classes coming?

CHARLIE

Okay Oscar, how's everything going?

Oscar sits down next to Charlie.

OSCAR

I was in the basement fixing the freezer. Would you believe that?

CHARLIE

(laughing)

What freezer?

OSCAR

(mimicking)

What freezer...The one that's supposed to keep the meat fresh.

Charlie shakes his head in sympathy.

OSCAR

Look, Charlie, you're a good boy. Will you tell your uncle that I have nothing. I can't make this week's payment.

CHARLIE

That bad, huh? Oscar?

OSCAR

If this keeps up not next week's either.

(CONTINUED)

74 CONTINUED - (2):

CHARLIE

Not next week's either...
listen you tell that to
Giovanni, not me.

OSCAR

Listen, I should hand this
place to him you know that.
I don't need this aggravation.

CHARLIE

He'd rather have the loan paid,
you know that.

OSCAR

Your uncle's a good man... I
won't stick him. Either he
gets the money or the place
and right now he's getting the
place. And tell me why should
I care? I got a partner who's
a bum... who disappears. I
should go back to Florida...
I don't need this.

CHARLIE

I don't understand, where's
Groppi?

OSCAR

I should know? His wife don't
even know. I tell you, if he
don't give a damn, then why
should I kill myself?

CHARLIE

My uncle figured that this week
was bad... but about next week
... I dunno. Maybe you should
speak to him yourself.

OSCAR

What can I say?

75 EXT. STREET - DAY

Charlie is walking down the street on the lower east
side. A noisy religious street festival is being held
on the block.

76 INT. SMALL ITALIAN CAFE - DAY

Charlie enters a small Italian cafe and nods greetings to some of the people as he makes his way to the back of the room. This cafe is a strange hybrid of coffee house, candy store, luncheonette, and meeting place for Charlie's uncle Giovanni and his associates.

GIOVANNI de STEFANO is sixty. He is well respected and powerful both in and out of the neighborhood. He became a head figure not by being introduced formally as was the custom, but rather by fighting and killing his way into the organization. Giovanni is well dressed but not a stereotype of an old Mafioso, rather a kindly and intelligent old man.

Giovanni converses intermittently in Italian.

A man is putting new records into the juke box which is in the corner of the room in the luncheonette area.

CHARLIE
(to repair man)
Is my uncle back there?

Charlie points in the direction of a doorway.

REPAIR MAN
Yeah, but I think he's busy
now. Hey, Charlie, play 463
today -- for sure.

CHARLIE
Thanks!

Charlie walks through the luncheonette area, past the dining room where his uncle is in conference, to the bathroom at the very back of the cafe. MARIO is seated with his uncle.

Mario is forty-five years old. He is Giovanni's closest associate, brought into the organization in the traditional manner, making his early reputation through hits (murders). He is not very intelligent but has an undying loyalty to Giovanni, and is very fond of Charlie.

Mario and Giovanni are seated with a very OLD MAN. They are deep in their private conversation. Charlie passes by unnoticed and walks into the bathroom.

77 INT. BATHROOM - DAY

Charlie begins to wash his hands but changes his mind. He shuts off the faucet in order to eavesdrop on the conversation.

78 INT. DINING ROOM - DAY

Giovanni and Mario are calmly sipping their coffee as they listen to the old man's nervous talk.

OLD MAN
(in Italian with
English titles)

What I'm telling you is that he did it for Mario's honor. Giovanni -- an insult to Mario is an insult to you.

MARIO

He didn't insult me. You don't understand. I knew the kid. He was drunk. He made a fool of himself... not me. Nobody had to shoot him for me.

OLD MAN
(English titles)

My son only did what was right.

GIOVANNI

We have enough down here without something like that. Protect him? Why? I didn't tell him to do anything for me. Let him go to Miami for six months... a year... After everything's forgot, then I see what I can do for him. Right now... keep him away from the neighborhood.

79 INT. BATHROOM - DAY

Charlie begins his confession as he listens to the conversation.

80 SHOT

The images now move out of the cafe and the CAMERA reveals aspects of the neighborhood -- LIVE ACTIONS and STILLS: stores, people, streets, buildings, in short a concise vision of the neighborhood.

(CONTINUED)

80 CONTINUED:

CHARLIE (V.O.)

'What's a crowbar compared to a share of stock. What's the robbing of a bank compared to the founding of one and what's the murder of a man to the gainful employment of that man.'
 'Do not think that I have come to destroy the Law or the Prophets. I have not come to destroy but to fulfill.'...
 Amen.

82 THE IMAGES

culminate in aerial shots of downtown New York City.
 (STOCK FOOTAGE - HELICOPTER)

CUT TO:

83 CHARLIE

finishes washing his hands under the faucet.

84 INT. DINING ROOM - DAY

Giovanni and Charlie are standing and talking.

CHARLIE

Uncle, how are you feeling?

GIOVANNI

Fine. Where were you last night?

CHARLIE

(quietly)

About that shooting last night... I was there and...

GIOVANNI

No you weren't.

Charlie is struck silent for a moment. He listens.

CHARLIE

(embarrassed)

You're right, Uncle. I confused it with something else.

(CONTINUED)

84 CONTINUED:

GIOVANNI

Yes you did.

CUT TO:

85 INT. DINING ROOM - LATER

Charlie and Giovanni are now sitting at a table.

CHARLIE

About Oscar... I think he put on this act... about the restaurant being in bad shape and all that. He says he can't make the payments... he says his partner Groppi's disappeared. What should I do?

GIOVANNI

Don't do anything. His business is bad.

CHARLIE

Can I help?

GIOVANNI

You can help by waiting -- don't be impatient. You like restaurants?

CHARLIE

Ah yeah, sure --

GIOVANNI

Good -- cause it looks like we're gonna get stuck with one. Maybe you can help as long as you're careful.

CHARLIE

Yes... I understand... I'll be careful.

86 EXT. BEACH - DAY - HAMPTONS

Charlie and Teresa are sitting on the beach which is fairly deserted. There are rented cottages behind them. Teresa has a book and some papers from which she is supposed to write a term paper for Charlie's English class.

(CONTINUED)

86

CONTINUED:

Charlie is in a swimsuit but has an undershirt on and a hat and has covered his legs with a towel. In short completely hidden from the sun.

TERESA

C'mon, Charlie... one more day.
I'll call in sick for work.

CHARLIE

No... we can come back in a
couple of weeks. Besides, if
we're both gone for three days
it wouldn't look right.

(CONTINUED)

86 CONTINUED:

TERESA

Okay.

Charlie picks up a copy of Henry James "The Portrait of a Lady" and tries to read it. He tosses it aside.

CHARLIE

Bore.

TERESA

A paper on that one, too?

CHARLIE

Yeah... but don't worry about that now. The Hemingway one is first.

Charlie turns on a small portable t.v. The tiny screen is covered with cardboard to keep out the sun. He turns on a western movie. Charlie periodically hits the tv to keep it working.

TERESA

I want to make love -- NOW.

CHARLIE

Where? Here?

TERESA

Yes -- here on the beach.

CHARLIE

What? -- and get sand all over me? Never.

Teresa pulls the towel off Charlie legs.

TERESA

C'mon. Let's go in!

She gets up. They walk on the beach.

87 NEW ANGLE

CHARLIE

Hey -- don't do that I might get sunburned.

TERESA

(throws it
back on)

I doubt it.

(CONTINUED)

87 CONTINUED:

CHARLIE

I hate the sun... let's go
inside.

TERESA

What else to do you hate?

CHARLIE

(gets softer as
he goes on)

I hate the beach -- and the
ocean -- and the trees and the
grass -- and I HATE HEAT.

TERESA

I love heat.

88 ANGLE BY WATER

She jumps into the water. Charlie stands by the surf.

CHARLIE

I know -- what do you do if
you don't like the beach, if
you don't like the ocean, if
you don't like the sun and you
don't like the country --

TERESA

What do you do?

CHARLIE

You go fuck yourself.

TERESA

What do you like?

CHARLIE

(loudly to
Teresa)

I like... spaghetti and clam
sauce --

... Ravioli...

... Mountains...

(he thinks; he speaks
very softly now, paus-
ing between each statement)

... Lasagne...

... St. Francis of Assisi...

... Chicken with lemon and garlic...

... and...

... John Wayne...

(CONTINUED)

88 CONTINUED:

TERESA

There are no mountains in
Manhattan.

CHARLIE

Tall buildings -- almost the
same.

Teresa comes out of the water.

CHARLIE

And... I like you --

They kiss softly.

TERESA

I like it here... alone.

She caresses Charlie.

TERESA

(continuing)

I'm really going to take that
apartment uptown.

CHARLIE

Why don't you do it this time.

TERESA

I want to -- the hell with my
parents.

CHARLIE

So what are you waiting for?

TERESA

For you.

CHARLIE

I'm closin' in on something
and I gotta stick around.

TERESA

What are you afraid of?

CHARLIE

Go ahead, move out! Who's
stopping you? You said you
didn't care about your parents,
so go. For me all I got is
the neighborhood right now.

(CONTINUED)

88 CONTINUED - (2):

TERESA

What about me.

CHARLIE

Just the neighborhood and those
guys down there, that's all
that's important to me now.

89 ANGLE ON BEACH

They move apart and start to walk back.

TERESA

Guys like my cousin Johnny?

CHARLIE

No -- not exactly John...

TERESA

(interrupting)

I hope not. That crazy kid...

He's
driving me crazy. How can you
always be with him?

CHARLIE

How can you be that way? It's
your own cousin.

TERESA

Fuck him!

CHARLIE

That's terrible -- who's gonna'
help him if I don't? That's
what's the matter -- nobody
tries anymore.

TERESA

Tries what?

CHARLIE

Tries to... to help... that's
all, help people.

TERESA

You help yourself first.

CHARLIE

Not so -- that's where you're
wrong. Francis of Assisi had
it all down -- he knew.

(CONTINUED)

89 CONTINUED:

TERESA

What are you talking about?
St. Francis didn't run numbers.

CHARLIE

Me neither... I don't run numbers.

CUT TO:

90 TERESA and CHARLIE

back by the chairs.

TERESA

(holding Charlie)

If we were living together I'd
cook you breakfast in the
morning -- what do you like
for breakfast?

CHARLIE

I don't eat breakfast -- just
coffee. Italians don't eat
breakfast.

TERESA

You're not Italian -- you're
Sicilian.

CHARLIE

So are you -- so?

TERESA

(goes to
lounge chair)

So... I'm sleepy.

CHARLIE

Get some sleep -- Did you
take your medicine?

TERESA

They're the green capsules in
the bag.

He gets them. She takes them -- and smiles. He looks
at her and strokes her face.

CHARLIE

You're pretty -- I like you.

He kisses her.

(CONTINUED)

90 CONTINUED:

TERESA
 (quietly reminding
 him of his own
 words)

Be careful -- don't get involved.

CHARLIE
 I'll try not to. I'm going back
 to the cottage for a minute.

Teresa goes to sleep. Charlie walks to the cottage.

91 INT. COTTAGE BATHROOM - DAY

Charlie enters the bathroom to clean up. He stares at his image in the mirror for a moment, then makes a face. He checks the whiteness of his teeth, pulls back his hair, and checks his complexion. The mirror image begins to speak. The CAMERA PANS BACK to Charlie's face. His mouth is not moving.

CHARLIE
 (confession)
 Don't look at me like that. I
 can see this is not going to
 get us anywhere. She's a good
 kid... no?

Charlie shadow boxes with his mirror image.

CHARLIE
 (continuing)
 'The last will be first... and
 the first last. For many are
 called but few are chosen.'...

Charlie throws a strong punch at his mirror image and freezes in position. Mozart MUSIC in.

CUT TO:

92 EXT. COUNTRYSIDE - DAY

We see SWEEPING SHOTS of countryside -- HELICOPTER STOCK SHOTS. We begin to HEAR Charlie's confession over this.

CHARLIE (V.O.)
 What am I crazy -- She doesn't
 understand anything. You can't
 get involved with a girl like
 that -- I mean she's a cunt --

93 CHARLIE

CAMERA FOLLOWING behind Charlie as he walks down the road. We see over his shoulder. His conversation continues.

CHARLIE (V.O.)

... but she's not a cunt -- Oh, you know what I mean -- It's not right.

Slowly the Mozart gives way to a brass band and for a moment it looks like Charlie is marching as the MUSIC comes up full.

CUT TO:

94 INT. ITALIAN CAFE - DAY

There is a MOVEMENT SHOT to match the previous scene. A loud brass band is playing "Oh Johnny, Oh Johnny, How You Can Love" inside the cafe. They are part of a religious festival and Giovanni has invited them in for drinks. In return they are playing for him. Giovanni has been drinking. The song ends.

GIOVANNI

Play it again!!!

Everyone laughs and joins in.

EVERYONE

One more time... play it again...

The band begins the song for the second time. Charlie enters the cafe and goes directly to his uncle who embraces him.

GIOVANNI

(shouting boisterously over the music)

Take a drink!

CHARLIE

(shouting)

Okay.

95 ANGLE

Charlie sits next to his uncle and looks around at the crowd in the cafe which is now singing along with the band. Giovanni is smiling broadly.

(CONTINUED)

95 CONTINUED:

Loud applause follows the end of the song and the band tries clumsily to make its way through the crowd and out of the cafe.

GIOVANNI
Hey, where you been?

CHARLIE
(smiling nervously)
Oh... around... why?

GIOVANNI
(leaning closer)
You heard what happened to Groppi,
eh?

CHARLIE
Who me?... No, I don't know.

Giovanni cuts Charlie off with a gesture of his forefinger.

GIOVANNI
Well, Oscar found out where his
partner is. Seems Groppi went
to visit his mother.

96 INT. GROPPI'S MOTHER'S HOUSE - NIGHT

An old woman is sitting in a darkened room in front of the television watching JOHNNY CARSON'S TONIGHT SHOW.

GIOVANNI (V.O.)
(continuing)
... he walks into her room where
she's watching television... and
he says to her...

GROPPI has entered the room with his BACK TO CAMERA.

GIOVANNI (V.O.)
(continuing)
... he's sorry... Says he's sorry.

Groppi leaves the FRAME. The old woman looks up from the television.

We see Groppi walking towards the bathroom.

(CONTINUED)

96 CONTINUED:

GIOVANNI (V.O.)
 (continuing)
 ... he goes in the next room...

Groppi turns on the bathroom light.

GIOVANNI (V.O.)
 (continuing)
 ... he takes a gun and puts it
 in his mouth and...

Groppi stands with the gun in his hand. He lifts it to his head. He puts the barrel into his mouth. He pulls the trigger.

FAST FADE TO
 WHITE:

97 INT. ITALIAN CAFE - DAY

GIOVANNI
 (with an Italian
 hand gesture)
 ... so...

Charlie is visibly shocked.

GIOVANNI
 (continuing;
 smiling)
 How do you like that, eh? He
 was always a little crazy, y'
 know... Groppi... a little
 crazy.

Charlie looks up to see Michael waiting. He waves to Charlie in a friendly manner. Charlie waves back and Giovanni looks up, squinting to see who it is. Michael does not approach the table. In respect to Giovanni he signals to Charlie that he would like to see him outside.

CHARLIE
 (grudgingly)
 Not now... in a few minutes...
 okay?

Giovanni stares annoyed at Michael. Michael is surprised and hurt at being spoken to in such a curt manner, especially in Giovanni's presence because he feels he has lost status. Charlie and Giovanni continue their conversation.

CUT TO:

98 EXT. STREET CORNER - DAY

MICHAEL

I gave him all the breaks I can give.

CHARLIE

Oh, Michael, look...

MICHAEL

Never mind 'look'... this punk bastard... I call him at work... and I say 'Johnny Boy there?' ... He doesn't even show up for work any more...

CHARLIE

I've talked to him and I've talked to him... what more can I do?... Tonight at the party all three of us get together and we knock some sense into his head... okay?

MICHAEL

(upset)

I don't like being taken advantage of. I mean you're in there talking with your uncle and all... this is embarrassing.

CHARLIE

We'll settle it tonight. I got to leave. I got to meet somebody.

CUT TO:

99 (OMITTED)

and
100

101 INT. CAB - NIGHT

Charlie gets into the cab.

CHARLIE

Sixth Avenue and Waverly Place,
fast please.

The cab takes off. They soon arrive at their destination.

(CONTINUED)

101 CONTINUED:

CAB DRIVER

Where do you want me to stop?

Charlie leans back into the seat and peeks out the window.

CHARLIE

No... don't stop... just pass
real slow, okay?Charlie looks out the window and sees Diane, the dancer.
She is standing on the corner waiting for him. Charlie
nods his head for the driver to stop.

CHARLIE

(continuing)

Stop here.

(he hesitates)

No. What am I... crazy??? Take
me back to _____(Street of Tony's
place)

CAB DRIVER

(sighing)

Okay.

The car drives away, passing Diane who is on the corner.

CUT TO:

102 INT. CHARLIE'S APARTMENT, BATHROOM - NIGHT

Charlie is at home shaving.

CHARLIE

(confession)

The kid's gotta be crazy to join
the Army -- So we'll give him a
party -- so what -- Probably never
see him again... Probably never
come back...

CHARLIE

picks up a note on monogrammed shirt on the bed. The note
reads: "Try this on -- see if cuffs are too long. Let me
know. Mom"

He puts it on and it fits.

(CONTINUED)

102 CONTINUED:

CHARLIE (V.O.)

I don't know what You think of him but that's between You and him anyway... An 'Unprofitable servant who shall be cast forth into the darkness outside, where there will be...

Charlie puts on his tie.

CHARLIE (V.O.)

(continuing)

... the weeping and the gnashing of teeth'... or something like that. Unprofitable... that ain't me. I'm making use of the talents You gave me. I use my brain. But the Army?

CUT TO:

103 INT. CHARLIE'S APARTMENT, BEDROOM - NIGHT

Charlie gets dressed.

CHARLIE (V.O.)

... That's there and I'm here and that's the way it's going to stay!

CUT TO:

104 EXT. TONY'S PLACE - NIGHT

There is a sign on the door. "Bar Closed - Private Party"

105 INT. TONY'S PLACE - NIGHT

The bar is filled with people, all friends giving a farewell party for a soldier who is going away. There is a large sign over the head of the soldier, who is drunk. Michael is showing a picture of a girl to one of the boys, proudly proclaiming that she is his latest conquest. Tony comes out of the bathroom and passes by. He takes the photo from Michael. Group attention focuses on Tony now. He stares at the picture, holds it away from him, then closer to his face, then sideways and finally upside-down.

TONY

Oh, sure! I know her, Michael... In fact, I saw her a few days ago under a bridge in Jersey, making out with a nigger.

(CONTINUED)

105 CONTINUED:

Michael grimaces in shock. He spits.

MICHAEL

You sure?... a nigger... Uh!
... And I kissed her.

He wipes his lips.

The soldier is now attempting to open his going away presents, one of which turns out to be a carefully folded American flag. He attempts to open it with one great flourish. He fails however knocking over the glasses on the table. The group applauds.

106 ANOTHER ANGLE

Charlie comes in.

TONY

(smiling)

Hallelujah!!

Charlie enters in mock holiness.

CHARLIE

I have come to create order...
scotch and water please.

Tony laughs. The rock MUSIC blares as Charlie walks to and fro blessing all in the room. Tony is delighted with the scene. Charlie sits at the bar. Tony opposite him. The party is getting noisier. Tony gives Charlie a glass of ice cubes. Charlie plays the part of the priest, during the mass when the chalice is filled with wine and water, Tony pours the scotch over his fingers first.

Charlie lifts his hands to touch the bottle as a priest would. He signifies that there is enough in the glass. Tony then repeats the same ritual with a bottle of soda water.

CHARLIE

May God be with you.

TONY

'And with your spirit.'

CHARLIE

(gesturing with
his drink)

Salute!!!

(CONTINUED)

106 CONTINUED:

They drink. The atmosphere around the two boys becomes almost dreamlike -- people float by almost unaware of themselves as they talk -- in fact, their very talk seems like in a dream separated from the reality that preceeded it. People are drinking and the guys are rough-housing, in slow motion.

TONY

(taking on the
guise of an
interviewer)

'Art thou the King of the Jews'?

CHARLIE

'Dost thou say this of thyself,
or have others told thee of me?'

TONY

'Am I a Jew? Thy own people
and the chief priests have
delivered thee to me. What
has thou done?'

CHARLIE

'My kingdom is not of this world.'

TONY

'Thou art then a king?'

CHARLIE

'Thou sayest it; I am a king.
Everyone who is of the truth
hears my voice.'

Tony leans over towards Charlie.

TONY

'What is the truth?'

They drink. Someone hits Charlie on the back of the head, breaking the dream quality back into reality. Charlie, startled, looks up.

TONY

(continuing)

Prophecy to us, Oh Christ!
Who is it that struck thee?

CHARLIE

I don't know, but God help
him if he does it again!

They laugh.

DISSOLVE TO:

106A CHARLIE

thru

106E

Charlie's zany behavior as frenetically as it occurs. There is no particular logical sequence except that events are suited to the rhythmic pattern of the MUSIC.

1. Charlie and his friends dance and sing along with the music.
2. Charlie picks up a billiard stick. He attempts to hit a filled shot glass towards Tony at the other end of the bar and fails.
3. Pouring the drink joke.
4. A punch is thrown at someone. A lit cigarette in the puncher's fist creates a swift arc of light in the darkness.
5. Tony drinks from a bottle of Southern Comfort, and as the chaser swigs down Aqua Vita.

CUT TO:

107 INT. BAR - NIGHT

Charlie is talking to Michael. The conversation is serious. Charlie has not lost his sense of humor.

CHARLIE

He said he'd be here.

MICHAEL

Well, he isn't. Nice... real nice.

CHARLIE

He'll be here. Look, take this for now.

He hands Michael a twenty dollar bill from his pocket.

MICHAEL

You kiddin'. This isn't even interest for two hours.

MICHAEL

He borrowed five hundred dollars because he wanted to pay off his other loans... now counting the interest... it's almost three thousand.

CHARLIE

Three thousand. Shit! Can we hold it at three thousand?

MICHAEL

Charlie, this is business... Hey, look, don't fuck with me.

CHARLIE

Michael, nobody's fuckin' with you -- take it easy.

MICHAEL

Don't fuck with me -- I swear to Jesus Christ on the goddam cross -- that kid thinks he's making a jerkoff out a' me -- I'll break his fuckin' legs --

CHARLIE

Michael... c'mon.

MICHAEL

Don't c'mon me. You should have enough sense not to get involved yourself --

(CONTINUED)

107 CONTINUED:

CHARLIE

Don't tell me what to do.

MICHAEL

I'm telling you the fuckin' truth.

CHARLIE

The fuckin' truth is you're involved more than anybody.

MICHAEL

What do I look like a fuckin' jerk? Next payday, I'll be at Tony's Place. Johnny better show or I find him and break his legs...

CHARLIE (V.O.)

'Amen I say to thee, thou wilt not come out from it until thou has paid the last penny.'

Michael has walked away, and did not hear what Charlie said, but shouts out to someone at the bar.

MICHAEL

You said it.

A loud SCREAM is HEARD.

108 ANOTHER ANGLE

The soldier is tearing clothes off one of the girls at the party. The girl is drunk and there's a lot of commotion. Charlie grabs her and tosses her into the back room, "saving her". She is half naked and he grabs her and starts kissing her while people pound on the door. She is so drunk, she collapses and is slobbering all over him. He tosses her away in disgust, and walks back into the bar area. We see Teresa who's just entered. She looks very worried.

TERESA

Charlie...? Charlie here...?

Teresa looks at the girls in the bar and they stare back. This is the first time we see Teresa in the presence of the other neighborhood girls, and she is very uncomfortable.

(CONTINUED)

108 CONTINUED:

TERESA

(to Charlie)

It's the building on the corner.
He's been on the roof a half
hour now!

CHARLIE

Now don't get excited. Don't
get excited. You stay here.

109 EXT. NEW YORK STREET - NIGHT

Charlie is running down the street. It is very late and
the streets are deserted. At the corner of the building
in question, a few of Johnny Boy's friends cling to the
wall for safety. When they see Charlie, they call out.

FRIENDS

Charlie, stay there... he's
crazy... he's got a .22.

CHARLIE

Johnny, it's me. Charlie.

Johnny Boy can now be seen silhouetted against the moon-
light on the tenement roof. He has a gun in his hand.
He's laughing.

JOHNNY BOY

Don't come any closer!

CHARLIE

Cut it out, stupid. It's me.

Johnny Boy FIRES a shot into the air.

CHARLIE

(continuing)

What have you got up there?

JOHNNY BOY

A .22.

CHARLIE

That ain't real is it?

JOHNNY BOY

(laughing)

Real? You wanna see real?
I'll show you real!

110 ANOTHER ANGLE

He FIRES into a nearby window -- the Puerto Rican tenants are frightened. Lots of yelling -- a few screams. Eyes peer through venetian blinds in the next window -- Charlie convinced it's real clings to the wall with the others.

111 EXT. ROOF - NIGHT

JOHNNY BOY
(a little scared)
Oh Jesus --

Then he turns around and laughs, and shouts to the people in the window he shot into:

JOHNNY BOY
(continuing)
Sorry.

Charlie makes a quick run from the doorway of the roof and grabs Johnny Boy.

CHARLIE
What are you... crazy?

He slaps Johnny on the back of the head.

JOHNNY BOY
Hey... don't do that... I'm only scaring them. Look at them hiding.

CHARLIE
Stupid bastard... you get your cousin half-sick over this.

The boys below are still clinging to the walls of the building. Johnny is oblivious to Charlie's statement.

JOHNNY BOY
Watch this.

112 ANGLE

He takes out a homemade firecracker consisting of glass cigar tubing filled with gunpowder and waxed fuse stuck through the top layer of cork. He lights it.

CHARLIE
What the fuck...

(CONTINUED)

112 CONTINUED:

Johnny Boy tosses it over the building and it blows up in mid-air. The boys below rush madly away. Lights go on in the tenement around them. The EXPLOSION was quite loud.

CHARLIE

(continuing)

Let's get out of here.

JOHNNY BOY

(laughing)

Did you see them run!

113 EXT. CEMETERY - NIGHT

Charlie and Johnny are sneaking over a fence in an old cemetery which is part of their neighborhood. It surrounds their church and dates back to the beginning of the 19th Century. No one is buried there any longer. It is very quiet and dark. They sit and rest.

JOHNNY BOY

I'm going to work this week...
I mean it. This time I mean it.

CHARLIE

What happened last week?

JOHNNY BOY

My arm still hurts from the fight.
I swear it.

CHARLIE

How are you going to catch up
on the loan... Three thousand
dollars, you realize that,
flash?

JOHNNY BOY

I'm sorry, Charlie.

CHARLIE

~~The~~ guy thinks you're taking
him for a fool.

JOHNNY BOY

He is.

CHARLIE

You don't have to let him know
it.

(CONTINUED)

113 CONTINUED:

JOHNNY

Charlie, you know the best way
to take care of this whole mess.

CHARLIE

How?

JOHNNY

(coaxing)

A little talk with Uncle Giovanni...

CHARLIE

That'll help you out fine,
not me! I swear to God, I'll
rip you open if my uncle ever
hears a word about this.

JOHNNY BOY

Yeah, take it easy. Will you
relax?

CHARLIE

That's what I get for getting
involved. Look, on payday at
least show up at Tony's Place
to meet him, okay? This way
he doesn't think that you're
trying to screw him. I'm not
asking I'm telling you.

114 ANGLE

Johnny closes his eyes. Charlie looks at Johnny Boy and then looks at the cemetery in the moonlight. It seems totally apart from the city with the SIRENS and cars far in the distance. He strikes a match to light up a cigarette but becomes entranced by the flame and tries once again to put his finger over it. He whines in pain and quickly draws his finger back. Then spits out the cigarette in frustration.

Charlie stands and unravels his robes, preparing to take them off. He projects the image of Christ delivering a sermon. MUSIC and LAUGHTER in the distance catches his attention.

115 SCENE

The lights and the MUSIC is coming from the top floor of a tenement building where a Puerto Rican family is having a party. The SOUND echoes through the streets. Decorations are hanging and blowing away through the open windows.

(CONTINUED)

115 CONTINUED:

As Charlie watches, a fight breaks out over one of the girls. Screams are HEARD. People run up and down the fire escape.

116 CHARLIE

has pulled off the robe. He now removes the beard and wig and has become himself again. He leans over to find Johnny fast asleep on a tomb.

CHARLIE

'Could you not, then, watch
one hour with me?'

He wakes Johnny up.

CHARLIE

(continuing)

'The spirit is willing but
the flesh is weak.'

They leave.

117 INT. OSCAR'S RESTAURANT - NIGHT

Charlie is sitting in the corner. The restaurant is in the same condition that it was the first time he was there. While Charlie waits for his uncle in his semi-private corner, a handful of old Mafiosi, invited by Giovanni, sit at another table. Giovanni enters with Mario. The old Mafiosi are greeted first. They rise and kiss Giovanni on the cheek. Charlie is very impressed at their respectful showing. The waitresses and everyone else in the club treat them all like royalty.

CUT TO:

118 DIFFERENT ANGLE

Oscar is placing food on the table. (Capozelle - Lamb's head)

OSCAR

Giovanni - can I sit?

Oscar sits down.

OSCAR

(continuing)

Can I talk?

(referring to Charlie)

(CONTINUED)

118 CONTINUED:

Giovanni nods his head yes.

OSCAR
About the money Giovanni...

GIOVANNI
I know all about it. We'll
discuss it later.

OSCAR
(somewhat relieved)
Sure Giovanni... I understand.
I'll bring the clams now.

DISSOLVE TO:

119 SAME SCENE - LATER IN THE MEAL

Charlie is visibly awed by Giovanni and Mario's confidence and power. He is behaving as if he were at a job interview... very formally. Charlie has often had dinner with his uncle but this time the conversation is more pointed. Their conversation is mostly in ITALIAN WITH ENGLISH TITLES. They are discussing Groppi's suicide.

CHARLIE
I really couldn't believe it
when you told me,

GIOVANNI
Well, he was always a little
crazy... he puts a gun in his
mouth...
(he smiles)
... like your friend... comme
si chiama... Henning? Heming?

CHARLIE
Hemmingway. Killed himself.

GIOVANNI
(laughing to Mario)
You know, this boy over here
once, long time ago, gave me
a book by this Hemin fella...
to read, so I read it.

CHARLIE
Wasn't a book... was a short
story.

MARIO
What was it?

(CONTINUED)

119 CONTINUED:

CHARLIE
(embarrassed)
Nothing.

MARIO
No, c'mon... Y'know, I read.

CHARLIE
(muttering)
'Francis Macomber'.

MARIO
Wha?

The conversation is now in ENGLISH.

CHARLIE
(softly)
'Short Happy Life of Francis
Macomber'.

MARIO
Oh yeah... didn't read it
but I saw the movie. Gregory
Peck... pretty good.

GIOVANNI
Yeah, Mario over here, he
reads a lot.
(in Italian)
Surprised?

MARIO
I like this Harold Robbins.

CHARLIE
(politely)
Oh yes, he's pretty good.

GIOVANNI
What I don't understand is
why you have to go to college
to read these books that you're
gonna read anyway.

CHARLIE
It's only a couple of courses...

(CONTINUED)

119 CONTINUED - (2):

GIOVANNI

'Couple of courses?' You don't need them. There are a lot of things that can be taken care of... you know what I mean? Do the right thing -- stay with the right people. You can come with me any time. I don't make up your mind for you. That's up to you to do. But -- do it.

DISSOLVE TO:

120 SCENE

They become aware of the TV set which is on in the rear of the back room where they are dining. The news is on... politics, society, and war.

GIOVANNI

(continuing)

These politicians... they talk nice.

Charlie listens attentively, but obviously has heard Giovanni's philosophy before.

GIOVANNI

(continuing)

... but it's the same thing, all the same... they're in there by having something on somebody... Our life has honor... we have no show to put on because we do what we have to do. They know where to come when they need us. I realize this during the war... World War II... Vito Genovese... during World War II he worked with the government, taking care of the docks...

CHARLIE

What did he do?

GIOVANNI

What did he do? He was there... that's what he did. I told this, the same thing... to your father thirty years ago... I told him what to do... but he didn't listen.

DISSOLVE TO:

121 INT. RESTAURANT - LATER

while they are having coffee. The conversation turns to more direct topics while they have coffee and anisette.

GIOVANNI

You're still around with that kid Johnny Boy... last night with that gun... This Johnny Boy, you know, he's named after me...

(sarcastic)

... nice, eh? This Johnny Boy is like your mister Groppi... a little crazy. It's nice you should help him out because of his family and our family, but watch yourself... Don't spoil anything. It's not enough for a man of honor to be loyal... it matters who he's loyal to. Honorable men go with honorable men.

Charlie nods, feeling very uneasy.

GIOVANNI

(continuing;
confidentially)

His whole family has problems ... his cousin, the girl who lives next door to you...

CHARLIE

Teresa.

GIOVANNI

... the one who's sick, right? In the head.

CHARLIE

No, she's got epilepsy.

GIOVANNI

Yeah, that's what I said, sick in the head.

Charlie nods.

GIOVANNI

(continuing)

Her mother and father come to me and ask advice... she wants her own apartment... what am I gonna tell them?

(MORE)

(CONTINUED)

121 CONTINUED:

GIOVANNI (cont'd)

Lock her up? You know I'm
'cumpari' with them... so I
take an interest. You live
next door, keep an eye open...
but don't get involved.

CHARLIE

All right.

MARIO

Why don't you take a look around
the place if you want?

CHARLIE

Oh, that's ok... I've been in
and out of this place fifty
times.

GIOVANNI

Well, maybe you missed something? After all,
you need to get to know the place.

CHARLIE

(catching on)

Oh yeah, right.

Charlie heads for the kitchen.

CHARLIE

(confession)

... looks good... things look
good, if I may say so myself.
Don't you agree? Unless there's
something You know that I don't
know?

CUT TO:

122 INT. OSCAR'S RESTAURANT KITCHEN - NIGHT

Charlie is examining the kitchen closely. A COOK is
working hard, taking a piece of meat off the grill. He
carefully prepares a dish.

COOK

Hi, Charlie. How are ya'.
Hot enough for you?

Charlie smiles and moves in closer to the grill. The cook
is sweating and mopping his brow.

(CONTINUED)

122 CONTINUED:

Charlie brings his hand forward and closer to the fire, testing the pain of the "Fires of Hell".

CHARLIE

(confession)

It is better for thee to enter
into life maimed than having
two hands to go into hell,
into the unquenchable fire.
'Where their worm dies not
and the fire is not quenched.'

Charlie's hand finally touches the flame. He winces.
(MUSIC in). He smiles -- succeeding at last.

123 INT. CHARLIE'S BEDROOM - DAY

Charlie looks through the blinds at Teresa's window across the alley. Teresa appears unaware of Charlie.

CHARLIE

Psst... psst.

124 Teresa looks out carefully and sees him. Charlie gestures for the two of them to meet downstairs in the hallway immediately.

125 INT. HALLWAY - DAY

Charlie paces nervously, Teresa arrives.

TERESA

What is it?

CHARLIE

Come out here.

126 EXT. BACK ALLEY - DAY

They go through the back door past garbage pails into the tenement back yard covered with clotheslines and garbage pails. They stand by the door.

CHARLIE

Can't make it tonight.

TERESA

Well, ok... is that all...
we'll meet on Friday.

(CONTINUED)

126 CONTINUED:

CHARLIE
Can't make it Friday either.

TERESA
What do you mean?

CHARLIE
I can't see you for a while.

TERESA
How long?

CHARLIE
A while... I dunno.

TERESA
(angry shouting,
she pushes him)
Don't tell me that.

Charlie grabs her and holds her.

CHARLIE
Quiet.

TERESA
Why?

CHARLIE
Because you're fucking things
up. Between you and your
cousin you're going to ruin
everything.

TERESA
Ruin what?

An OLD WOMAN opens her window to see what the disturbance
is.

OLD WOMAN
Hey, what's going on down
there?

Charlie grabs Teresa and pushes her back through the door
into the hallway.

127 INT. HALLWAY - DAY

Charlie and Teresa come back through the door into the
hallway.

(CONTINUED)

127 CONTINUED:

CHARLIE

Now quiet.

TERESA

Why am I ruining everything?

CHARLIE

My uncle's got me lined up to run a restaurant I want. But I gotta stay away from you and Johnny.

TERESA

He knows about us?

CHARLIE

No -- no, he just thinks that Johnny and you could get me in trouble, and --

TERESA

Does your uncle know you signed those loans for Johnny?

CHARLIE

No.

TERESA

You feel the way he feels about me?

CHARLIE

But he doesn't understand Johnny. He's just a kid -- needs to be helped, that's all.

TERESA

Answer me. You feel the same way he does about me?

CHARLIE

(pauses, then takes her in his arms)

No... no... I don't feel that way. I don't wanna stop seeing you.

They hold each other.

TERESA

I love you.

He kisses her. She looks at him.

(CONTINUED)

127 CONTINUED - (2):

CHARLIE

(nervous)

Don't look at me.

He buries his head on her shoulder.

TERESA

What are you afraid of? I love you.

CHARLIE

I don't want to say that.

TERESA

What don't you want to say?
That you love me?

CHARLIE

Right.

She holds him tighter.

TERESA

It's okay. I know. Let's just get out of here.

CHARLIE

Okay, okay. But let me get the restaurant first. I think it will be easier then.

CUT TO:

128 EXT. TONY'S PLACE - DAY - NEAR ENTRANCE

Charlie bumps into Michael and a friend as he is leaving.

MICHAEL

Be seeing you and Johnny tonight... here... right?

CHARLIE

We'll be here.

MICHAEL

I tell you, Charlie, if that kid doesn't show up tonight...

129 (Michael's plan is seen on the screen as he speaks)

MICHAEL

... I'm gonna find him, drag him down here, tie one of his legs to that Ford bumper over here...

(he points to his car outside)

Johnny Boy is dragged to the car and Michael's friend ties his leg to the car.

MICHAEL

(continuing)

... and his other leg to that Chrysler over there...

Johnny Boy's other leg is tied to the Chrysler.

MICHAEL

(continuing)

... and bam!!!

We see a close-up of a foot slamming down on the gas pedal, twice. One car heads for the West Side -- the other to the East side. Tires SCREECH and exhaust fumes fill the air.

130 BACK TO SCENE

CHARLIE

He'll be here.

MICHAEL

He better fuckin' be here, Charlie!

CHARLIE

Don't fuckin' threaten me.

MICHAEL

Threaten? You'll know when I'm threatening. Don't worry!

CUT TO:

131 INT. TONY'S PLACE - DAY

Charlie is at the phone booth calling Teresa. Tony and the others are getting the tables ready.

(CONTINUED)

131 CONTINUED:

CHARLIE

Teresa?... Yeah, Charlie.
 Listen, I'm looking for your
 cousin. Yeah, well today's
 Tuesday, payday. I haven't
 seen him all day... no...
 well, have you got any idea
 where he is? I know it's early
 yet, but I'm just getting
 worried that's all...

TERESA

Charlie... I've got to see you.
 I want to talk...

CHARLIE

Honey, I can't talk now...
 I've gotta run, bye.

TERESA

But...

CHARLIE

I'll see you later.

He hangs up.

CUT TO:

132 INT. APT. HALLWAY (CHARLIE'S AND TERESA'S) - DAY

Teresa is carrying groceries, going into her building.
 Michael bursts into the hallway as she is about to go up
 the stairs.

MICHAEL

Hey -- Miss -- hey --

TERESA

What? What do you want?

MICHAEL

I want you to tell your cousin
 Johnny that he better remember
 to see Michael tonight.

TERESA

I don't arrange his social life
 for him.

MICHAEL

This ain't social.

(CONTINUED)

132 CONTINUED:

TERESA

Then tell him yourself.

MICHAEL

I'd love to -- Where is he?

TERESA

I don't know -- he doesn't live here.

MICHAEL

Sure -- He's here all the time.

TERESA

Hey -- fuck you.

MICHAEL

(stunned)

Fuck me? Fuck me?

(looking up)

Look at what I'm taking here from this punk kid!

Teresa starts to go. He grabs at her. The bag falls.

TERESA

Now look what you've done.

MICHAEL

Oh shit.

Without realizing it, he helps her pick up stuff. Then...

MICHAEL

(continuing.

Realizing)

What am I doing?

He stops still holding fruit in his hand.

TERESA

Gimmie those fuckin' pears.

Michael gives the pears to her.

MICHAEL

You got some mouth; you know that?

He moves to go.

TERESA

Oh get outta here.

(CONTINUED)

132 CONTINUED - (2):

MICHAEL

Just tell him to be there.

He goes out the door.

CUT TO:

133 INT. CHARLIE'S APARTMENT - NIGHT

Charlie is on the phone trying to locate Johnny Boy. Teresa is pacing back and forth nervously in the background. Charlie hangs up.

CHARLIE

Are you sure he didn't say anything to you about tonight?

TERESA

I told you before... nothing.

She moves closer.

TERESA

(continuing)

Charlie, I can't stay in here too long at this hour... will you please listen to me? Michael was looking for him today --

Charlie turns and smiles at her. He kisses her because he doesn't feel like listening. Teresa is too preoccupied to respond. Charlie turns.

CHARLIE

Nothing...

TERESA

I don't believe you.

CHARLIE

(muttering)

That sonofabitch.

TERESA

What?

CUT TO:

134 EXT. STREETS - NIGHT

Johnny Boy walking through Greenwich Village looking around as if being chased. He starts to run. Crowds are startled. He hits someone who is walking too fast towards him, but it's an innocent party.

CUT TO:

135 INT. CHARLIE'S APARTMENT - NIGHT

Charlie is kissing Teresa who is still very upset.

TERESA

But Charlie... The apartment's perfect -- beautiful. If we don't take it --

right away, it'll go in no time. What do you think?

CUT TO:

136 EXT. STREET - NIGHT

Johnny Boy is making his way back to the apartment by sneaking along the sides of the buildings in the darkened street.

CUT TO:

137 INT. CHARLIE'S APARTMENT - NIGHT

Charlie tries to make love to Teresa out of his nervous energy and impatience at waiting so long for Johnny Boy. Teresa is rejecting his attempts.

CUT TO:

138 EXT. STREET - NIGHT

Johnny Boy imagines he is being followed and dashes into the door of a nearby building and up the stairs.

CUT TO:

139 INT. CHARLIE'S APARTMENT - NIGHT

Charlie is doubly frustrated by Teresa's rejection of his attempts at lovemaking because of his concern for Johnny Boy. He becomes sarcastic and abrupt.

(CONTINUED)

139 CONTINUED:

TERESA

Don't you realize what that
apartment means?

Charlie doesn't answer.

TERESA

(continuing)

After a while you might even
be able to move in yourself.

Charlie laughs. Teresa is visibly shaken, but Charlie
cannot be bothered.

CHARLIE

(yelling)

Enough with that apartment --
I don't want to hear anymore.

CUT TO:

140 EXT. ROOFTOP - NIGHT

Johnny Boy is silhouetted against the moonlight. He makes
his way quietly over the roofs of the tenements and climbs
down Charlie's fire escape.

CUT TO:

141 INT. CHARLIE'S APARTMENT - NIGHT

CHARLIE

I've got enough on my hands
right now... with that bastard
cousin of yours. You wanna
move? Go ahead. By all means!
But keep me out of it...

Charlie realizes he's over reacted. Teresa is hurt.
Charlie moves to her.

CHARLIE

(continuing)

Oh... I'm sorry... I didn't
mean to say that -- But we
got a situation right now.

TERESA

Situation? Go ahead play your
fuckin' games with that dumb
kid.

(CONTINUED)

141 CONTINUED:

CHARLIE

It's not a game.

Charlie tries to hold her and kiss her. She is reluctant.

CUT TO:

142 CHARLIE'S WINDOW

Johnny Boy is at the window. Through it he can see Teresa lying on the bed in tears and Charlie pacing back and forth across the room. He is still talking loudly. Johnny doesn't seem to pay any attention to the fact that Teresa is in Charlie's bedroom. He opens the window and jumps in, smiling sarcastically. Teresa and Charlie are startled. Charlie grabs Johnny Boy by his coat collar.

CHARLIE

Where were you? Answer me.
You sonofabitch! Where were
you?

Teresa is frightened and rushes towards Charlie. Johnny Boy reacts to the scene with uncontrolled laughter. Charlie is outraged and slaps him across the face, but Johnny Boy continues to laugh. Teresa SCREAMS.

CHARLIE

(to Teresa)

Shut up!

JOHNNY BOY

Yeah, Teresa, shut up! We
don't wanna get Charlie here
in trouble do we? We love
Charlie.

Charlie flings Johnny Boy against a wardrobe, letting go of his collar.

CHARLIE

You had me going crazy!

Teresa is crying. Johnny goes into the kitchen and Charlie follows. Teresa stays in the doorway.

CUT TO:

143 INT. CHARLIE'S KITCHEN - NIGHT

Johnny Boy takes a drink of water from the sink as he talks.

(CONTINUED)

143 CONTINUED:

Charlie is calmer now; calm enough to realize that Johnny Boy has figured out his true relationship to Teresa. He tries to protect himself.

CHARLIE

Your cousin here was getting sick, worrying about you. We've been in here calling...

JOHNNY BOY

Oh, that's too bad, Teresa...

Charlie is embarrassed and Teresa is afraid.

JOHNNY BOY

(continuing)

Well, kids... have the bans been announced yet?

CHARLIE

Don't be smart.

JOHNNY BOY

I'm not smart... I'm stupid, remember. I'm so stupid that you have to look out for me, remember.

Teresa is crying.

JOHNNY BOY

(continuing)

Don't be upset, Teresa. You have to understand Charlie here... he gives of himself to help others...

TERESA

I'm going to go home.

JOHNNY BOY

No, you stay.

CHARLIE

Johnny, I swear to God, if you open your mouth about any of this...

JOHNNY BOY

(angry)

Me? I wouldn't say a word to my aunt and uncle... or even Giovanni , Charlie...

Teresa makes it to the door and opens it quickly. Johnny Boy grabs her to keep her from leaving.

144 INT. CHARLIE'S HALLWAY - NIGHT

Charlie rushes towards them and pulls Johnny Boy away. By now, they are half way down the hall.

JOHNNY BOY

(shouting)

Charlie... I always wondered about her... what happens when she comes? Does she get one of those fits? Eh? That would be something to see...

Johnny Boy is interrupted by Charlie's fist as it lands a solid punch on the right side of his hand. Teresa SCREAMS and rushes to separate them.

JOHNNY BOY

You rat bastard!!! Don't hit me again!!

Charlie stops.

JOHNNY BOY

(continuing)

I think I will fuckin' go see your uncle right now... he'd be interested.

Charlie rushes Johnny Boy towards the stairs. They bump into Teresa, slamming her against the wall.

CHARLIE

Go ahead! Go on! And we'll see what happens to you without me.

Teresa is terrified that Johnny Boy will really go to Charlie's uncle.

TERESA

No... no... don't.

Teresa falls, hitting the stairs with a THUD. She lies there moaning and tossing her head. Charlie and Johnny Boy go to help her.

CHARLIE

What do I do? You know anything about this?

Johnny Boy steps over Teresa to go down the stairs. He turns.

(CONTINUED)

144 CONTINUED:

JOHNNY BOY

I don't know... she's your
girl... I gotta go.

Charlie is furious. Johnny points to Teresa who is
getting worse.

JOHNNY BOY

(continuing)

Hate to miss the floor show,
though.

Charlie lunges out at Johnny Boy shoving him halfway down
the stairs. He has gotten hold of his coat so that Johnny
Boy can't leave. Neighbors from downstairs open their doors
and come up the stairs. Charlie, in complete panic, tries
to put something into Teresa's mouth while holding Johnny
Boy at the same time. He shoves his hand into her mouth
trying to pry it open, but she bites into it. Charlie
SCREAMS as the blood streams out. He lets go of Johnny Boy.
The neighbors take over. One woman appears to know how to
administer aid to Teresa.

CUT TO:

145 JOHNNY BOY

halfway down the stairs. The neighbor takes care of Teresa.
While Charlie dashes down the stairs, Charlie grabs Johnny
Boy in the ground floor hallway.

CUT TO:

146 EXT. STREET - NIGHT

In the deserted factory section of Manhattan, Johnny Boy
and Charlie stand next to a corrugated metal garage door.
Charlie SMASHES Johnny against the door sending RESOUNDING
ECHOES into the street.

CHARLIE

You crazy bastard. What are
you trying to do, ruin me?

Johnny Boy is not fighting back any more. He is on the
verge of tears. Charlie smashes him against the door again
-- again the crashing SOUND reverberates in the empty street.

(CONTINUED)

146 CONTINUED:

CHARLIE
(continuing)

You...

Again, Johnny Boy is thrown up against the door.

CHARLIE
(continuing)
You threaten me with my uncle?
After what I'm doing for you?

JOHNNY BOY
What you're doing for me
isn't worth it... believe me!

Charlie slaps Johnny Boy and pushes him against the door again.

CHARLIE
Then don't show up tonight
and see what happens.

Charlie stops. He digs his hands into Johnny Boy's pockets, but he can't find anything.

CHARLIE
(continuing)
How much have you got for
Michael tonight?

JOHNNY BOY
I only got eight bucks on me.

Charlie stares at Johnny Boy for a moment then puts his hand into his own pocket and pulls out three ten dollar bills and three ones.

CHARLIE
Here, take twenty bucks. With
your eight that makes twenty-
eight bucks you give Michael.
I keep the thirteen for the
weekend. Maybe we'll eat some
Chinese food later.

Johnny Boy doesn't take it. Charlie forces it into his hand.

CHARLIE
(continuing)
Take it. I'm doing it for you,
stupid!

(CONTINUED)

146 CONTINUED - (2):

JOHNNY BOY

No you're not...

Charlie, calmer now, is feeling ashamed.

CHARLIE

Oh, cut it out, will ya?

JOHNNY BOY

Charlie, twenty-eight bucks is nothing. The only way to do it is through your uncle... think about it will you?

CHARLIE

No!! What do you think I am, crazy???

JOHNNY BOY

No. I just want to help myself. That's all.

CHARLIE

Come on.

He tugs Johnny Boy along.

CUT TO:

147 INT. TONY'S PLACE - NIGHT

Charlie enters the bar with Johnny Boy.

TONY

You're over an hour late.
Michael said he'll be back
later though...

Charlie takes a drink. Johnny Boy sits at the bar. The place is beginning to empty.

Tony sets up drinks. Charlie strikes a match and lights each glass... little blue flames dance along the rims of the glasses.

TONY

Hey, cut it out, will ya?

He blows out the flames. Charlie moves to the other end of the room with his drink.

(CONTINUED)

147 CONTINUED:

CHARLIE
 (confession)
 All right, don't get excited.
 Take it easy.

A young couple, two of the few people left in the place, are having a hushed quarrel at the end of the bar. The boy leaves for the men's room.

CHARLIE
 (to Tony)
 Who's the girl?

TONY
 Jewish...

CHARLIE
 How do you know?

TONY
 Look at her.

CHARLIE
 She don't look Jewish.

TONY
 Sure she is. She's always in here with some different guy. You know the way they are.

148 CHARLIE

as he approaches the girl.

CHARLIE
 I love you.

The girl looks at him, first embarrassed, then annoyed.

CHARLIE
 (continuing,
 smiling)
 Ever since that first day I saw you at the convent with the nuns, playing volleyball, I couldn't help myself.

GIRL
 You Italian?

CHARLIE
 Yeah, why?

(CONTINUED)

148 CONTINUED:

GIRL
You don't look it.

The girl laughs. Her boyfriend comes out of the men's room.

GIRL
(to the boy)
Fuck off.

BOY
(stunned)
What do you mean?
(he looks at
Charlie)
... let's go.

GIRL
You go... I'm staying.

BOY
Let's go.

Charlie reaches over and grabs the girl's arm tightly. She looks up, startled, and the boy appears to be frightened.

CHARLIE
It's obvious that the girl
doesn't want to accompany
you, isn't it?

BOY
Look, fella... this is private.

CHARLIE
Nothing's private...

The girl is really scared now.

GIRL
I'd like to leave.

Charlie won't let go of her arm. She tries to pull away, but his grip tightens.

CHARLIE
Whether she wants to or not
... she's not going.

BOY
Let go of her.

The girl is in tears.

(CONTINUED)

148 CONTINUED - (2):

GIRL

Stop it... you're hurting me.

CHARLIE

Take her away from me... I mean physically take her away from me.

He is holding her so tightly that she is doubling over in pain. The boy, although he is scared, lunges at Charlie. There is a brief scuffle which Tony breaks up.

CUT TO:

149 EXT. TONY'S PLACE - NIGHT - BACK ALLEY

Johnny Boy is lifting the lid of a garbage pail. He takes out a brown paper bag and opens it. He takes a small .22 pistol from it and puts it inside his jacket, then replaces the bag in the garbage pail.

CUT TO:

150 INT. TONY'S PLACE - NIGHT

Michael has entered the club. The boy and girl are gone. Tony is with Charlie and Johnny Boy whose return went unnoticed. Michael has two friends with him.

MICHAEL

What's it gonna be? I was here tonight... you kept me waiting for over an hour.

JOHNNY BOY

Hello, Michael. I've got something for you... not much... but...

CHARLIE

He has about 28 bucks... it's all he has on him.

Johnny Boy takes out a ten dollar bill and hands it to him.

MICHAEL

Where's the rest?

(CONTINUED)

150 CONTINUED:

CHARLIE

Yeah, where's the rest?

JOHNNY BOY

I bought a few rounds of drinks while waiting. Tony says my credit is no good here no more.

Charlie is stunned.

MICHAEL

(angry)

28 bucks is enough of an insult... I was gonna take the 28 bucks because of Charlie here... but ten bucks!

Michael takes the ten dollars, crumples it and flings it into Johnny Boy's face. Johnny Boy picks it up and slowly smooths it out. He sets it on fire as he talks.

JOHNNY BOY

You make me laugh. Michael... you know that? I've borrowed money all over the neighborhood and never paid it back... so I couldn't borrow anymore from them... so who's the only jerk off left that I can borrow from without paying back... You. Because that's what I think of you... jerk off. I fuck you where you breathe!

Michael lashes out at Johnny Boy with the back of his hand. Johnny Boy tosses the flaming bill at Michael and quickly pulls out his .22 pistol. Everyone is shocked.

CHARLIE

You're really crazy.

Johnny Boy doesn't answer, but holds the gun straight at Michael's face. Michael turns to go, defying Johnny Boy. His friends follow. When he reaches the doorway, he turns.

MICHAEL

You don't have the guts to use that... be seeing you.

They leave.

151 JOHNNY BOY

frozen with the gun in his hand, pointing it at mid-air. Charlie slams Johnny Boy across the face with his fist. Tony takes the gun from his hand.

CHARLIE

You stupid bastard! Never pull a gun unless you intend to use it.

He hits Johnny Boy again.

TONY

... No bullets in it.

Charlie hits Johnny Boy again.

TONY

(continuing)

Get out of here before this really goes up.

CHARLIE

Hide the gun. Throw it away. Listen, I gotta borrow your car... we should take a ride... away from here...

TONY

(reluctantly)

Okay... but go to a movie first or something... not good to be driving around right away. You know you can't do much for him now... it's out of your hands.

CHARLIE

Maybe...

CUT TO:

152 SCENE FROM "TOMB OF LIGEIA"

A young girl is in her room with her maid. The maid is helping her dress. Eerie MUSIC creates a frightening atmosphere.

153 CHARLIE AND JOHNNY BOY

Nervously watching, affected by the film's mood. The theatre is a 42nd Street one with lots of sleeping drunks.

(CONTINUED)

153 CONTINUED:

Suddenly, the maid's face begins to contort as if she's seeing something horrible. The audience is on edge. The young girl sees the maid and shouts "What is it?" -- but the maid only sneezes.

CUT TO:

154 EXT. PHONE BOOTH - NIGHT

Charlie is in the phone booth, with Johnny Boy in the b.g. eating popcorn.

CHARLIE

Yeah, Teresa -- you all right?
... yeah... I know, I know I'm
sorry -- but I had to hold onto
him -- I told you I'm sorry.
He's in trouble... yeah -- look
just trouble okay -- we gotta
leave for a few days until we
can get everybody together and
get him out of town for a while.
I need a few bucks to go to the
Hamptons.

155 SPLIT SCREEN - TERESA'S BEDROOM - THEATRE LOBBY

TERESA

Where are you gonna go?

CHARLIE

The Hamptons.

TERESA

I'm coming.

CHARLIE

No, you're not.

TERESA

You want more trouble?

CUT TO:

156 EXT. TONY'S CONVERTIBLE - NIGHT

They are all in Tony's convertible. Charlie is in the driver's seat, Teresa in the middle, Johnny Boy by the window.

TERESA

I want the top down.

(CONTINUED)

156 CONTINUED:

CHARLIE

It's cold!

JOHNNY BOY

Put it down, it's a convertible,
ain't it?

CHARLIE

Okay, down.

He puts the top down, and the car pulls out.

CUT:

TERESA

So what happened?

JOHNNY BOY

I think we should see your uncle.

CHARLIE

No.

TERESA

Will you tell me what happened?

CHARLIE

Forget it.

JOHNNY BOY

What are you going to do? Hide
me?

CHARLIE

That's right.

Johnny Boy turns away.

CHARLIE

(confession)

I guess you could safely say
that things haven't gone so
well tonight -- but I'm
trying -- Lord I'm trying.

Johnny Boy opens his eyes.

JOHNNY BOY

What are you... talking to
yourself?

157 SCENE

They are driving down Park Avenue, passing 57th Street -- the huge buildings loom over them. The first time we've seen new buildings in the film. They are mountains -- a different culture. The car is alone on the streets. It is very late.

158 ANGLE

Charlie starts to sing Italian love songs in Italian. It echoes through the caverns -- out of place in the environment.

JOHNNY BOY

Oh, better turn on the radio.

TERESA

Yeah -- better.

They laugh.

Charlie stops. Johnny Boy turns on the radio.

CHARLIE

(sarcastic)

Go ahead! Play the radio...
play music... you're going to
a party... louder! Go ahead.
Louder. A party. Lots of fun.

159 ANOTHER ANGLE

A black sedan has been driving along parallel to Charlie's car unnoticed by Charlie. Otherwise the street is deserted. The car begins to drive Charlie off the road.

CHARLIE

Hey, what is this guy, crazy?

CUT TO:

160 BLACK SEDAN - MICHAEL AND BOY

VOICE

Now, now's the time!

Charlie turns his head to look. Johnny Boy looks up. They fire the gun.

CUT TO:

161 CHARLIE'S CAR

A barrage of bullets (5 GUNSHOTS) hit Charlie's car. Charlie is hit in the hand. Johnny has been hit in the throat. He stands up and leans over the windshield of the car spewing blood onto it and into the wind. He is SCREAMING. The black sedan turns onto another street.

CUT TO:

162 CHARLIE

Charlie is so shocked that the car is completely out of control. It goes SCREECHING along the street, swerves, and slams into a fire hydrant, breaking it off and causing water to shoot out onto the sidewalk, car and street. Charlie has been thrown from the car. He kneels in the street holding his wrist. He is on the yellow letters "Fire Lane." Water falls all around him -- it looks like rain. Johnny is making his way to the sidewalk shot in several places. He is bleeding. He forces his way through the horrified people. Teresa is cut up. Her body having partially gone through the windshield. She is conscious and stares out shocked. The police arrive with their guns drawn.

CUT TO:

163 EXT. NEIGHBORHOOD STREET - NIGHT

Back in the neighborhood, the religious fiesta is ending. The singers on the bandstand are singing the last song of the evening, "Vincino Amare." A crowd of elderly Italian Americans stand below the bandstand and listen. There are four singers, their voices projected through a PA system.

MUSIC CONTINUES through all cuts.

CUT TO:

164 EXT STREET - NIGHT

Charlie is still sitting holding his injured wrist. The ambulance and the police are going about their business. A crowd has gathered.

CUT TO:

165 INT. GIOVANNI'S LIVING ROOM - NIGHT

Giovanni is watching the Late Late Show on T.V. (Car explosion scene from "The Big Heat"). Aside from the light of the screen, the room is darkened.

CUT TO:

166 ALL NIGHT LUNCHEONETTE - NIGHT

Diane is alone, sipping coffee.

CUT TO:

167 EXT STREET - NIGHT

The police are standing around Charlie with open notebooks, questioning him. He doesn't answer.

CUT TO:

168 INT. TONY'S PLACE - NIGHT - MEN'S ROOM

Tony is relieving himself. He washes his hands.

CUT TO:

169 EXT. STREET - NIGHT

Teresa is being asked questions by police -- she doesn't answer.

CUT TO:

170 MICHAEL'S CAR - NIGHT - STREET

Michael's car is parked in a deserted area on the docks. He has his head in his hands. The boy with him says nothing.

CUT TO:

171 EXT. STREET - NIGHT

Charlie is still in shock, sitting on the curb.

The police are still walking around in a business-like manner. Charlie stares down at his feet. The wrecked car is being towed away.

Charlie is being put into an ambulance. He is muttering to himself and seems shocked and bewildered.

CUT TO:

172 EXT. NEIGHBORHOOD STREET - NIGHT

The last song of the festival is ending now. As the singers come to a stirring climax they wave and shout in Italian.

SINGERS

Good night... Good night...
thank you... good night.

(CONTINUED)

172 CONTINUED:

The band plays a few bars of "Home Sweet Home." The singers throw kisses to the disbursing crowd. People who have been watching the festival pull down the blinds or shades and go in.

FADE OUT.

THE END

Scene # Page #

11 7 CHANGE Tony's last line to read:

TONY
George... did I ever tell
you the story about the
the three nuns on 42nd
street?

24 14 CHANGE Jimmy's line to read:

JIMMY
On Friday, the 25th --
I placed the bet with
Sally.

41 25 TAKE OUT Jimmy from that scene

42 26 " " " " " "

47 31 CHANGE Charlie's line to read:

CHARLIE
Don't do that. You'll scare
Teresa trying to sneak in.

55 34 CHANGE Charlie's 3rd line to read:

CHARLIE
For you, Teresa... anything.

56 35 TAKE OUT:

TERESA
Lots of girls have nice hair
and eyes.

CHARLIE
Yeah, that's right.

CHANGE Teresa's 2nd to last line to read:

TERESA
I'll fix it so no girl looks
at you twice.

64 40 CHANGE Charlie's 1st line to read:

CHARLIE
You should have seen it. Un-
believable. The kid went right
to the bathroom and shot him.
The guy would just keep coming
at him like Rasputin. That kid
was scared. We were more
scared.

Scene # Page #

74 48 A waitress and two customers are in Oscars.

CHANGE Oscar's 3rd line to read:

OSCAR

What freezer... the one
that's supposed to keep
the meat fresh.

78 51 ADD at end of Mario's & Giovanni's 1st line:

MARIO

... Nobody had to shoot him
for me.

GIOVANNI

... keep him away from the
neighborhood.

89 57 CHANGE Teresa's 2nd line to read:

TERESA

(interrupting)

I hope not. That crazy kid...
he's driving me crazy. How
can you always be with him?

111 71 ADD TO Johnny Boy's 3rd line:

JOHNNY BOY

Hey... don't do that... I'm
only scaring them. Look at
them hiding.

113 73 CHANGE/JOHNNY'S 2nd line to read:

JOHNNY BOY

A little talk with Uncle
Giovanni...

119 75 TAKE OUT from Charlie's 1st line:

... "You know that?"

121 79 CHANGE Giovanni's 2nd line to read:

GIOVANNI

Well, maybe you missed some-
thing? After all, you need
to get to know the place.

cene # Page #

121 79 CHANGE CHARLIE'S 3rd line to read:

CHARLIE
(catching on)
Oh yeah, right.

122 79 The COOK is not black.

135 88 CHANGE Teresa's dialogue to read:

TERESA
But, Charlie... the apart-
ment's perfect -- beautiful.
If we don't take it right
away, it'll go in no time.
What do you think?

143 91 CHANGE Johnny's last line to:

JOHNNY
(angry)
Me? I wouldn't say a word
to my aunt and uncle... or
even Giovanni, Charlie.

150 99 ADD to Johnny's 1st line:

JOHNNY
I bought a few rounds of
drinks while waiting.
Tony says my credit is no
good here no more.