

A BRONX TALE

Screenplay

by

Chazz Palminteri

REPRESENTATION:  
William Morris Agency  
150 El Camino Drive  
Beverly Hills, California 90212  
(213) 274-7451

COPY

EXT. STREET - 187TH AND BELMONT AVE., THE BRONX, NEW YORK  
- DAY

LEGEND: THE BRONX, 1960

To the MUSIC of Dion and the Belmonts, a city bus glides down 187th Street and approaches the corner of Belmont Avenue. We see several people on the street: several old Italians sitting at small tables outside a cafe, drinking cappuccino; an old woman with the face of a road map, leaning on her window sill, staring into space; kids playing stickball in the street; at the light, four girls in a 1960 Ford convertible, are bopping their heads to the music and flirting with four guys standing on the corner, dressed in sleeveless T-shirts, black chinos and open-toed sandals.

NARRATION (V.O.)

This is the Belmont district of the Bronx, my home -- a world unto itself. You could get to any borough in fifteen minutes from here, but they might as well be 3,000 miles away.

As the camera continues down the street:

NARRATOR (V.O.)

That's my building...there's my stoop...I used to live right over that drugstore...two doors down was a bookie joint...then there was the bakery...two more doors down was another bookie joint ...then the hardware store...then two more doors down was another bookie joint...and on warm summer days, all through the neighborhood, you would hear the sound of young Italian men romancing their women....

A '57 Chevy, slowly rolling down the street with the passenger door open. The DRIVER leans out and yells to a GIRL walking alongside it.

DRIVER

Marie, get in the fuckin' car!

Camera moves on and reveals the corner of 187th and Belmont.

CONTINUED

CONTINUED

NARRATOR (V.O.)

But right there, right under that lamp post there, stood the man, the number one man in the neighborhood, Johnny.

JOHNNY

with a group of young men standing on the street corner. JOHNNY is a dapper man in his late thirties.

NARRATOR (V.O.)

And I would sit on my stoop and watch him, all day and all night, but he would never ever look at me. Never. Until one day.

BEGIN TITLES.

LEGEND: A BRONX  
TALE

EXT. CITY BUS

Close on the doors of the #12 city bus as they open with a hydraulic wheeze and we see the feet of the exiting passengers. Camera pulls back to reveal LORENZO ANELLO in the driver's seat. Handsome Italian man in his early forties his uniform immaculately clean as he bids the passengers good-bye. The doors wheeze closed.

INT. CITY BUS

The bus resumes its journey. Soft saxophone jazz emanates from a small transistor radio hanging from a hook near Lorenzo, the driver's left ear. We are focused on a young nine-year-old boy, COLOGIO, sitting directly behind Lorenzo.

NARRATOR (V.O.)

That's me....

Cologio bounces slightly with the rough motion of the bus as he looks to his dad.

NARRATOR (V.O.)

That's my dad. I used to love to ride the bus with my dad.

CONTINUED

CONTINUED

The doors wheeze open as the bus arrives at the next stop. Several PASSENGERS get on.

PASSENGER #1  
(old Italian man  
with an old  
rumped unlit  
cigar; speaks in  
a thick Italian  
accent)

Hey, Lorenzo. How are you today?

LORENZO  
Feeling pretty good, Luigi. How  
about yourself?

The passengers continue to ad-lib greetings to Lorenzo.

NARRATOR (V.O.)  
Everybody loved my father. And  
my father loved everybody.

CLOSEUP

Doors of the bus as they wheeze open again, and we pull back as Cologio bounces off the bus. He turns and waves good-bye to Lorenzo.

LORENZO  
Come on, son. Get upstairs.

The doors wheeze closed. The bus slides away.

Cologio looks skyward and sees:

ROSENA

Cologio's mother, a beautiful Italian woman in her midthirties leaning out of their fifth floor apartment window. She smiles and waves him up.

COLOGIO

walks up his stoop and disappears into the entryway. Then he peeks out around the corner and watches:

BUS

disappearing down 187th street.

COLOGIO

peers upward and sees the empty window where his mother was. He looks up the street and sees:

JOHNNY

standing there. Two bodyguards slightly behind him.

COLOGIO

smiles to himself, stares hard at Johnny.

COLOGIO

(to himself)

Lookin' good, today, Johnny.  
Lookin' good.

Then suddenly he hears the SOUND of doo wop singing, and he jumps back out into the street and follows the sound.

ALLEY

Cologio peeks into the alley and sees:

DOO WOP GROUP

Four guys, down below in an entryway to a basement, singing, harmonizing.

COLOGIO

walks into the alleyway, looking down at the group, snapping his fingers.

Suddenly from behind Cologio there is a great commotion as the door to the adjoining building opens and:

JIMMY TEN-TO-TWO

The bouncer is roughly evicting a customer from the neighborhood bar. Jimmy throws the customer into the alley and then sees Cologio, smiles, pats him on the head and then exits into the bar. The door remains open a crack.

COLOGIO

peeks through the crack and sees:

INT. CHEZ JOEY - DAY

The Chez Joey is the neighborhood hangout and this side door leads to the main room. There is a world of activity. People eating, drinking, laughing. A few of the customers are singing to the jukebox which plays constantly.

We see all of this from Cologio's point of view -- through the crack in the door.

RUDY ICE, the "owner" of the bar, glides by.

NARRATOR (V.O.)

Rudy Ice. They called him Rudy Ice because he was so smooth.

We see Rudy Ice, dressed in Tom Jones shirt, gliding through the tables and customers, singing and skating.

RUDY ICE

(singing)

Hey, how ya doin'? How's all my girls tonight? Give him a drink. Give her a drink. Give everybody a drink.

Camera stays on Rudy as he's singing, and skating.

NARRATOR (V.O.)

Rudy always wore those Tom Jones' shirts with the puffy sleeves, slit down to his belly button, and the high, high collar. If you dropped him off a building he could fly. And Rudy was a frustrated singer, but Johnny would never let him sing with the band. So just for spite, he would never utter a spoken word, he would only sing.

CUSTOMER at the bar.

CUSTOMER

Hey, Rudy, what's the weather like?

RUDY

(singing)

Sunny!

EDDIE MUSH, reading a racing form, cigarette dangling from his mouth. He's got a toupee on his head that looks like he ordered it from the back of a comic book.

CONTINUED

CONTINUED

NARRATOR (V.O.)

Eddie Mush was a degenerate gambler. He was also the biggest loser in the whole world. They called him Mush because everything he touched turned to Mush. He used to go to the race track and the teller would give him his tickets already ripped up.

FRANKIE COFFEE CAKE, his back to us, is combing his hair in the mirror behind the bar. He thinks he looks good.

NARRATOR (V.O.)

They called him Frankie Coffee Cake because his face looked like a Drake's coffee cake.

Frankie turns, we see his face, severe acne.

NARRATOR (V.O.)

He was tough to look at.

GIGI, THE WHALE

an enormously fat man, eating a meatball sandwich, laughing, sitting on a chair much too small for him.

NARRATOR (V.O.)

Gigi, the whale. As they say, you didn't walk with Gigi, you walked among him. If you stared at Gigi long enough you would see him get fatter by the hour. Legend has it...his shadow once killed a dog.

Cologio peering through the crack in the door. He suddenly disappears.

EXT. ALLEY - DAY

Rosena is dragging Cologio by the scruff of the neck out of the alley and into the street.

ROSENA

How long does it take you to climb five flights? How many times do we have to tell you to stay away from that bar?

Rosena drags Cologio to their stoop.

CONTINUED

CONTINUED

ROSENA

I have to get a few things from  
the store. Get upstairs and wash  
up.

Rosena heads up the street. Cologio disappears into the  
entryway. Then he peeks out again and sees that his mother  
has disappeared.

He looks to Johnny, still on the corner.

JOHNNY

talking to his bodyguards, is gesturing with his right  
hand.

COLOGIO

imitating Johnny's gestures when suddenly something smacks  
him on the back of the head.

Rosena is behind him, grabbing him.

ROSENA

I knew it. I knew what you were  
gonna do.

COLOGIO

I'm going, Ma. All right, I'm  
going.

Cologio runs inside.

CLOSEUP - COLOGIO

A steak flops down on a plate in front of him.

COLOGIO

I'm not in the mood for steak.

INT. DINING ROOM - ANELLO HOME - EVENING - CONTINUOUS

A modest, fifth-floor apartment. Typically Italian.  
Cologio and Lorenzo are sitting at a dining room table.  
Rosena can be seen in the kitchen in the b.g.

CONTINUED

Start

CONTINUED

LORENZO

Oh, you're not in the mood for  
steak? Do you know how many times  
I have to drive that bus back and  
forth on 187th Street so this  
family can have steak once a week?

COLOGIO

Eight.

LORENZO

(this stops him)  
Who told you that?

COLOGIO

Nobody. I count 'em.

ROSENA

Cologio, your father wants to talk  
to you.

COLOGIO

About what, Dad?

Lorenzo reaches into his shirt pocket and pulls out two  
tickets, then lowers his voice so that Rosena can't hear  
him. He's practically whispering.

LORENZO

Look what I got.

ROSENA

Lorenzo!

LORENZO

Uh -- your mother said she caught  
you near the bar today.

COLOGIO

I wasn't by the bar.

Rosena, overhearing, sticks her head out of the kitchen.

ROSENA

Cologio, tell your father the  
truth.

COLOGIO

I was by the bar.

LORENZO

Why did you lie?

CONTINUED



CONTINUED

PHIL

Don't touch the peaches, Mary!  
Watch the moulin-yam, Mary! Two  
for a dollar, Mary!

Phil approaches Johnny as Cologio continues to watch from his stoop.

PHIL

Hello, John. How are you today?  
You're looking good, John. I got  
some peaches for you.

SOUNDS of honking horns.

PARKING SPACE IN FRONT OF COLOGIO

There's an empty parking space and a car is trying to back in. Another car is trying to drive straight in. The two drivers are honking and cursing each other.

COLOGIO

watching the proceedings with great interest.

CARS

across cars with Cologio in b.g. The man in the front car gets out with a baseball bat. Goes to the back car and swings the bat into the window of the rear car. The bat goes through the window and strikes the head of the driver. Blood and broken glass.

COLOGIO

wide-eyed.

DRIVERS

The man in the second car has gotten out of the car, head all bloody. The man with the baseball bat goes to swing again and suddenly there are TWO SHOTS. The man with the baseball bat falls -- dead.

COLOGIO

motionless.

COLOGIO'S POV - JOHNNY

suddenly appears, standing next to the second man. There is a gun in his hand. It is suddenly very quiet. Then Johnny notices Cologio over his right shoulder. He turns with the gun in his hand and looks straight at Cologio -- for the first time.

COLOGIO

looking right back at Johnny. Motionless.

NARRATOR (V.O.)

I went deaf. I couldn't hear.  
Everything went out of focus. All  
I could see was Johnny standing  
there with the gun in his hand.

JOHNNY WITH THE GUN

Motionless. Camera moves in tight on Johnny's hand as it pulls out a handkerchief. He applies the handkerchief to his friend's bloody head.

JOHNNY (O.S.)

Put him in the car...Get him to  
a hospital. Come on, move, move.

The bodyguards move quickly to the car, put the bleeding man inside and drive off. Camera moves in tight on Johnny's face as he turns to stare back at Cologio again.

COLOGIO

staring back.

HIGH ANGLE - COLOGIO, THE BODY AND JOHNNY

Johnny walks casually back to the corner by the post, staring at Cologio all the way. Silence.

TIGHT ANGLE ON COLOGIO

Suddenly to top of the frame is broken by a hand reaching down and grabbing Cologio's hand and pulling him upward.

INT. HALLWAY

Cologio being dragged up the stairs by Lorenzo. We only see Lorenzo's legs as Cologio's feet scamper against the steps to try to keep up with his father.

UP TO ROSENA

looking down through the stairwell.

ROSENA

Is he all right? Is he all right?  
My baby. My baby. Is he all  
right?

INT. HALLWAY - TOP OF STEPS - LORENZO, COLOGIO AND ROSENA

Rosena is feeling Cologio all over to see if he is injured.

ROSENA

Are you all right, baby? Are you  
okay?

She kisses him, and holds him. In the b.g. we see some of the neighbors who have come out from their apartments. They mumble amongst themselves.

COLOGIO

(beginning to cry)  
I'm okay, Mommy. Don't worry.  
Please don't cry. I'm okay.

Lorenzo starts to lead Cologio into their apartment.  
Rosena follows.

COLOGIO (CONT'D)

Daddy...it was a parking space,  
Daddy...He hit him with a bat...He  
was bleeding...Daddy, why did he  
hit him...it was only a parking  
space, Daddy...Why, Daddy?

Lorenzo closes the apartment door and searches for the words. He is almost near tears after realizing what his son just witnessed. Then:

LORENZO

It wasn't the parking space,  
son...they just met at the wrong  
time in their lives.

CONTINUED

CONTINUED

COLOGIO  
 But, Dad, you don't understand.  
 It was over nothing, Dad.  
 Nothing.

LORENZO  
 Son....

KNOCKS at the door. Lorenzo quiets his son and then goes to door.

LORENZO  
 Who is it?

VOICE (O.S.)  
 Police.

LORENZO  
 (to Cologio and  
 Rosena)  
 Shh.

Lorenzo opens the door. Two uniform policemen stand in doorway.

POLICE  
 We'd like to ask your son a few questions.

LORENZO  
 My son knows nothing.

POLICE  
 We feel he does. There were witnesses who....

LORENZO  
 (adamant)  
 My son knows nothing!

COLOGIO  
 (interrupting)  
 Daddy, I know everything. I seen it all. Dad, I really did.

Moment of awkward silence. Then Lorenzo, trying to make light of it all:

LORENZO  
 (to Police)  
 Kids!

## INT. HALLWAY

Cologio and Lorenzo coming down the stairs, followed by the Police.

## POLICEMAN

We have some people downstairs.  
We just want you to tell us which  
one you saw pull the trigger. You  
think you can do that?

Lorenzo and Cologio exchange glances.

## COLOGIO

(to the Policeman)

Yes, sir.

## EXT. BUILDING

Follow Cologio, Lorenzo and police into street. There are five men lined up against the side of the building. Cologio, his hand in his father's, with the cops looking on, walks up to the first man, Eddie Mush.

## COLOGIO

Eddie Mush? No, Officer. It  
wasn't him.

(goes to the next  
man)

Gigi? No, it wasn't him.

(the next)

Jimmy? Nope. Wasn't him.

(the next)

Frankie Coffee Cake?

(makes a face in  
reaction to  
Coffee Cake)

Eeeuuuu. Nope. Not him.

(next man)

Johnny?

Cologio looks up to Lorenzo. We see the strain on Lorenzo's face as he looks back to his son. Cologio looks back to Johnny.

## COLOGIO

Johnny? No. It wasn't him  
officer.

## LORENZO

(relieved)

Are you satisfied, Officer? Let's  
go, son.

CONTINUED

CONTINUED

As Lorenzo gives Johnny a look and leads Cologio back toward their building, Cologio turns to look at Johnny.

JOHNNY

is looking right at Cologio. He gives him a gesture of approval.

COLOGIO

in turn gives Johnny a gesture -- a simple wave of the hand. And Cologio and Lorenzo disappear into the building.

INT. HALLWAY

Lorenzo and Cologio.

LORENZO

Are you okay, son?

COLOGIO

Yeah, Dad. We fooled 'em, Dad.  
Huh? We really fooled 'em.

LORENZO

(reluctantly)  
Yes, son. We fooled 'em.

COLOGIO

I didn't rat, Dad. I didn't rat.

LORENZO

No, son....you didn't rat.

COLOGIO

That was good. Right, Dad? I did  
a good thing. Right?

LORENZO

Yeah, son...you did a good  
thing...for a bad man.

COLOGIO

I did a....?

As Cologio and Lorenzo walk back up the stairs:

CONTINUED

Young Cologio

CONTINUED

NARRATOR (V.O.)

I did a good thing for a bad man. I didn't understand that. Not at nine years old. I mean, in my neighborhood the lowest thing anyone could be is a rat. And I wasn't a rat.

(pause)

The day after the killing my father insisted that I ride the bus with him.

EXT. BUS - DAY - TIGHT SHOT ON CITY BUS

zooming past camera.

EXT. BUS ARRIVING AT CITY ISLAND - DAY

We see the #12 and CITY ISLAND on the front of the bus as it arrives at its final destination. Lorenzo and Cologio get off and head for the pier.

EXT. CITY ISLAND PIER - DAY

With the sounds of the ocean waves and sea gulls and even strains of the jazz still emanating from the bus, Cologio and Lorenzo walk down the pier.

Start

LORENZO

Okay, son. Let's see how good you are. Who was the last player to win the Triple Crown?

COLOGIO

Mickey Mantle. 327 Batting Average, 127 RBIs, 52 Homers.

LORENZO

That's right, son. Who do I think is the greatest ballplayer that ever lived?

COLOGIO

Joe D, Dad. The Yankee Clipper. Fifty-six-game hitting streak. Nobody beat that. Right, Dad?

LORENZO

That's right, son. Do you know why they were so great? Because they had talent and they used it.

CONTINUED

CONTINUED

COLOGIO

Do I have talent, Daddy?

LORENZO

Yes, you do.

COLOGIO

But what can I be, Dad?

LORENZO

Anything you want to be, son.  
Always remember what I am saying  
to you: The saddest thing in life  
is wasted talent.

COLOGIO

What do you mean, Dad?

Cologio looks at his dad with curiosity.

LORENZO

Come on, I'll take you for an ice  
cream.

end

INT. BUS - DUSK

Cologio riding behind Lorenzo as they approach the corner  
of 187th and Belmont.

NEW

The bus arrives at the corner and stops. Lorenzo sees  
Johnny, still standing under the light post -- his  
bodyguards behind him.

JOHNNY

nods to Lorenzo.

LORENZO

gives a forced half smile and then turns back. As he opens  
the bus door with the sound of a "whoosh" for Cologio:

LORENZO

No hangin' out tonight. Get right  
upstairs.

Cologio exits the bus. He turns to look at Johnny.

JOHNNY

gives him a gesture of acknowledgement.

COLOGIO

gives a little wave back and looks up to see:

ROSENA

leaning out of their fifth-story window. She waves to Cologio.

COLOGIO

runs into his building. We hear the "whoosh" of the closing bus door as Lorenzo starts to drive away.

INT. BUS - CONTINUOUS

Lorenzo looks into his rearview mirror to see:

JOHNNY

talking and laughing with his bodyguards.

LORENZO

turns away from the mirror, grips the steering wheel a little tighter and falls into deep thought.

INT. COLOGIO'S BEDROOM - NIGHT

Cologio, in his pajamas, is kneeling beside his bed, praying.

NARRATOR (V.O.)

That night I started thinking about what my father said to me. And I realized that I had lied and that a man had been killed. I had committed a mortal sin. And I didn't want my soul to burn in hell.

ROSENA

appears at his open door, sees him praying.

CONTINUED

CONTINUED

COLOGIO

(praying)

God bless Mommy and Daddy. God bless Mickey Mantle and I hope the Yankees win the Series tomorrow and he hits three home runs. And God...my dad said I did a good thing for a bad man...and I don't understand....

ROSENA

What's the matter? God is not answering your prayers?

COLOGIO

No, Ma. I thought I did the right thing and now I'm not sure I did. I think I committed a bad sin.

ROSENA

Well, tomorrow, why don't you go to confession and maybe then you'll feel better.

COLOGIO

Yeah....

INT. CONFSSIONAL

The screen is totally dark. We hear the sliding SOUND of the confessional window and sees shafts of light on Cologio's face.

COLOGIO

Bless me father for I have sinned. This has been one month since my last confession. And these are my sins. I missed mass on Sunday once. I ate meat on Friday twice. I lied about witnessing a murder once.

PRIEST

You did what?

COLOGIO

It was only once, Father. Why are you yelling?

PRIEST

Do you know what the Fifth is?

CONTINUED

CONTINUED

COLOGIO

Yes, Father. I know what the Fifth is. The Fifth is 'I refuse to answer on the grounds that it might incrimin....'

PRIEST

The Fifth Commandment!

COLOGIO

Thou Shalt Not Kill.

PRIEST

That's right. Now, I want you to tell me about it.

COLOGIO

No, Father. No. I'm not telling you nothing. Listen, Father. Your guy is bigger than my guy up there, but my guy is bigger than your guy down here.

PRIEST

(sighs)

You're right....

COLOGIO

Just forgive me, Father. Okay?

PRIEST

(another pause)

Five Our Fathers and Five Hail Marys for your penance.

COLOGIO

Five Our Fathers, Five Hail Marys for a murder rap? That's not bad, Father.

PRIEST

(suddenly angry)

Cologio....

COLOGIO

Bye....

Cologio quickly crosses himself and exits.

EXT. CHURCH - DAY

Cologio exits through the large front doors. He is exuberant, energized.

CONTINUED

CONTINUED

We follow him as he runs and skips down the street towards his home, clicking his heels as he goes.

NARRATOR (V.O.)

I left that church and I was feeling great...But five hours later....

EXT. BUILDING - STOOP - DAY

Cologio is sitting on the stoop, his head in his hands, crying his eyes out. After a moment Johnny appears and sits beside him. After a moment:

JOHNNY

Hey kid. What's-a matter, kid? Why are you crying?

COLOGIO

Johnny. Bill Mazcaroski, I hate him, Johnny. He just hit a home run and the Pittsburgh Pirates just beat the New York Yankees in The World Series. Mickey Mantle is going to be so depressed. He's gonna cry, Johnny. I know it. The Mick is gonna cry.

JOHNNY

Mickey Mantle? You think Mickey Mantle cares if you live or die? You think Mickey Mantle cares if your father lives or dies? Mantle makes a hundred thousand dollars a year. How much does your father make? See if your father can't pay the rent -- go ask Mickey Mantle. See what he tells you -- Come on, kid. Forget this Mickey Mantle stuff. Nobody cares. And don't ever talk about this baseball stuff in front of me ever again. Come on, I'll take you for an egg cream.

Johnny and Cologio, as they walk together down the street towards the candy store. Johnny has a protective arm around Cologio.

CONTINUED

CONTINUED

NARRATOR (V.O.)

I walked into the candy store with Johnny and I never felt the same way about professional sports again -- ever.

(pause)

I started spending a lot of time with Johnny.

INT. BACK ROOM OF CHEZ JOEY - CRAP GAME

Smoke filled, dimly lit room. We hear the sounds of deep, tough male voices groaning, cursing and arguing over the excitement of the crap game. The man to the right of Johnny rolls the dice up against the back wall -- and loses.

Cologio is making cappuccinos behind the bar. Gigi the Whale is standing behind Johnny.

GIGI

(wheeze)

So I took out the biscuit, you know.

(wheeze)

I put two cannolis right into his squash. Badda bing, badda bing.

(wheeze)

EDDIE MUSH

approaches Johnny.

EDDIE

Johnny, come on, lend me a hundred.

JOHNNY

Come on, Mush. You know what's gonna happen.

EDDIE

Please, Johnny. I feel it. I feel it this time.

JOHNNY

(gives him a hundred)

All right, here. Get it out of your system.

CONTINUED

CONTINUED

EDDIE  
(screams)  
I'm in! I'm in!

All the gamblers seize the opportunity, smile, and place bets against him.

COLOGIO

making the cappuccinos, watches, knowing what's going to happen.

EDDIE

rolls the dice -- sees the result.

EDDI  
I'm out.

COLOGIO

comes in with a tray of cappuccinos. Gamblers stuff dollar tips in his pockets as they take cappuccinos. Eddie takes one of the cappuccinos from Cologio.

EDDIE  
Johnny. Put this on my tab.

COLOGIO

takes the last cappuccino to Johnny.

JOHNNY  
(to Cologio)  
Stay by my side, kid. You're my lucky charm.

JOHNNY

rolls the dice and loses again.

JOHNNY  
Somebody's got a hex on me today.  
(looking upwards)  
Why are you doing this to me? I was an altar boy.

RUDY

skates by, singing the Beatles song.

RUDY

'You're a loser. And you're not  
what you appear to be....'

JOHNNY

Keep it up, Rudy. You're gonna  
get smacked.

The dice are passed on to Johnny. He is about to roll  
them, then he looks to Cologio.

JOHNNY (CONT'D)

Cologio, I want you to throw the  
dice for me.

COLOGIO

What Johnny? I don't know how to  
play dice, Johnny.

JOHNNY

(handing dice to  
Cologio)

Don't worry about it, kid. You  
gotta do better than me. Just  
throw the dice.

COLOGIO

Okay, Johnny.

Cologio throws the dice. They don't reach the back wall.  
All the Wiseguys start laughing.

GIGI

Hey, Johnny.

(wheeze)

You're a little provolone's got  
an arm like a wet noddle.

EDDIE MUSH

Johnny, he just ain't got it. And  
you call me a loser.

RUDY

(singing)

'He's a loser, and he's not what  
he appears to be....'

JOHNNY

(serious)

I don't want anybody laughing at  
this kid. Nobody laughs at my  
boy.

CONTINUED

CONTINUED

The room grows suddenly quiet. Johnny turns to Cologio.

JOHNNY

Come on, kid. You can do it.  
Come on. Comin' out. Gimme a  
seven.

Johnny turns to Gigi, who is hovering over him.

JOHNNY

Gigi, stop breathing on me....  
(back to Cologio)  
Come on, baby. Throw those dice.

Young Cologio smiles and throws the dice. Johnny watches as the dice roll and hit the backboard.

JOHNNY (CONT'D)

Seven! All right, come on. You  
can do it again.  
(placing more  
money)  
Let it ride. You can do it again.  
Another seven. I love those  
sevens.

At that moment Eddie Mush appears beside Johnny.

EDDIE

Come on, Johnny, let's go  
partners.

JOHNNY

I don't want you in the same  
neighborhood. Jimmy, lock him in  
the bathroom.

Jimmy takes Mush by the arm and leads him away.

JOHNNY

(to Cologio while  
putting more  
money down)  
Come on, kid. You can do it. I  
love those sevens.

Young Cologio throws the dice again.

JOHNNY

Four. All right, the point is  
four. Four's the point. Nobody  
panic. Nobody panic.

CONTINUED

CONTINUED (2)

COLOGIO  
I'm sorry, Johnny.

JOHNNY  
That's all right. Four's okay.

COLOGIO  
But I didn't throw a seven.

JOHNNY  
That's okay. Four's okay. Don't  
worry about it.  
(to the room)  
I say he makes the hard four.  
Two, two on the hard four. Let  
it all ride.

Gigi is leaning close to little Johnny again, breathing heavily.

JOHNNY  
Gigi, stop breathing on my  
shoulder, please.

Johnny tries to move Gigi back.

JOHNNY  
Back up, Gigi. Back up.  
(calling across  
room to Jimmy)  
Jimmy, get him out of here. Lock  
him in the bathroom. Get him out  
of here.

Jimmy begins to lead the protesting Gigi away. The rest of the Wiseguys are placing heavy bets as Johnny places even more money on the floor. The floor is full of cash. They all interject ad-libs "No way, Johnny." "Ain't gonna happen." "You're pushing your luck, John." etc. Johnny hands the dice to Cologio. A hush of silence comes over the room because of the heavy betting. Johnny speaks very quietly to Cologio.

JOHNNY  
Okay, kid you can do.

COLOGIO  
Don't worry, Johnny. I'll throw  
a seven this time.

JOHNNY  
(screaming)  
Noooo! No sevens!

CONTINUED

CONTINUED (3)

COLOGIO

But I thought sevens were good.

JOHNNY

Not now, kid! Please, not now.  
Just relax. Come on, baby, you  
can do it.

Johnny guides Cologio's look towards the back wall. Then  
a look of horror comes over Johnny's face.

FRANKIE COFFEE CAKE

peering straight at Cologio and Johnny.

JOHNNY

Frankie Coffee Cake. Move that  
face. I don't want his face  
looking at that face when he's  
throwing my dice. Get a towel  
from the bar, put it over his  
head...Jimmy...nevermind that, put  
him in the....

FRANKIE

I know. I know. The bathroom.

Frankie starts walking towards the bathroom, unassisted.

FRANKIE (CONT'D)

I'm coming, Jimmy.

JOHNNY

(to Cologio)

Okay, come on now, kid. Two two's  
the number.

Cologio shakes the dice, blows on them, closes his eyes in  
deep concentration (just like he's seen the big guys do)  
and says:

COLOGIO

Come on, baby. Two two on the  
hard four.

JOHNNY

Don't get cocky, kid. Just throw  
the dice.

COLOGIO

Okay, Johnny.

Cologio throws the dice. Johnny watches them as:

DICE

They roll and tumble across the floor, through all the money and bounce off the back wall and finally settle near a stack of money. They rest -- two two! A roar goes up.

ROOM

The crowd is divided between the winners and losers as the place goes beserk. But Johnny's voice rises above the din.

JOHNNY

Two two! He did it! I don't fuckin' believe it! I love this fuckin' kid.

Johnny grabs Cologio and starts kissing him all over the top of his head. Cologio gently tries to fend him off.

JOHNNY

I love this fuckin' kid.

COLOGIO

(protesting)

Johnny!

Johnny kisses him on the cheek.

COLOGIO

(protesting)

Johnny!

NARRATOR (V.O.)

Nine. I made nine passes in a row. I don't know how much money Johnny won, but when it was over....

INT. BAR - LATER

The bar is almost empty. Johnny and Cologio are walking through the bar towards the front door.

JOHNNY

You're goin' to the best school in the whole world, kid, the University of Belmont Avenue. But you gotta get two educations: one from the street and one from school. This way you'll be twice as smart as everyone else.

They exit.

EXT. BAR - NIGHT

Cologio and Johnny come out of the bar. Cologio heads down the street towards his stoop.

JOHNNY

Cologio. Come here. Listen, no disrespect to your mother and father, but your name's a little too big. We gotta do something about it. From now on your name is...c.

COLOGIO

C?

JOHNNY

Yeah, C for Cologio  
(reaches into his pocket, pulls out a bill)

And here's a C-note for C. Put this in your kick and don't tell anybody where you got it.

COLOGIO

(taking the bill)

A hundred dollars! I never had a hundred dollars before.

JOHNNY

And I never had a boy before....

COLOGIO

You never had a...? I don't understand....

JOHNNY

Never mind. Listen. Tomorrow you come by the bar and....

COLOGIO

We'll play dice again?

JOHNNY

No...I tell you what...how would you like to go to the zoo?

COLOGIO

The where?

JOHNNY

The zoo. Just me and you.

Johnny turns and sees the refrigerator bodyguards hovering.

CONTINUED

CONTINUED

JOHNNY (CONT'D)

(smiling)

And my two baby-sitters here.  
Okay? Come on, you better get  
home. It's gettin' late. Go  
ahead.

Cologio starts walking to the door.

JOHNNY

See ya tomorrow...C. I'll tell  
everybody in the neighborhood  
that's your new name.

Johnny smiles. Cologio gives a little smile back and  
exits.

MONTAGE (TO THE MUSIC OF DION AND THE BELMONTS)

Johnny taking Cologio into the candy store and introducing  
him to everyone.

Johnny getting fitted for a tailored suit. While everyone  
in the store is making a fuss over him, Cologio stands and  
watches. Johnny looks to Cologio for approval. Cologio  
nods.

Cologio standing behind Johnny at a card table, letting  
Cologio peek at his hand. Johnny selects a discard,  
Cologio shakes his head. Johnny selects another. Cologio  
nods. Johnny plays the card. Another player picks up the  
discard and wins. Johnny and Cologio share a laugh.

NARRATOR (V.O.)

(playing over  
montage)

Johnny took me everywhere he went  
and he would always introduce me  
to people as his boy. And I  
noticed a strange thing happening  
in the neighborhood. Everywhere  
I went, even when I was by myself,  
people were happy to see me. All  
the store owners would always  
smile at me and call me by my  
name. Even Phil the Peddler, who  
called everybody Mary....

EXT. 187TH STREET - DAY

Phil the Peddler with some customers. Cologio is sitting  
on his stoop.

CONTINUED

CONTINUED

PHIL

(sees Cologio)

Hey, Cologio...I mean, C. How are you today, my boy? That's a nice new outfit you got on, boy.

COLOGIO

I wear this all the time, Phil.

PHIL

Never mind. I got some nice peaches for your Mom.

COLOGIO

I got no money on me, Phil.

PHIL

You don't need money with me, kid. Don't ever embarrass me like that again. Here you go -- And...just tell Johnny that I took care of you.

As Phil moves away and Cologio watches him, the bag of peaches in his hand:

NARRATOR (V.O.)

That's when it hit me. Like a smack in the face. It was because of Johnny that everybody was treating me so nice...I liked it...I liked it a lot. Johnny was right, the working man was a sucker....

INT. HALLWAY

Cologio, excited about his bag of free peaches, runs up the steps. He bursts through the door.

INT. APARTMENT

Cologio discovers Lorenzo looking stern and Rosena with her head down crying on the kitchen table.

LORENZO

(holding an envelope in his hands)

Cologio, what's this?

CONTINUED

CONTINUED

COLOGIO

What's what, Dad?

LORENZO

This. Where did you get this?  
Your mother found this behind your  
drawer.

COLOGIO

It's money that I've been saving,  
Dad.

LORENZO

Twelve hundred dollars you been  
saving?! Did you become a brain  
surgeon overnight, son?

COLOGIO

Dad, I worked for it.

LORENZO

Doing what?

COLOGIO

Things.

LORENZO

What things?

COLOGIO

Oh, things. You know, things.  
Things.

LORENZO

Don't lie to me, son. Just tell  
me the truth and I won't get  
upset.

COLOGIO

You promise?

LORENZO

I'm your father, would I lie to  
you?

COLOGIO

I worked the craps games and the  
guys gave me tips.

LORENZO

(upset)

What crap games? What tips?

CONTINUED

CONTINUED (2)

COLOGIO

I thought you weren't going to be upset?

LORENZO

I lied. Now tell me everything.

COLOGIO

I told you, I worked for Johnny and he....

LORENZO

I knew it. I knew it, Rosena. I'm taking this money right back. I'm going right down to the Chez Joey and give this back to Johnny.

Rosena suddenly picks her head up.

ROSENA

Let's not make any rash decisions.

LORENZO

Rosena, I'm surprised at you.

ROSENA

Why? Because we finally have a chance to buy some things we need.

LORENZO

This is dirty money.

ROSENA

Jesus Christ, Lorenzo...just once....

LORENZO

I work to support my family. We don't need any gangster's money...  
(to his son)  
Cologio, come with me.

Cologio and Lorenzo walk out of frame. We stay with Rosena.

INT. CHEZ JOEY

Johnny is sitting alone in his corner.

LORENZO

Johnny, I would like to talk to you.

CONTINUED

CONTINUED

JOHNNY

Hey, Lorenzo. What's up. Hello,  
C.

COLOGIO

Hi, Johnny.

LORENZO

I want you to take this money  
back. We can't accept this.

JOHNNY

No disrespect to you, Lorenzo, but  
I didn't give it to you. I gave  
it to your son. He worked for it.

LORENZO

That's right, Johnny. 'My son'.  
And I don't want my son involved  
in your shit.

JOHNNY

What shit are you talking about?

LORENZO

Please, Johnny, I'm not a stupid  
man. You stay away from my son.  
You hear me?

Uncomfortable moment of silence. Then:

JOHNNY

Excuse me, Lorenzo. Would you  
mind if you and I speak alone?  
(to Cologio)  
C, would you mind....

LORENZO

I'll speak to my own son.  
(to Cologio)  
Cologio, wait outside.

COLOGIO

goes out the front door. He holds it open a crack so he  
can listen.

JOHNNY

(turning to  
Lorenzo)

First of all, never speak to me  
like that again. I respect you,  
(MORE)

CONTINUED

CONTINUED

JOHNNY (Cont'd)

Lorenzo. I never influenced your son in any way. I tell him to do the right thing -- to go to school and go to college and ---

LORENZO

You don't understand, Johnny. It's not what you say, it's what he sees. The clothes, the cars, the money, the women. I tried to take him to a baseball game the other day and he said he didn't want to go. Because Mickey Mantle would never pay my rent?

JOHNNY

(smiles)

He said that to you? I don't believe that kid.

LORENZO

It's not funny, Johnny. It's not funny when your nine-year-old son has a bigger bank account than you do.

JOHNNY

That's not my problem, Lorenzo. I offered you a job. All you had to do was drop my numbers off. From one bus stop to the next. Nobody would have suspected you because of who you are. It would have meant another \$150 a week in your kick for you and your family. But you said 'no' to me.

LORENZO

That's right. And I say 'no' to you again.

(throws money back to him)

You couldn't corrupt me, so now you want to corrupt my son.

JOHNNY

You think I would do that? You think I would hurt that boy in any way? That boy is like a son....

LORENZO

Don't you say that....

JOHNNY

That boy is like a son to me!

EXT. BAR - FRONT DOOR - CONTINUOUS

Cologio picks his head up when he hears this.

JOHNNY (O.S.)

Get out of here. I wash my hands  
of you, Lorenzo. Jimmy, show him  
the door. Jimmy, I want him out  
of here!

Suddenly Lorenzo comes rushing out of the bar, grabs  
Cologio, and heads down the street.

COLOGIO

Where's my money, Dad? What did  
Johnny say, Daddy? Can I have my  
money?

LORENZO

I left it in there.

COLOGIO

What? How could you do that  
Daddy? I worked for it. It was  
my money.

LORENZO

It's dirty money, son.

COLOGIO

It's not. It's mine, Daddy.

LORENZO

You stay away from that man.

COLOGIO

I want my money, Daddy. Daddy,  
I want it.

LORENZO

Shut up! Stop it!

COLOGIO

Daddy, listen....

LORENZO

Son, stop....

COLOGIO

No, Daddy, please....

LORENZO

No, son....

CONTINUED

CONTINUED

Lorenzo slaps his son. Cologio reels from the slap. Lorenzo is shocked by his own actions. Then Cologio looks up at Lorenzo.

COLOGIO

Johnny was right, the working man is a sucker, Dad. He's a sucker.

LORENZO

Johnny's wrong. It doesn't take much strength to pull a trigger, but try to get up every morning, day after day, and work for a living to feed a family...

(looking towards  
the bar; under  
his breath)

Goddamn you, Johnny.

(back to Cologio)

Johnny is wrong. The working man is the real tough guy...I'm the tough guy.

COLOGIO

But they treat him so special. And they treat me special, too. I can do anything I want....

LORENZO

That man is evil....

COLOGIO

(crying)

...and they kiss his hand, Daddy. How can he be evil? I seen it, Daddy. And every day people go by and say 'Good morning, John, how ya doin', John?'...

Cologio makes the connection between Lorenzo and Johnny.

COLOGIO (CONT'D)

Just like you, Daddy. The people on the bus. It's the same thing. They love him, just like they love you, Daddy.

LORENZO

No, it's not the same. There's a difference. People don't love him. They fear him.

COLOGIO

I don't understand, Daddy.

CONTINUED

CONTINUED (2)

LORENZO

You will, son, when you get older.

Lorenzo and Cologio turn and walk down the rain-slicked street in pale moonlight, Lorenzo's arm around Cologio's shoulders. A figure approaches them -- Rosena -- a scarf pulled around her head to protect herself from the misty rain. Rosena runs up to Lorenzo and Cologio. She has tears in her eyes. There is a moment of silence as all look at each other.

Johnny looking through the rain-streaked bar window. The words "Chez Joey" appear on the glass above his head. He watches the Anello family and we see the longing in his eyes.

Lorenzo, Cologio and Rosena....

ROSENA

I'm sorry...I'm sorry....

LORENZO

Let's go home.

Lorenzo wraps his other arm around Rosena and the three walk down the street. The light from the street lamp on the corner of 187th and Belmont casts an eerie light over the family. Over this we hear:

NARRATOR (V.O.)

I never listened to my father about staying away from Johnny...and Johnny and my father never spoke again. As I grew, Johnny grew in power. A total of eight years passed and Johnny became the Capo Di Tutti Capi, the boss of all the bosses. The Number One man on the whole East Coast. And I was his friend.

HARD CUT TO

AQUEDUCT RACE TRACK - 1968 - DAY

Tight on the horses in the starting gate. They are restless, banging against the gate. Legend: "Aqueduct Race Track, 1968". The gates fly open and the horses charge out. There is a roar from the crowd as we:

## CROWD

Panning shot of the crowd cheering the horses on.

VOICES (O.S.)  
Where's C? Where's C?

## INCLUDE

Frankie Coffee Cake, Gigi, the Whale, Johnny with new Bodyguards sitting behind him.

Johnny, now forty-two, is showing the strain of his position. His hair is thinning, he has circles under his eyes, and there is a tautness about the face. But he is still a handsome man, has grown a moustache and retains a vitality that shows as he moves with the grace of a man who owns the air around him.

They are all sitting, totally involved in the race. Johnny keeps looking behind him and then sees:

## COLOGIO

Age seventeen, coming down the aisle, cutting through the crowd, tickets in his hand.

JOHNNY  
C, come on. Did you get the bet  
in?

COLOGIO  
I got it in, John. It's all on  
seven.

Cologio, as he sits between Frankie and John, fans all the tickets for John to see. He then holds one for himself and hands the rest to John.

JOHNNY  
You hold them. This is going to  
be beautiful. The seven is a  
lock. It can't lose.

## THE RACE

The horses are coming around the far turn headed for the stretch. The seven starts pulling away from the pack.

## THE CROWD

Johnny, Cologio and the rest stand as number seven pulls in front. They all cheer and yell "Come on, seven." "Yes. Yes." "It's a lock. It's a lock." "Nobody can catch you, nobody can catch you, seven." "All the way, all the way."

## THE RACE

Coming down the stretch, number seven is now five lengths in front. It can't lose.

## TIGHT ON NUMBER SEVEN

The intense rumbling of hooves as Seven pounds towards the finish.

## THE CROWD

Johnny, Cologio and the guys are already hugging and celebrating.

JOHNNY  
(yelling over the crowd)  
I told you. Didn't I tell you.  
It was a lock.

COLOGIO  
(yelling)  
You're always fucking right, John.

Cologio grabs Johnny and hugs him.

GIGI  
Come on, seven.  
(to John)  
Now we can go eat.

JOHNNY  
Gigi, I'll buy you the whole menu,  
Geeg.

## THE RACE - THE TIGHT SHOT ON NUMBER SEVEN

The rumbling of the hooves is intense as the jockey whips the horse towards the finish.

THE CROWD

THE GUYS  
Come on, seven. This is  
beautiful. I don't believe it.

And then they hear from off screen behind them.

VOICE (O.S.)  
Come on, seven. You're my lucky  
seven.

They all stop cheering, stunned, like being struck by lightning. They look at each other and then turn and see:

EDDIE MUSH

a few rows behind them, standing, cheering.

EDDI MUSH  
Come on seven.

Immediately Johnny grabs the tickets from Cologio, rips them up and throws them in the air. Cologio can't believe it.

COLOGIO  
John, we're five lengths in the  
lead.

Cologio, in a panic bends down to pick up the ripped-up tickets.

JOHNNY  
It doesn't matter...let's go  
home...we've been Mushed...sorry,  
Gigi.

THE RACE

Number seven is still in the lead, nearing the finish, but the four is coming up like a house of fire.

EDDIE MUSH

screaming.

EDDIE MUSH  
Come on, seven. You're the boss,  
you're the boss.

COLOGIO

pieces of tickets in his hands, turns to Johnny and the departing guys.

COLOGIO

Johnny...Johnny....

Cologio turns back to the track to see:

THE RACE

Number four catches seven at the finish and we hear:

ANNOUNCER

Four, by a nose. This is the greatest comeback I have ever seen in racing...etc.

COLOGIO

standing there, dejected, the pieces of tickets still in his hands. He turns to look at Mush. Mush sees him.

EDDIE MUSH

Hey, C. How ya doin'? Listen, I got a tip for the next race.

COLOGIO

(as he starts walking out)  
Go fuck yourself.

EDDIE MUSH

Very emotional.

INT. CHEZ JOEY - CRAP GAME - NIGHT

The room looks almost the same except for some new paneling and a few decorations. Cologio, having just entered, is dressed in black suit with an open white shirt. He looks cocky, sure of himself as he strides across the room. The room is full of Wiseguys. The Narration is continuous.

NARRATOR (V.O.)

Johnny invited me to a special crap game and Wiseguys from all over the country were there. L.A., Miami, Chicago, Detroit, Las Vegas, and they treated me like I was a nobody. And I was.

Cologio looks over to one corner and sees:

THREE WISEGUYS

being very loud.

WISEGUY #1

You know Tough Tony from Nevada?

WISEGUY #2

He's nobody. He can't get himself arrested.

WISEGUY #3

Well, fuck him then. Get somebody and whack him out.

They all laugh.

COLOGIO

smiles and says to himself.

COLOGIO

(under his breath)

Yeah. Everybody's a tough guy.

A look comes over Cologio's face. He remembers:

JOHNNY (V.O.)

Hey, C. Come here, C. I want to show you something.

EXT. BRONX ZOO - BABOON CAGE - 1960

as Cologio (age nine) runs over to Johnny, a bag of popcorn in his hand. The two bodyguards are in the b.g.

JOHNNY

You see those three baboons over there. Trying to be tough guys. Banging on their chests, making all kinds of noises.

THREE BABOONS

beating their chests, making noises, showing how tough they are.

JOHNNY

with his arm around Cologio.

CONTINUED

CONTINUED

JOHNNY

Look at them. Now -- you see that one over there. The old one with the grey beard and the whiskers.

OLD BABOON

getting up, starting to move towards other three.

JOHNNY (O.C.)

Watch what happens when he comes over. Look. Look. Look. See? Look, C.

THREE BABOONS

suddenly go quiet, their chests sink in, their heads go down. The old baboon walks past them.

COLOGIO AND JOHNNY

Cologio is transfixed. Johnny is engrossed.

JOHNNY

You know what that means, C? He's the real Capo. He's the tough guy, right there. Always remember that. When a real tough guy walks into a room, watch everybody's body language. That tells a lot. Don't forget what I teach you.

COLOGIO

looks to Johnny, looks at the baboons.

OLD BABOON

looks at Cologio and Johnny. He just stares at them.

JOHNNY

stares back at the old baboon. Then to Cologio.

JOHNNY

He knows...He knows, C.

COLOGIO - AGE SEVENTEEN - 1968

still remembering.

JOHNNY (V.O.)  
He knows...He knows, C. He's the  
real Capo.

INT. CHEZ JOEY - 1968

All of a sudden the door opens but we can't see who has entered. There is a moment of awkward silence.

COLOGIO

is straining to see.

SEVERAL WISEGUYS

turn and head for the door. There are hugs and greetings.

COLOGIO

looks to the three Wiseguys who are suddenly quiet. Cologio smiles and turns back to the door to see:

JOHNNY

being greeted and hugged by everyone.

Johnny is returning the greetings when he suddenly sees Cologio. He starts towards him leaving the Wiseguys behind.

JOHNNY  
(yelling across  
the room)  
C. What are you doing?

COLOGIO  
Hi, John.

JOHNNY  
How ya doin', C. Everything all  
right?  
(to others)  
Hey, everybody. This is my boy  
here.

(MORE)

CONTINUED

CONTINUED

JOHNNY (Cont'd)  
 (to Cologio)  
 I'll see you in a little while.  
 I got some business to take care  
 of.

COLOGIO  
 Okay, John. I'll wait.

As Johnny turns, walks into a back room, several of the  
 Wiseguys, before following him, turn to Cologio.

WISEGUY (DETROIT)  
 (to Cologio)  
 I'm sorry, I didn't get your name.  
 I'm so embarrassed. I must  
 apologize, I didn't know.

WISEGUY (CHICAGO)  
 (to Cologio)  
 Hey, you're ever in Chicago, look  
 me up.

WISEGUY (LOS ANGELES)  
 (to Cologio)  
 Hey, you're ever in L.A., give me  
 a call.

WISEGUY (LAS VEGAS)  
 (to Cologio)  
 Hey, come to Las Vegas and see a  
 show.

WISEGUY (NEW YORK)  
 (to Cologio)  
 Come to Miami and meet my  
 daughter.

As all the Wiseguys disappear into the back room:

NARRATOR (V.O.)  
 Johnny just said a few words to  
 me and I became a person. I liked  
 it. I liked it a lot.

EXT. 187TH STREET AND BELMONT AVENUE - LATE AFTERNOON

Cologio, CRAZY MARIO, BABES and PHILLY are hanging out on  
 the street corner. Gigi is flopped on a chair nearby,  
 eating. Two pretty Italian girls are walking across the  
 street. All eyes are upon them.

CONTINUED

CONTINUED

BABES

My God, I don't believe this.  
Look at this broad. She's  
gorgeous.

COLOGIO

Settle down, man. Put it back in  
your pants, will ya?

CRAZY MARIO

I know those broads. They're both  
pigs.

COLOGIO

Mario, how the hell do you know?

CRAZY MARIO

Believe me, they can't be trusted.  
They wold fail the test in a  
heartbeat.

PHILLY

What test are you talking about,  
Mario?

All the other guys join in with "Come on, Mario. Tell us."  
etc.

CRAZY MARIO

The Mario Test.

COLOGIO

All right, Mario. What's this  
test?

CRAZY MARIO

The test is -- you take them for  
a ride in your car. You go on a  
highway and you get right up next  
to one of those eighteen-wheelers  
goin' by. You beep the horn and  
you wave to him. You gotta make  
sure he's lookin' at you. It's  
very important. Then, you put  
your right hand behind her head.  
And gently, but firmly, you force  
her head down between your legs.  
Now she's gonna resist, but just  
force her down. It's for her own  
good, believe me.

(MORE)

CONTINUED

CONTINUED (2)

CRAZY MARIO (Cont'd)

Now, if she goes down on the old  
'barbarooda,' you know what I  
mean, knowing that the guy in the  
eighteen-wheeler is watching --  
she can't be trusted.

Beat of silence. They all look at him in amazement. Then  
they break into laughter and Cologio speaks.

COLOGIO

You're a sick person, Mario. You  
need help. You should see a  
doctor.

CRAZY MARIO

Listen to me, C. You get these  
girls who say...

(little innocent  
voice)

'Oh, I never did it before.' But  
when she goes down on the old  
'mahashka', you know I mean, and  
she does this with her hand and  
puts that hair over her right ear,  
like this -- that means she did  
it before.

COLOGIO

Mario, you better talk to  
somebody.

GIGI

Wait a minute, C., listen...

(wheeze)

...the guys' got a point there.  
I had this gorgeous tomato once...

(wheeze)

...she had these set of  
watermelons...

(wheeze)

...she went down on my zucchini,  
I couldn't believe it...

(laugh)

...arrrrgh, arrgh, aargh.

COLOGIO

You guys are sick bastards, you  
need help.

Cologio see LOUIS BEANS crossing the street.

CONTINUED

CONTINUED (3)

COLOGIO

Beans, get over here. Where's my fuckin' money.

Beans pretends he doesn't see Cologio and keeps walking faster.

BABES

What happened with you and Beans?

COLOGIO

He owes me twenty. He's been dodging me for two weeks.

THE #12 BUS

comes down 187th. Lorenzo beeps the horn and waves Cologio over.

COLOGIO

runs over to the driver's window.

LORENZO

Come on, take a ride with me. I only got one trip left.

COLOGIO

Okay, Pop.

Cologio jumps on the bus.

INT. BUS

Cologio sits right behind his dad. The doors close with a wheeze and the bus continues on its route. There are only a few passengers in the bus: a couple of old ladies in the back, two old men talking to each other, three black girls, the same age as Cologio, in a corner and an old bum way in the back.

We hear the jazz from Lorenzo's transistor radio. Cologio's eyes are fixed on one incredibly beautiful black girl, JANE. She is tall and beautiful and classy. She continues talking with her friends but every once in a while sneaks a look at Cologio then quickly looks away. Lorenzo continues to talk to the inattentive Cologio.

CONTINUED

CONTINUED

LORENZO

So how did things go in school today, okay?...Are you gonna watch the fight tonight on TV?...Carmen Basillio is going against Gene Fulmer...Hey, are you there? Are you listening to me?...

Lorenzo looks in his rearview mirror and catches a shot of Jane eyeing Cologio and then quickly looking away.

LORENZO

Cologio, pay attention when I'm talking to you.

Cologio finally looks to his father.

COLOGIO

Why can't you call me C, Dad? Everybody calls me C?

LORENZO

Why can't I? Because I gave you that name. Cologio was my father's name. That's why.

COLOGIO

Forget it.

A beat.

LORENZO

Are you gonna watch the fight or not with me tonight?

COLOGIO

I don't know, Dad. I think I'm gonna pass on that tonight.

LORENZO

Why?

COLOGIO

I made some plans. You understand.

Lorenzo turns back to his driving.

LORENZO

Okay, son.

Cologio looks back to Jane, oblivious to his father's disappointment.

EXT. BUS

as it pulls up to a bus stop. The three black girls get off.

As bus pulls away, Cologio and Jane's eyes meet through the bus window.

INT. BUS

The only passenger left, besides Cologio, is the drunk passenger who continues to talk to himself.

COLOGIO

Dad, what's with the guy down there?

LORENZO

Ah, he's drunk as a skunk. He's been on two trips already with me. I tried to talk to him before but he got a little hostile.

COLOGIO

Come on, Dad, let's just throw him off.

LORENZO

Son, take it easy. I lay a hand on him, I could lose my job.

COLOGIO

Don't worry, Pop. I'll do it.

LORENZO

Just relax. Let me talk to him.

They both walk to the back of the bus to confront the Passenger.

LORENZO

Okay, pal. It's time to go home.

Lorenzo grabs him by his arm.

PASSENGER

(obviously very drunk)

Get your fuckin' hands off me. These hands are registered. I can kill you with either one.

The Passenger pushes Lorenzo. Lorenzo backs off. Cologio lunges forward.

CONTINUED



CONTINUED

LORENZO  
All a matter of timing.

PASSENGER

weaves towards the aisle and then back straight up.

LORENZO

sees his moment.

FOOT

hitting the brake.

PASSENGER

snaps forward, his head bumps against the front seat. He slumps back -- a little grin on his face.

EXT. BUS

Lorenzo has the Passenger by the arms and Cologio has his feet as they carry him off the bus.

LORENZO  
Timing. Timing is the key.

COLOGIO  
Dad, you're the best.

LORENZO  
See what I mean. There's no need  
to get your hands dirty. Let's  
drop him off here.

They set the Passenger up on a bench. Lorenzo sticks an old newspaper in his hands. The Passenger is still out cold.

LORENZO  
(to Passenger)  
Everything okay?  
(to Cologio)  
Did you hear him say 'yes.'

COLOGIO  
Sounds like a 'yes' to me.

INT. BUS - LATER - TRAVELING SHOT - LORENZO AND COLOGIO

LORENZO

Sure you don't want to come to the fight with me tonight?

COLOGIO

No thanks, Dad. I got plans.

LORENZO

You haven't been spending much time home lately. If I don't see you on the bus we never would get together.

COLOGIO

I know...I've just been busy...you know.

LORENZO

Yeah...I know. You want me to drop you off at the house?

COLOGIO

No, Dad. I'm going to the bar.

LORENZO

Why are you going there?

COLOGIO

Don't start up with me, Dad. Please.

LORENZO

You're old enough to know what you're doin'.

The bus pulls to a stop at 187th and Belmont, right in front of the Chez Joey. Lorenzo opens the bus doors just as Johnny comes out of the bar. They stare at each other for a moment, then Lorenzo turns to Cologio. Cologio exits the bus, the door closes behind him. Cologio watches the bus go. He then turns to Johnny when suddenly:

LOUIE BEANS

comes around the corner, sees Cologio and dashes across the street.

COLOGIO

Louie! Beans! I want my money.

Louie disappears around another corner.

CONTINUED

CONTINUED

COLOGIO

Beans! You can't dodge me forever!

JOHNNY

C. What are you doin'? What are you yelling about?

COLOGIO

John. I got a problem with this guy over here, Louie Beans. This guy owes me twenty dollars and it's been two weeks now and every time he sees me he keeps dodging me, John. Should I crack him one, or what?

JOHNNY

Listen, C, sometimes violence is not the answer. Is he a good friend of yours?

COLOGIO

No, John, I don't even like him.

JOHNNY

Well, there's your answer right there. Look at it this way, it cost you twenty dollars to get rid of him. He'll never ask you for money again. He'll never bother you again. He's out of your life...for just twenty dollars. You got off cheap.

COLOGIO

You're right, John. You're always right. How do you know the right answer all the time, Johnny.

JOHNNY

Well, I try to keep my eyes and ears open all the time...And I read.

COLOGIO

You read, Johnny?

JOHNNY

Yeah...I read...you know...Come on, let's go next door to Mario's...get something to eat.

They start walking towards Mario's.

CONTINUED



CONTINUED

Cologio watches this and smiles to himself.

COLOGIO

Johnny. So what about this guy Machiavelli?

JOHNNY

Availability, that's what he always said.

COLOGIO

What do you mean?

JOHNNY

I could live anywhere I want to. You know why I live in this neighborhood? Availability. I want to stay close to everything. Being on the spot you can see trouble start and deal with it immediately. Trouble is like a cancer. It's easy to cure when it's small, but if you wait too long, it grows and then it kills you. So you gotta cut it out early.

One waiter drops off bread and butter immediately followed by another waiter bringing the wine. He pours the wine for Johnny to test. Johnny passes the wine to Cologio. Cologio tests the wine.

COLOGIO

(to waiter)

Nice.

JOHNNY

(with a smile)

I'm glad you approve.

The waiters, after pouring the wine, leave.

JOHNNY

Availability, C. That's what it comes down to. The people in this neighborhood, that see me every day that are on my side -- they feel safe and that gives them more reason to love me. But...the people that want to do otherwise, they think twice, because they know I'm close. And it gives them more reason to fear me.

CONTINUED

CONTINUED (2)

COLOGIO

Is it better to be loved or  
feared, John?

JOHNNY

It's nice to be both, but it's  
very difficult. But if I had my  
choice...I would rather be feared  
because fear lasts longer than  
love. Friendships that are bought  
with money mean nothing. You see  
how it is around here, I make a  
joke and everybody laughs. I know  
I'm funny...but I'm not that  
funny. It's fear that keeps them  
loyal to me. But the trick is,  
not to be hated. That's why I  
treat my men well. But not too  
well. I give them too much, then  
they don't need me. I give them  
just enough where they need  
me...but they don't hate me.

Frank comes with the pasta, smiles at Johnny, then slips  
away. Cologio and Johnny start eating. After Cologio's  
first bite he looks up and sees:

FRANK

near the kitchen, smiling sheepishly with a look of "is it  
good?" on his face.

COLOGIO

looks at Johnny and nods his head towards Frank.

JOHNNY

turns to Frank.

JOHNNY

Very good, Frank.

FRANK

smiles back.

From outside, the sound of several motorcycles pulling into  
the neighborhood. They slow down and stop nearby.

JOHNNY

tenses. Listening.

COLOGIO

keeps eating. Oblivious.

The sound dies as the motorcycles are shut down.

JOHNNY

pushes his plate away and rises.

JOHNNY

Keep this warm for us, Frank.

FRANK

John, is everything okay? You don't like it?

JOHNNY

No. No, it's okay. Keep it warm.

COLOGIO

a bit bewildered, follows the exiting Johnny out of the restaurant. Frank is left behind, equally bewildered.

INT. CHEZ JOEY - NIGHT

Eight motorcycle guys are standing by the bar. They are all dressed in leather or denim, long hair, beards, bare arms with tattoos, typical Hell's Angels. These are the aliens. Their leader has red hair and a red beard. Only the bartender, the bouncer and Rudy Ice are in the bar. As Cologio and Johnny enter the bar there seems to be a stalemate. All is very quiet. The BOUNCER is addressing the Aliens.

BOUNCER

I'm sorry, fellas, but you're not dressed properly. You'll have to leave.

RED BEARD

We just want a few beers and we'll be on our way.

BOUNCER

I said you gotta go.

CONTINUED

CONTINUED

JOHNNY

What seems to be the problem here?

RED BEARD

We just want a few beers. We've been on the road a long time. We'd appreciate it. We're kinda dry.

Johnny thinks for a moment, studies the situation, and then says:

JOHNNY

You spoke like a gentleman. I respect that. Give them their beers.

Patty Irish places eight bottles of beer on the bar, one in front of each of the Aliens. There is a palpable tension in the room.

Johnny turns to leave with Cologio.

Suddenly there is the sound of loud laughter. Johnny and Cologio turn to see:

RED BEARD AND THE ALIENS

standing at the bar, their beers held high, upside down, drenching the bar.

JOHNNY

crosses to Red Beard as the Aliens sit back down and stare at Johnny, defiantly, grinning.

JOHNNY

Tsk, tsk, tsk...that wasn't very nice...I'm sorry, but you have to leave.

RED BEARD

(laughing)

Did you hear that, fellas? This dago wop says we gotta leave!...

(looks Johnny right in the eyes)

We ain't leaving, Dago. Make us leave.

RUDY ICE, BARTENDER AND COLOGIO

are all frozen, watching Johnny, waiting to see what he's going to do.

JOHNNY

calmly walks over to the front door -- locks it -- and then returns to Red Beard. He takes the keys, holds them up, then slips them inside his suit jacket and buttons the jacket.

JOHNNY

Now you can't leave.  
(then he smiles)

CAMERA

slowly pans the Aliens, one at a time, as we hear:

NARRATOR (V.O.)

I will never forget the look on their faces. All eight of them, their faces dropped. All their courage and strength was drained right from their bodies. They knew they made that fatal mistake. This time they walked into the wrong bar.

JIMMY

the Bouncer coming out of the back room followed by Johnny's bodyguards.

JOHNNY

backs away from Red Beard and is met by Jimmy and the two bodyguards.

There are two lines, eight against four. Patty Irish is still behind the bar, Cologio is in a corner and Rudy Ice is nowhere to be found.

JOHNNY

(softly)  
This is beautiful.

Suddenly Johnny explodes, there is gun in his hand and he leaps on Red Beard and begins pistol-whipping him.

## BODYGUARD #1

grabs two of the Aliens by the throats and bends them backwards over the bar, choking them. A third Alien slugs Bodyguard #1 directly in the face. Bodyguard #1, looks at him, totally unaffected and then backhands him, sending him sprawling.

## PATTY IRISH

can be seen peeking over the edge of the bar. A glass flies by and he disappears again.

## JIMMY

the Bouncer, hits an Alien square in the jaw. The Alien falls over the bar. Jimmy throws his body on top of the Alien, grabs the bar under him and begins to crush the Alien between himself and the bar.

## JOHNNY

gives a final blow to Red Beard. Another Alien jumps Johnny from the back, choking him. Suddenly a bottle is smashed over the Alien's head and he slumps away. Johnny turns to look and sees:

## COLOGIO

grinning. Johnny smiles back. Suddenly a fist slams into Cologio's head and he goes down. Johnny jumps Cologio's attacker as Rudy Ice slides into frame.

## RUDY ICE

(singing)

'Can I get a witness? Can I get a witness?'

And Rudy slides out of frame. Johnny yells after him.

## JOHNNY

Rudy. Open the door.

## BODYGUARD #2

has one Alien by the throat and another by the hair. He takes the one by the hair and slams his face into his knees. The Alien is knocked out. Rudy glides in and sings to the unconscious Alien.

CONTINUED

CONTINUED

RUDY ICE  
 (singing)  
 'The party's over. It's time to  
 call it a day...'

JOHNNY

throwing the keys to Rudy.

JOHNNY  
 Rudy, open the fuckin' door. We  
 gotta get these guys out of here.

COLOGIO

still on the floor, slowly raising himself.

RUDY ICE

gliding towards the front door, keys in hand.

RUDY ICE  
 (singing to the  
 Aliens)  
 '...they burst your silly balloon  
 and taken the moon away...'

Suddenly Johnny slaps Rudy upside the head.

RUDY ICE  
 (singing)  
 'I'm so hurt...'

Johnny pushes Rudy aside and heads for the door.

EXT. CHEZ JOEY - NIGHT - CONTINUOUS

We see the eight motorcycles parked.

The door bursts open. Jimmy and the Bodyguards are  
 dragging the half-conscious Aliens out into the street.  
 They throw them right into the parked bikes. They step on  
 the bikes and on the faces of the Aliens.

JOHNNY

drags Red Beard out and heaves him into the street.

CONTINUED

CONTINUED

Cologio follows behind Johnny, still groggy, his mouth is swollen and his lip is bleeding. Johnny grabs Red Beard by his beard and lifts him up to his face.

JOHNNY

Look at me, tough guy. My name is Johnny...Remember me...Remember this wop's face...'Cause I'm the one who did this to you...And don't ever mistake kindness for weakness again.

Johnny heaves Red Beard back into the street and turns to Jimmy and the Bodyguards.

JOHNNY

Nice work, fellas. Let's go. Rudy, set up some drinks. We got anything to eat inside?

RUDY ICE

(singing)

'Apple, peaches, pumpkin pie...'

Johnny grabs Rudy and pushes him through the door.

JOHNNY

Shut the fuck up. What the hell is wrong with you? You're singing through the whole damn fight... Jimmy, put him in the bathroom.

From inside we hear Rudy beginning to whimper.

JOHNNY

Stop crying, you're a grown man.

RUDY ICE

(singing from inside)

'It's my party and I'll cry if I want to....'

JOHNNY

I'm warning you, Rudy.

Johnny turns to Cologio who is still with the Aliens.

JOHNNY

Come on, C. Let them lie there.

COLOGIO

Okay. I'll be right in, Johnny.

CONTINUED

CONTINUED (2)

Johnny disappears inside the bar, leaving Cologio standing over the half-unconscious Aliens sprawled in the street.

NARRATOR (V.O.)

I stayed there a little longer to enjoy the moment. It felt great.

Johnny sticks his head out of the bar.

JOHNNY

C. Come on.

COLOGIO

Coming, John.

Johnny disappears back into the bar. Cologio turns to Red Beard, who is still sprawled where Johnny threw him.

COLOGIO

(suddenly cocky)  
You're lucky I really didn't get into the fight. Remember this face... 'cuz I'm the guy who almost did this to you.

(points to his swollen mouth)  
I got hit with a lucky shot. Thanks for the love tap.

INT. COLOGIO'S BEDROOM - NIGHT - CLOSE ON COLOGIO

lying on his bed with his back to the door, an ice pack pressed against his swollen mouth. He is moaning. Lorenzo enters.

LORENZO

Cologio...what's wrong?

Cologio turns and Lorenzo sees his face.

LORENZO

What the hell happened? Were you in a fight?

COLOGIO

Yeah, Dad. I had a little bit of a problem.

LORENZO

Well, what happened?

CONTINUED

CONTINUED

COLOGIO

Some guys came into the bar and started trouble. I tried....

LORENZO

How many times do I have to tell you? When you see trouble about to happen...get out of there.

COLOGIO

What do you want me to do? Run away? Make people think I got no heart?

LORENZO

You think these people really care about you? All these guys that you think are tough guys in that bar...they go five blocks outta the neighborhood and they're nobodies.

COLOGIO

Not Johnny, Dad.

LORENZO

Not Johnny. Johnny's a boss, so maybe more people know him. But because of who he is, Johnny could never make a friend.

COLOGIO

Johnny's got lots of friends.

LORENZO

But not one that he can trust. I know him.

COLOGIO

He trusts me.

LORENZO

Maybe...Dinner will be ready in five minutes.

CLOSEUP ON GUNS AND HANDS

MIKEY GAGA (O.S.)

Here, feel it, touch it, caress it. A gun is like a woman, C. If you don't treat it right, it'll fuck you.

CONTINUED

CONTINUED

Pull back to reveal:

AN ALLEYWAY

with Mikey Gaga, Slick, Babes and Cologio. Mikey Gaga, the neighborhood thief, has an open towel with several guns in it. Cologio has a gun in his hand and is feeling a sense of its power. It feels good.

JOHNNY

at the end of the alleyway.

Hey, C. C. JOHNNY

Johnny suddenly realizes what is happening and his tone changes and he starts walking into the alley.

JOHNNY  
C! I want to talk you. Come here! Gaga, stay right there. I want to talk to you, too.

MIKEY GAGA

with panic, starts taking the guns and putting them in his bag. His cockiness is suddenly gone.

MIKEY GAGA  
Sorry guys, we gotta close for alterations.

JOHNNY  
(grabbing Cologio)  
You. I want to talk to you.  
(to Gaga)  
Gaga, how many times do I have to tell you not to peddle that shit around here. I got a respectable joint and I don't like it.

SLICK  
Johnny, I told them not to sell that shit here...that you didn't....

CONTINUED

CONTINUED

JOHNNY

Slick, please. Don't run that game down on me. I don't want you guys hangin' around here. Go ahead, take a walk.

Mikey Gaga, Slick and Babes walk down the alleyway leaving Cologio and Johnny. Johnny looks at Cologio and there is a moment of awkward silence.

JOHNNY

Well, tell me...Is this what it is? You want to buy a gun now?...You want to be a tough guy.

COLOGIO

No, John. That's not it. But after what happened last night...I just thought....

JOHNNY

You thought what?...You think a gun makes you a tough guy?...I seen more guys with guns wet their beds than anything. It's when the other guy has a gun...and he pulls his out on you...now we see who the real tough guy is.

COLOGIO

Johnny, you don't understand ---

JOHNNY

No, I do understand. This shit is not for you, C. What have I been teaching you?

COLOGIO

Yeah. I know...get two educations.

JOHNNY

Yeah, you better know. Come on.

Johnny throws an arm around Cologio.

JOHNNY

Come tonight, we'll go to the fights.

COLOGIO

You got tickets?

CONTINUED

CONTINUED (2)

JOHNNY

Come on, C. I don't need tickets.

COLOGIO

My father's been trying to get some tickets.

JOHNNY

Why didn't you ask me to get 'em for you?

Cologio doesn't know what to say.

COLOGIO

I just thought...maybe...you know....

JOHNNY

Look, just because me and your father don't get along doesn't mean I won't help him. Your father's a stand-up guy. And if he ever needs a favor, you ask me. And I don't want nothing in return.

COLOGIO

I just thought....

JOHNNY

C, next time ask me. For anything. Okay?

They begin to walk out of the alley.

INT. SUNNYSIDE GARDENS, QUEENS - BALCONY - NIGHT

Cologio and Lorenzo are sliding into their seats. The ring is obviously way below them.

COLOGIO

Hey, Dad. Nice seats. I gotta be careful I don't get a nosebleed.

LORENZO

Hey, these are the best I could do.

COLOGIO

Dad, come on. I'm only kidding.

They settle into their seats.

CONTINUED

CONTINUED

The ring from their point of view. There are many people crowded around the ring as the fights haven't begun yet. Then Cologio sees:

JOHNNY

entering with a babe on his arm, and he is ushered to his ringside seats. Many people greet Johnny and he acknowledges them. Jimmy, beside Johnny, looks up he sees:

COLOGIO AND LORENZO

in the balcony. He speaks to Johnny.

JIMMY

John, I found them. They're in the balcony.

JOHNNY

Jimmy, I need two seats.

Jimmy goes to two patrons next to Johnny's seats.

JIMMY

Excuse me, my boss has some friends that he would like to have sit with him. Would it be all right if you give up your seats?

The two patrons look up at Jimmy, then they look at Johnny. Johnny just smiles. They look back at Jimmy. Then:

PATRON

I wouldn't have it any other way.

The patrons go off in search of other seats.

COLOGIO AND LORENZO

in their balcony seats. Suddenly Jimmy, totally out of breath, appears next to Cologio.

JIMMY

How ya doin' C?  
(to Lorenzo)

Hi.

(to Cologio)

Johnny would like you and your father to come and join him.

## COLOGIO'S POV

Johnny, ringside, with his babe on one side and two empty seats on the other side, is waving Cologio and Lorenzo down.

## BALCONY

Cologio turns to Lorenzo and waits for an answer.

LORENZO

(to Jimmy)

No thanks. Tell Johnny we're fine here.

Lorenzo sees Cologio's disappointment.

LORENZO

(to Cologio)

If you want to go, you can. Go ahead.

COLOGIO

Dad, he's got seats for both of us. He's trying to be friends.

LORENZO

I like my seat. I paid for this seat. If you want to go...you go.

Cologio looks to his father and then to Jimmy.

## JOHNNY

is still waving them down.

## COLOGIO

turns to Jimmy.

COLOGIO

Tell Johnny thanks anyway, Jimmy. We're okay here.

Jimmy leaves.

## COLOGIO AND LORENZO

sitting in silence, staring straight ahead. Over this we hear:

CONTINUED

CONTINUED

ANNOUNCER (V.O.)

In this corner weighing 147  
pounds, the pride of the Bronx,  
Billy Bello.

A cheer from the crowd.

ANNOUNCER (V.O.)

And in this corner....

Announcer continues in the b.g. as Cologio turns to look  
at his father.

LORENZO

looking ahead, stern.

COLOGIO

turns away and looks down to:

JOHNNY

with his friends, laughing and having a good time.

COLOGIO

stares at the fighters, but his mind is somewhere else.

SMASH CUT TO

INT. THEODORE ROOSEVELT HIGH SCHOOL, BRONX - DAY

in a corridor. Cologio, with his shirt open, flanked by  
his friends, Sally Slick and Babes, comes charging through  
two swinging doors. Other students move out of their way  
-- some look on with envy, some look on with fear, some  
don't even look. Over this we hear:

NARRATOR (V.O.)

I used to walk through the halls  
of the school with my friends with  
my shirt open, just looking for  
trouble. You see, that's all that  
mattered in my neighborhood. Who  
was the toughest, who was the  
strongest, who had the biggest  
reputation.

(MORE)

CONTINUED

CONTINUED

NARRATOR (Cont'd)

Back and forth, everyday we would walk back and forth -- and every day I would see....

COLOGIO AND HIS FRIENDS

round a corner into a corridor full of students, blacks, whites and a few Puerto Ricans. Cologio slows as he sees:

JANE

at the end of the corridor, surrounded by several of her friends. She is seventeen, tall, beautiful, chiseled features and her eyes are locked on Cologio. Several of the black guys watch Cologio's group with caution as they continue to move down the corridor.

NARRATOR (V.O.)

...her. She would always look at me and I would always look at her. Our eyes would meet every day in the halls. But I would never say anything to her. And she would never say anything to me.

All sound slips away. Cologio and Jane watch each other as their two groups move through the crowded hallway.

COLOGIO

is shaking and nodding his head as if he were listening to his friends but his mind is obviously on:

JANE

who is also barely paying attention to her friend as she watches Cologio.

NARRATOR (V.O.)

But we knew we liked each other. You know how it is when you smile with your eyes. She was tall. She was beautiful. She was classy.

Cologio and Jane pass each other.

NARRATOR (V.O.)

But she was black. And that was a no-no in my neighborhood.

INT. HIGH SCHOOL MEN'S ROOM - DAY

Cologio and Sally Slick are listening to four other Italian guys in the corner SINGING Doo Wop.

SINGERS

'Earth Angel, Earth Angel. Will  
you be mine?'

Three BLACK GUYS enter. They are smiling and enjoying the music. Sally Slick stops the singers.

SALLY SLICK

Whoa...wait a minute.  
(turns to the  
Black Guys)  
You guys want something?

BLACK GUY #1

No, man. We're just enjoying the  
singing.

SALLY SLICK

Yeah?...well, fuckin' enjoy it  
someplace else.

All of a sudden the mood changes. The Black Guys are ready to fight.

SALLY SLICK

Go ahead...make your move.

Black Guy, seeing the odds are not in his favor, is about to speak when the school bell rings.

BLACK GUY #1

(smiles)  
Maybe another time.

As the three Black Guys leave.

BLACK GUY #1

(to one of the  
singers)  
You were flat.

They are gone. Sally Slick starts to go after them. Cologio grabs him as the four singers slide out.

COLOGIO

(to Sally Slick)  
Why the fuck you getting crazy?  
They were just digging the  
singing.

CONTINUED

CONTINUED

SALLY SLICK  
'Cause I don't fuckin' like them,  
okay?

COLOGIO  
Hey, man. They're just people,  
like everybody else.

SALLY SLICK  
No, they're not.

Sally Slick charges out, leaving Cologio alone with his thoughts.

EXT. HIGH SCHOOL - DAY

as Cologio is leaving the school, alone. He stops on the steps when he sees:

JANE

her back to Cologio, with a few of her friends.

COLOGIO

stops and stands and watches and waits.

JANE

says "good-bye" to her friends and they leave her alone, apparently waiting for someone. She still has her back to Cologio.

COLOGIO

sensing his opportunity, starts moving towards her.

NARRATOR (V.O.)  
I knew I had to say something to  
her. This chance might never come  
again. I wanted to be cool.

Start → Cologio arrives behind Jane.

COLOGIO  
(suddenly  
insecure)

Hi.

CONTINUED

CONTINUED

She turns and smiles.

COLOGIO  
(panicking; in a  
thin voice)

Do you go to this school?...

JANE  
(cool and  
composed)

You see me here every day.

COLOGIO  
Of course...I knew that...I  
mean....

JANE  
I saw you on the bus a couple of  
times.

COLOGIO  
You saw me? On the bus?

JANE  
Yeah. I ride the number twelve  
all the time.

COLOGIO  
Me, too. My Dad's the driver.  
Lorenzo.

JANE  
He's your father? He's a nice  
man.

COLOGIO  
You know him?

JANE  
No. But he's so nice to everyone.

COLOGIO  
He's my Dad.

JANE  
I know...I'm Jane. And you're...?

COLOGIO  
Me?...Cologio....

JANE  
What kind of name is that?

CONTINUED

CONTINUED (2)

COLOGIO

What kind of name is that? It's Italian, Sicilian. My family's from Sicily....

JANE

Where's Sicily?

COLOGIO

Where's Sicily? Well, you know the boot that comes down and the little island next to it and it looks like the boot is kicking the island....

Jane is laughing, amused by Cologio's awkwardness.

COLOGIO

Excuse me, are you waiting for someone?....

JANE

Yes I am.

COLOGIO

(hurt)  
You are, oh, I see. Well, I better go....

Cologio starts to leave, trying to remain cool, then:

JANE

I'm just waiting for my brother.

COLOGIO

Oh, you're waiting for your brother! Oh, that's great....

JANE

What's so great about it?

COLOGIO

What's great about it? Well, I mean, you know....

JANE

Do you want to go to the movies?

COLOGIO

Movies? You want to go to the movies with me?...

CONTINUED

CONTINUED (3)

JANE

Why are you repeating everything  
I'm saying?

COLOGIO

Why am I repeating everything  
you're saying? I don't know  
why....

Jane just laughs.

COLOGIO

Movies, now?....

JANE

No.

COLOGIO

No, I know you meant not now  
because you're waiting for your  
brother....

JANE

Tomorrow...after school.

COLOGIO

Tomorrow after school, okay....

JANE

We'll meet here.

COLOGIO

Here?...Fine. I'll be waiting  
here 'til tomorrow. No, I mean  
I'll meet you here tomorrow.

JANE

It was nice meeting you...  
(smiles)  
...Cologio.

COLOGIO

It was nice meeting you, too,  
Jane. I'll see you tomorrow.

Jane starts to walk away. Cologio calls out to her.

COLOGIO

Tomorrow, right? Three o'clock?

JANE

You're getting better.

CONTINUED

## THE OTHER TWO BLACKS

stop and drop their bikes.

A free-for-all develops. The blacks are totally outnumbered.

## BABES

has Black Guy #2 against a wall and is smashing his face left and right.

## TWO OTHER

Italians are smashing up the bikes, stomping their feet through the spokes.

## SALLY SLICK

is beating one of Black Guy #3 into unconsciousness, still in the street....

## COLOGIO

has Black Guy #1 pinned to the ground but you can see in his eyes that he does not really want to hurt him. They look at each other.

## COLOGIO

Stay down, man. I don't really want to hurt you.

Black Guy #1 just looks back at Cologio, defiantly, still struggling.

Suddenly Sally Slick comes over and pulls Cologio off Black Guy #1.

## SALLY SLICK

Get off him. What are you doin'?  
Dancin' with him?

Sally Slick grabs Black Guy #1 and starts hitting him in the face.

## SALLY SLICK

You motha...you....

He keeps hitting him and hitting him. Black Guy #1 tries to fight back but Slick is too much for him.

COLOGIO

is looking on perplexed as we HEAR the sound of a police siren. Cologio leaps on Slick.

COLOGIO

Come on, Slick. The cops.

SALLY SLICK

Fuck the cops.

Slick continues to hit Black Guy #1. Cologio finally manages to pull Slick off Black Guy #1.

COLOGIO

Come on, let's go.

Cologio and Slick start to run away, but Slick keeps looking back at the Black Guy #1, who is trying to get up.

BABES

and the other Italian guys are all running away.

THE THREE BLACK GUYS

are laying in the street, Black Guy #1 is the only one who is conscious. The bikes are totally destroyed.

SALLY SLICK

looks at Black Guy #1, getting up. Slick stops running, picks up a garbage can, holds it over his head and starts running back to finish off Black Guy #1.

BLACK GUY #1

sees Slick heading towards him but is unable to defend himself or even move.

COLOGIO

sees Slick, turns and runs after him, reaches him and tackles him just before he gets to Black Guy #1.

SALLY SLICK

What the fuck is wrong with you?

COLOGIO

You're gonna kill him.

CONTINUED

CONTINUED

SALLY SLICK  
Who gives a fuck!

COLOGIO

looks to Slick, trying to make sense of what he just heard.  
He looks to:

BLACK GUY #1

very hurt, but aware, watching Cologio.

SQUAD CAR

comes screeching around the corner.

EXT. JOHNNY'S HOUSE IN THE BRONX - EVENING - CLOSE UP ON  
COLOGIO'S HAND

as he knocks on the door. We HEAR Johnny's voice from the  
other side of the door.

JOHNNY (O.S.)  
Who is it?

COLOGIO  
Johnny. It's me, C.

Johnny opens the door. He is in an Italian T-shirt with  
no sleeves, no shoes and is just buckling his pants. A  
small cross hangs from a chain around his neck.

JOHNNY  
What is it, C?

We see CHRISTINA, a beautiful Hispanic woman and Johnny's  
regular girl, glide from the bedroom, slipping on a robe.

COLOGIO  
John, I'm sorry...If you're  
busy...I didn't mean to  
disturb....

JOHNNY  
No, no, that's all right.  
(turning to  
Christina)  
Christina, you know C.

CONTINUED

CONTINUED

CHRISTINA

Hi, C.

COLOGIO

Hi. I'm sorry to bother you....

CHRISTINA

That's all right. I'm used to it.

Christina glides off into the bathroom.

JOHNNY

(to Christina)

Funny. Very funny.

(to Cologio)

Come on in.

Johnny steps back as Cologio enters the house.

INT. JOHNNY'S HOUSE

The interior of the house is very classy and shows a lot of taste. Leather furniture, nice rugs, artwork on the walls. A comfortable house. Cologio seems tense and upset.

JOHNNY

You want something to drink?

COLOGIO

No thanks.

(in a rush)

Slick was gonna kill him, man.  
He had the guy down and he wanted to kill him.

JOHNNY

Whoa. Whoa. Kill who?

COLOGIO

This nigger...

(catches himself)

I don't know what else to call them. I grew up hating these people and now I don't even know why.

JOHNNY

First of all, I don't know what happened, but if Slick is involved, I warned you to stay away from him. He is nothing but trouble.

CONTINUED

CONTINUED

COLOGIO

Johnny, he's my friend....

JOHNNY

You're letting yourself get caught up in this shit. This neighborhood could hurt you, C. You gotta think for yourself, kid.

COLOGIO

Johnny, I do...I'm really trying... but...we hate these people...I mean, I don't hate them...I mean...then...I meet this girl...and....

A beat, then:

JOHNNY

Yeah?

COLOGIO

I really like her. But you see, John...she's...she's...black. And I don't know how to handle it.

JOHNNY

Oh, I see. Now I understand... What's there to handle? The best advice I can give you is: do what your heart tells you to do. When you go against your heart, you're automatically wrong.

Johnny rises and crosses into the bedroom. We stay with Cologio and hear Johnny O.S.

JOHNNY (O.S.)

It's like a person who marries for money, C. That's a big mistake because you can't put the money underneath the sheets....

Johnny comes back in with a dress shirt on, unbuttoned, carrying a coat, socks and shoes. He continues to dress himself.

JOHNNY

...and that's all that matters, at night when the two of you are in the darkness under the covers, is how you feel about each other.

(MORE)

CONTINUED

CONTINUED (2)

JOHNNY (Cont'd)

You're only allowed three great women in your lifetime, C. They come like the great fighters, once every ten years. Rocky Marciano, Joe Lewis, Sugar Ray Robinson. Sometimes you get them all at once. I had my three when I was sixteen. That happens. The girls I meet today, I don't know if they like me...or what I represent.

Johnny now fully dressed, rises and heads for the door. Cologio follows. Johnny stops and turns to Cologio.

JOHNNY

But when a girl likes you, she likes you.

COLOGIO

Gee, I never thought how great it is to be a nobody.

JOHNNY

Hey, come on, you're not a nobody. You're my boy.

Johnny rustles Cologio's hair and grabs him by the back of the neck.

COLOGIO

(slightly protesting)

Johnny.

JOHNNY

(suddenly serious)

C, you never know, maybe this is the woman that's gonna put wind in your sails. Maybe she's your first great one.

COLOGIO

Gee, thanks John...I'm gonna go for it.

INT. JOHNNY'S CAR - TRAVELING - LATER

A 1968 red Cadillac, white vinyl top, white interior, white spoke wheels.

JOHNNY

Is she a good kid?

CONTINUED

CONTINUED

COLOGIO

Well, I really don't know, John.  
I just met her yesterday.

JOHNNY

All right, here's what we'll do.  
Tomorrow you borrow my car.

COLOGIO

Johnny, you never lend anybody  
your car.

JOHNNY

That's okay, kid. Don't worry.  
You'll make a nice impression.  
You gotta give her the test.

COLOGIO

Oh, Johnny, have you been talking  
to Mario?

JOHNNY

No, what's the matter with you?  
You think I listen to that psycho?  
This is my own test. You give her  
the door test.

COLOGIO

What?

JOHNNY

The door test. It never fails.  
It's foolproof.

They arrive at the bar. Johnny pulls right up in front.

EXT. CHEZ JOEY AND JOHNNY'S CAR - EVENING

Johnny and Cologio get out of the car.

COLOGIO

(as he is getting  
out of the car)

What's the door test?

During the following, Johnny is very animated and he enacts  
the details of the door test for Cologio.

JOHNNY

You pull up right where she is,  
then you get out of the car, then  
you lock both doors. You walk up  
(MORE)

CONTINUED

CONTINUED

JOHNNY (Cont'd)  
the steps, you bring her back  
down. You take out the key, you  
open the door for her, you let her  
get in, then you close the door  
for her. Then you walk around the  
car and you look through the rear  
window. If she doesn't reach over  
and lift up that button for you  
so you can get in...dump her!

COLOGIO  
What?

JOHNNY  
Listen to me, kid. If she doesn't  
reach over and open up that door  
for you, that means she's a  
selfish broad and you're just  
seeing the tip of the iceberg, you  
dump her and you dump her fast.

COLOGIO  
But, Johnny, what about all the  
beautiful things you just told me.  
Do what my heart tells me to do,  
when two people touch in the  
middle of the night that's all  
that matters, find someone to put  
wind in my sails, this one could  
be one of my great ones...?

JOHNNY  
It's all bullshit, kid. The door  
test. That's what counts.

COLOGIO  
(meekly)  
Dump her?

Johnny just nods.

INT. ANNELO BATHROOM - DAY

Cologio is shaving.

Lorenzo walks into the doorway and stands there.

LORENZO  
Where are you going, son?

Cologio sees his dad in the mirror.

CONTINUED

start

CONTINUED

COLOGIO

Hey, Dad. I need your opinion about something. You know Joey Bama from down the block. He asked me what I thought about him going out with a black girl. What do you think about that?

LORENZO

What's the matter? Joey Bama can't find any white girls?

COLOGIO

That's not a good answer, Dad. What's the problem.

LORENZO

People should stay within their own. You know I get along with everybody on the bus, but when it comes to marriage and my children I think we should stay within our own. You know I'm not prejudice....

COLOGIO

Dad, don't tell me you're not prejudice, because you are -- what would you say if I wanted to go out with a black girl?

LORENZO

You would never do that.

Cologio nicks himself with his razor.

COLOGIO

Sometimes you just gotta do what your heart tells you to do -- I think I'll tell Joey Bama that.

LORENZO

Yeah...well, you tell Joey Bama that sometimes in the height of passion the little head tells the big head what to do. And the big head should think twice about it...Be careful, son.

Lorenzo leaves.

COLOGIO

Okay, Dad, I'll....

CONTINUED



CONTINUED

JANE

Last night some Italian guys beat  
up my brother in your  
neighborhood.

COLOGIO

So, what's that have to do with  
me?

JANE

You were there.

COLOGIO

I wasn't there, Jane...I don't  
know anything aboutt it.

JANE

My brother described you. You  
were there.

COLOGIO

Jane, I wasn't there. Just calm  
down.

JANE

Cologio....

COLOGIO

Come on, don't do this to me....

JANE

Tell him.

COLOGIO

What?

JANE

Tell my brother...he's right  
behind you.

Cologio turns to see:

WILLY

his face all bruised, a bandage over his right eye.  
Cologio is speechless as he recognizes him immediately.

WILLY

(pointing to his  
face)

You did this. You did this to me.

CONTINUED

CONTINUED

COLOGIO

Hey, wait a minute....

WILLY

I owe you, you goddamn....

COLOGIO

Hey...don't, don't you tell her  
that...don't lie to her,  
man...he's lying, Jane....

JANE

(to Willy)

Are you sure it was him?

WILLY

It was him. I saw hm. He did  
this to me.

COLOGIO

It was Slick...Slick did this to  
you...I tried to help ---

Jane turns to Cologio.

JANE

You were there.

COLOGIO

But I didn't do anything. Not to  
him. I tried to help him.

(to Willy)

Tell her!...You son of a bitch!

(to Jane)

I swear to God, Jane. I tried to  
help him....

WILLY

You did this to me! And you stay  
away from my sister!

COLOGIO

(to Willy)

You fuckin' nig---

Cologio stops suddenly, realizing what he has done. There is a moment of silence as all three look at each other. Then Jane turns suddenly and starts to walk away, crying. Cologio follows her with his eyes, unable to speak. Jane is gone. Cologio turns back and stares at Willy. Willy returns the stare, then turns and walks away. Cologio is left alone.

EXT. CHEZ JOEY - DUSK

The big red Cadillac pulls up in front of the bar rather abruptly. Johnny and some of his pals are hanging out front. Cologio leaps out of the car, leaving the keys in it.

JOHNNY

Hey Cologio, what happened?

COLOGIO

The keys are in the car, John.  
I gotta go.

JOHNNY

C, how come you're back so fast?

COLOGIO

It just didn't work out John.  
Listen, I can't talk. I gotta go.

JOHNNY

Wait a minute. We're all going  
to the track. You wanna come?

COLOGIO

No, no John. I'll see you later.  
I really gotta go....

Cologio runs off.

JOHNNY

What the hell's the matter with  
him?

COLOGIO

comes around a corner onto 187th Street near his stoop. The Anello family car is parked in front of the apartment building. Lorenzo is at the trunk, taking out grocery bags. Rosena is just getting out of the passenger's side. Lorenzo calls out to Cologio as he sees him crossing the street.

LORENZO

Cologio. Come here. Give me a  
hand with the groceries.

COLOGIO

Dad, not now. I'm in a rush.

LORENZO

Would you get over here? I need  
a hand.

CONTINUED



EXT. STREETS - NIGHT

as Cologio paces through the night, seemingly searching for something. He approaches another street corner and stops. In the distance he sees:

SLICK

and some of his friends. Cologio is about to approach them when suddenly:

A BLACK CADILLAC

with Jimmy and Johnny and the two bodyguards pulls up abruptly in front of Cologio. One of the bodyguards leaps out of the car, grabs Cologio and pulls him into a doorway. Johnny and the rest follow.

INT. DOORWAY

Cologio is pinned up against the wall, the bodyguards on each side of him. Johnny approaches. Jimmy remains in the street, by the car.

COLOGIO

What the hell is goin' on here,  
Johnny?

JOHNNY

After you picked up the car, where  
did you go?

COLOGIO

I drove around a little and then  
I went to go pick up Jane. Why?

JOHNNY

Jane. Was there really a Jane?  
Some serious shit is going down,  
Cologio.

COLOGIO

Johnny, what is it?

JOHNNY

We stopped to get gas before we  
went to the track. When the guy  
lifted up the hood to check my  
oil, there was a device on the  
engine...you know what I'm saying  
here...it didn't go off because...  
I don't know...they

(MORE)

CONTINUED

CONTINUED

JOHNNY (Cont'd)  
said it was put together by an  
amateur...So, tell me where did  
you go with my car?

COLOGIO  
Well, I picked up the car, John.  
I remember, I drove right to the  
school...and I locked both of the  
doors, just like you told me...  
(pause)  
Wait a minute...what is this?...  
You don't trust me?...You think  
that I would try to clip you,  
Johnny?...Are you crazy,  
man?...I'm gettin' outta here.

Cologio starts to leave. One of the bodyguards grabs him  
and puts him in an arm lock.

COLOGIO  
Johnny, tell him to take his hands  
off me, man....

Johnny just looks at Cologio.

COLOGIO  
Johnny, what the fuck is wrong  
with you?

JOHNNY  
Let him go.

The bodyguard releases Cologio.

COLOGIO  
Johnny, I would never hurt you...  
you've been like a fath--John...you  
broke my heart...just leave me  
alone!

Cologio runs out of the doorway. The bodyguards start out  
after him. Johnny stops them.

JOHNNY  
Let him go.

Johnny watches Cologio disappear into the night.

TIGHT SHOT - RUNNING FEET

Cologio, running, running. Cars pass him in both directions, then one car pulls up besides him and matches his pace. We see:

SLICK

in the passenger seat, looking directly at Cologio.

SLICK

Come on, get in.

INT. CAR

Cologio is jammed in the backseat between Babes and Philly Boy. Slick is in the front seat and Tony is driving.

Cologio gags in reaction to a strong odor in the car.

COLOGIO

What's that smell?

BABES

We made those fuckin' niggers a cocktail, man.

Cologio looks down and sees ten Molotov cocktails jammed into boxes on the floor.

SLICK

turns around from the front seat and smiles again at Cologio. He reaches across the seat and hands Cologio a .45 automatic.

SLICK

Here, C. Take this. You might need it.

Cologio takes the gun. The car speeds off, burning rubber.

NARRATOR (V.O.)

As soon as I felt that gun in my hand, I wanted out...I didn't belong here...They were all smiling. I was smiling too, but I was dying inside...I wanted out, but I couldn't get out of the car. What was I gonna say? 'Let me out, I'm afraid? I'm chicken...'

(MORE)

CONTINUED

CONTINUED

NARRATOR (Cont'd)

I could never go back to that neighborhood. They would call me a punk. They would say I got no heart. I kept hearing my father's voice in my head... 'Don't blow it, son... This neighborhood will hurt you, son... Don't waste your talent, son...' Then I kept hearing Johnny's voice, 'Be careful, C. Don't lose it, C. Keep your head, C.' Somebody pulled the chain and I was going down the fuckin' toilet. 'Oh my God, I am heartily sorry for having offended Thee...' Please, please, man....

The car pulls to a stop at a light when suddenly there is a banging on the window next to Slick.

JOHNNY (O.S.)

Hey, hey, hey!

Cologio sees Johnny at the window.

COLOGIO

Johnny!?

JOHNNY

Hey, hey, Cologio, get out of the car... Open the door.

SLICK

(rolling down the window)

He's with us.

JOHNNY

Mind your fuckin' business, you....

SLICK

Hey, John. Be cool. Listen....

JOHNNY

I said mind your fuckin' business.

Johnny reaches through the open window, grabs Slick by the hair and bangs his head against the dashboard. There is dead silence in the car. A beat, then Babes quietly opens his door so that Cologio can get out. Johnny grabs Cologio out of the car.

CONTINUED

CONTINUED (2)

JOHNNY

Get in my car over there.

COLOGIO

All right, John. Take it easy.

JOHNNY

I said get in the car...

(turns to Slick  
and the others)

You all know who I am so I'm only gonna tell you once. Stay away from this kid. Now get the fuck out of here.

The car speeds off.

INT. RED CADILLAC

Cologio is already in the backseat of the car. Johnny slides in beside him and calls to Jimmy, who is driving. One of the bodyguards is riding shotgun.

JOHNNY

Jimmy...to the club.  
(to Cologio)

What the hell is wrong with you?  
What are you doin' with these guys?

COLOGIO

They're my friends.

JOHNNY

They're your friends?

COLOGIO

Yeah. They told me not to worry about anything.

JOHNNY

When friends like that tell you not to worry, that's the time to worry.

COLOGIO

After all this time, Johnny, you don't trust me. You ever think maybe it was in the car when I picked it up? That Jane and I coulda got killed?...

Johnny does not respond.

CONTINUED



CONTINUED

Cologio runs off. Johnny and Mario watch him go.

CORNER

Cologio rounds the corner and sees:

JANE

walking by herself.

COLOGIO

Jane! Wait a minute! Jane...come here!

COLOGIO

runs up to her. He sees people looking from their windows.

JANE

My brother told me the truth...you tried to help him.

COLOGIO

I told you....

JANE

I know but...he took it out on you....

Jane starts to cry.

COLOGIO

Don't cry, it's okay...I understand how he felt....

Jane falls into Cologio's arms. Cologio is, for a moment, taken back, then he comforts her and looks up and sees:

MORE PEOPLE

looking at them from the windows. Cologio yells up to them.

COLOGIO

What the hell are you lookin' at? Mind your own damn business.

MAN IN WINDOW

watching Cologio and Jane. He slowly closes the blind.

COLOGIO

comforts Jane. He kisses her on the cheek.

COLOGIO

It's okay, baby, let them stare.  
Come on, let's go for a walk.

He holds her away from him.

COLOGIO

Give me your hand.

She refuses.

COLOGIO

I said, give me your hand.

She reluctantly puts her hand in his and they start to walk.

EXTERIOR - NIGHT - SERIES OF SHOTS

as Cologio and Jane walk through the neighborhood to the music of "It's All In The Game". They cross Fordham Road and sit on a park bench by the entrance to the Bronx Zoo.

COLOGIO

I got a lot on my mind, Jane...My friend, Johnny...Somebody put something in his car. The car that I had when I picked you up...He doesn't trust me, Jane. I thought he was my friend...He knows me since I'm nine years old....

JANE

Cologio, I trust you.

COLOGIO

You trust me?

JANE

Yes.

COLOGIO

I'm glad you came to see me.

CONTINUED

CONTINUED

JANE  
I missed you.

COLOGIO  
I missed you, too. I think you're beautiful.

JANE  
Stop.

COLOGIO  
No, I really do...I want to start seeing you, Jane.

JANE  
You do?

COLOGIO  
Yes...Do you know how to make sauce?...

JANE  
What?

COLOGIO  
Sauce. You know. Sauce for macaroni.

Jane looks at him incredulously.

JANE  
That's a stupid question.

COLOGIO  
No, it's not. All Italian guys ask girls that...Well...do you?

JANE  
Yes, I do.

COLOGIO  
Who taught you how to make it?

JANE  
My father.

COLOGIO  
I'd like to meet your father someday.

JANE  
You will.

CONTINUED

CONTINUED (2)

COLOGIO

I wanna go out with you, Jane.

Cologio takes her hand and kisses it. Jane, in response picks up his hand slowly, raises it to her lips and gives it a kiss. Then they both stand.

COLOGIO

Come here, baby....

They are about to kiss.

COLOGIO

Holy shit! Those guys I was with. They're on the way down to your brother's club.

JANE

What guys?...

COLOGIO

The guys that beat up your brother ...they've got Molotov cocktails ...they're gonna torch the joint....

Cologio grabs Jane by the hand and starts running across the street.

COLOGIO

We gotta get a car.

JANE

I've got a car.

COLOGIO

You got a car?

JANE

Yeah. It's parked by the bar.

They cross Fordham Road, busy with traffic, and start running towards the bar.

COLOGIO

Gimme the keys. Let me drive.

EXT. TREMONT AVENUE - NIGHT

The predominantly black neighborhood just outside Belmont. The 1965 black Chevy Impala comes screeching down the street, tires squealing.

A BLACK COUPLE

turns and watches as the car whizzes past them.

COLOGIO AND JANE

arrive at Jane's car. Cologio opens her door.

JANE

My brother...my brother went to  
the club....

COLOGIO

Don't worry...get in...don't  
worry....

Jane gets in. Cologio closes her door and circles around  
the back of the car, looking through the back window and  
sees:

CLOSEUP OF JANE'S HAND

in slow motion as it reaches across the front seat and  
lifts up the lock on the driver's side.

COLOGIO

in full motion rounding the car, throws a punch in the air  
like a golfer who just sunk a twenty-foot birdie.

COLOGIO

Yes!...

INT. JANE'S CAR - CONTINUOUS

as Cologio swings into the car.

COLOGIO

I knew you were one of the great  
ones.

JANE

Great ones? What are you talkin'  
about?

COLOGIO

Never mind...it's an Italian  
thing....

EXT. JANE'S CAR - CONTINUOUS

as Cologio and Jane pull quickly out into the traffic.

EXT. TREMONT AVENUE - THE SOCIAL CLUB - NIGHT - CONTINUOUS

An ND building with all of its windows painted black. In silence, the black Chevy screeches to a halt in front of the Black Social Club. All we hear is the voices of Jane and Cologio.

JANE (V.O.)

My brother, Cologio.

As the Chevy pulls to an abrupt stop in front of the club, all four doors swing open.

COLOGIO (V.O.)

Don't worry. I know these guys.  
I can talk to them.

Slick, Philly Boy and Babes pile out of the car. Tony stays behind the wheel.

INT. JANE'S CAR - CONTINUOUS

Cologio and Jane are in heavy traffic.

COLOGIO

Damn it! There's always traffic  
on this Fordham Road.

EXT. JANE'S CAR

as Cologio pulls a quick U-turn out of the traffic and heads for a side street. Other cars honk and veer out of his way.

COLOGIO

We'll take the side streets.

JANE

Be careful!

EXT. TREMONT AVENUE - CONTINUOUS

Slick firing straight into camera.

THE CLUB

as the shots smash through one of the lower windows.

INT. CLUB - CONTINUOUS

as several blacks dive for cover from the shots coming through the window.

CLOSEUP - STREET LIGHT

changing from yellow to red.

INT. JANE'S CAR - CONTINUOUS

Cologio sees the light change.

COLOGIO

Shit.

Cologio hits the accelerator and the car shoots through the red light. Jane covers her eyes.

JANE

Watch it!

EXT. STREET - CONTINUOUS

as Cologio steers the car away from an oncoming car, barely missing each other.

EXT. TREMONT AVENUE - CONTINUOUS

Philly Boy, in silence, picks up a garbage can, lifts it over his head, runs straight to the club and heaves the can through a window. We do HEAR the SOUND of the breaking glass.

JANE

Slow down. You're gonna get us killed.

COLOGIO

Don't worry. We're almost there.

We see several black guys inside the club running and diving away from the open window.

MOLOTOV COCKTAIL

in Philly Boy's hand as he holds it for Babes to light.

INT. JANE'S CAR - CONTINUOUS

JANE

Are you sure you can talk to them?

COLOGIO

Hey, they're my friends. They'll listen to me.

EXT. TREMONT AVENUE - CONTINUOUS

Slick, still firing into the club. We HEAR the gunshots.

PHILLY BOY

lobs the flaming cocktail toward the smashed window.

INT. SOCIAL CLUB - CONTINUOUS

Several blacks are pinned up against the wall next to the smashed-out window and some are lying on the floor, pinned down by Slick's constant firing. The flaming Molotov cocktail sails through the window. Horrified looks on several of the faces just before the cocktail bursts into a fireball, consuming the room. We hear the sound of the explosion, muffled and distorted.

INT. JANE'S CAR - CONTINUOUS

COLOGIO

(almost to himself)

They gotta listen to me...It's Slick, man, he's crazy....

JANE

Slick. Who's Slick?

COLOGIO

My friend...He'll listen to me....

EXT. TREMONT AVENUE - CONTINUOUS

Slick keeps firing at the windows. All we hear is the gunshots. We see him mouth the words: "Burn it. Burn it down." As Babes and Philly Boy throw more Molotov cocktails at the club. Slick's gun runs out of ammunition. He throws it aside. They all run for their car. They all

CONTINUED

CONTINUED

pile in, Slick is last. As he gets in he grabs another Molotov cocktail from the floor of the car, turns and mouthing, "Fuck you, niggers" he heaves it at the club. Babes is pulling him into the car.

ONE BLACK GUY

comes out of the club from a side door, a Molotov cocktail in his hand. He starts running towards the black Chevy.

EXT. JANE'S CAR - CONTINUOUS

as Cologio and Jane fight their way through traffic.

EXT TREMONT AVENUE - CONTINUOUS

Philly Boy sees the black guy coming and tries to warn Slick.

BABES AND PHILLY BOY

pull at Slick who is trying to grab another cocktail.

EXT. JANE'S CAR - CONTINUOUS

as Cologio and Jane fight their way through traffic.

EXT. TREMONT AVENUE - CONTINUOUS

The black guy lobs the cocktail at the car.

SLICK

turns with the cocktail in his hand, sees the lit cocktail coming at him. He turns and dives back into the car, trying to shut the door as the car takes off.

EXT. JANE'S CAR - CONTINUOUS

as Cologio and Jane fight their way through traffic.

INT. CHEVY - CONTINUOUS

as the cocktail hits, flames engulf the inside of the car.

SLICK AND PHILLY BOY

as the flames leap up on them and they try to beat them off.

PHILLY BOY

flames leaping up behind him, tries to control the car.

EXT. JANE'S CAR - CONTINUOUS

as Cologio and Jane fight their way through traffic.

INT. CHEVY - CONTINUOUS

Slick, in panic, as he tries to put the flames out on his body. He watches in horror as the flames reach the boxes full of Molotov cocktails at his feet.

EXT. THE BLACK CHEVY - CONTINUOUS

weaves down the street, the interior bright with flames. It bounces over a curb, hits a few parked cars and then suddenly explodes into a ball of fire. We hear the explosion, muffled and eerie. All moves into slow motion as the car burns.

EXT. TREMONT AVENUE - CONTINUOUS

The area is now full of fire engines, police cars, ambulances. The black Chevy is now totally burnt, smoldering. A paramedic pulls the last of the four bodies out of the car, places it next to the other three and throws a blanket over it. Police are keeping the growing crowd back.

EXT. JANE'S CAR - CONTINUOUS

Cologio and Jane arrive on the scene, breaking through the crowd. Cologio stops when he sees the car and the bodies.

JANE

Oh, my God. What happened?...  
Cologio, what happened?...

COLOGIO

That's them....

Jane sees:

WILLY

being treated by a paramedic.

JANE

Willy!

She runs to her brother.

Cologio walks to the four bodies but a policeman keeps him back. He looks back to Jane, who is comforting Willy.

NARRATOR (V.O.)

I didn't know if I should be happy or sad. Happy because I was alive or sad because my friends were dead. But one thing I knew I was and that was grateful. Grateful because Johnny ---

COLOGIO

(to himself)

Johnny!

Cologio runs over to Jane and Willy.

COLOGIO

Jane, look, I gotta go....

JANE

Where you going?...

COLOGIO

I just gotta go.

(to Willy)

You okay?

WILLY

Yeah.

COLOGIO

I'm sorry....

WILLY

Listen, man, you better get out of here....

JANE

Cologio....

COLOGIO

I gotta go...You don't understand...I was almost in that...I gotta go....

CONTINUED

CONTINUED

WILLY

Man, you don't wanna be here. Go!

Jane and Cologio give each other one last look, then Cologio starts to leave.

COLOGIO

I'll be back....

Cologio turns and starts to run.

EXT. STREETS - CONTINUOUS

Cologio runs down a street, the burning car can still be seen in the b.g.

INT. MEN'S ROOM - CLOSEUP OF A HAND

opening up the latch on the door of a men's room stall. We still hear the sound of Cologio's running through the streets and heavy breathing as the door opens, and a MAN enters the stall -- we do not see his face. The door closes. The camera drops down to see that the man has seated himself on the toilet, still fully clothed, his hands dangling restlessly between his knees. Cologio's breathing continues as we:

EXT. STREETS - CONTINUOUS

Cologio running. He is smiling, exuberant, joyful as he weaves through passersby.

COLOGIO

(to himself)

Johnny, Johnny...I gotta see  
ya...you saved my life...  
Johnny....

INT. MEN'S ROOM - CLOSEUP

snub-nosed revolver being cradled in two hands. The sound of running and breathing continues. The left hand of the Man goes back to his suit pocket and pulls out six bullets.

EXT. STREETS - CONTINUOUS

Cologio running.

COLOGIO

I'm coming, Johnny....

INT. MEN'S ROOM - CONTINUOUS - CLOSEUP

The man is putting each bullet into the chambers, meticulously, carefully. Breathing SOUND continues.

EXT. STREETS - CONTINUOUS

Cologio running. He is now in the neighborhood. He turns a corner and runs right into Louie Beans.

LOUIE

C...ah...ah...I swear to God, I'm going to give you that twenty this week....

COLOGIO

Forget the twenty, Louie...I love ya....

Cologio kisses Louie on the cheek. Cologio runs off leaving a stunned Louie behind.

INT. MEN'S ROOM - CONTINUOUS - CLOSE ON THE LOADED GUN

The last bullet sliding into place. The chamber is closed. The MAN rises (we still do not see his face) and slides the gun inside his pants and buttons his suit jacket.

EXT. STREETS - CONTINUOUS

Cologio runs to a sidewalk cafe where guys and women are sitting outside. He runs right up to one of the guys, VITO, and grabs one by the cheeks.

COLOGIO

How ya doin', Vito?

(to all of them)

I want to tell everyone here tonight...

(to the world)

I love this fuckin' neighborhood!

Cologio takes off, leaving a very bewildered group behind.

INT. MEN'S ROOM - CONTINUOUS - CLOSEUP - HANDS

The Man is washing his hands. We see the hands reflected in the mirror. Follow the hands as they move to the towel rack, take two towels, dry the hands and drop the towels. We only see his back as the Man moves towards the door of the men's room.

EXT. 187TH STREET - CONTINUOUS

as Cologio runs towards the front door of the Chez Joey.

INT. MEN'S ROOM - CONTINUOUS

The Man moves closer to the door.

EXT. CHEZ JOEY - CONTINUOUS

Cologio is almost to the door.

INT. MEN'S ROOM - CONTINUOUS

The Man pushes the door open (slightly slowed motion) to reveal:

INT. CHEZ JOEY - CONTINUOUS

The place is packed and we hear, from the jukebox:

DION  
(singing)  
'Has anybody here seen....'

EXT. CHEZ JOEY - CONTINUOUS

as Cologio bursts through the front door (slightly slowed motion) and we HEAR (continuous):

DION  
(singing)  
'...my old friend....'

Cologio sees Johnny, surrounded by a lot of his friends, at the far end of the bar and calls out to him:

COLOGIO  
Johnny!

THE MAN

responds to Cologio's yell. For the first time we see his face. He is a young, handsome Italian teenager. About the same age as Cologio. He has a stern look on his face. He looks to Johnny ---

JOHNNY

hearing Cologio's yell, he turns towards the front door.

JOHNNY  
(waving over the  
crowd to Cologio)  
Come here, kid. I love this kid.  
Let him through.

THE MAN

looks from Johnny to Cologio.

COLOGIO

is trying to work his way through the crowd.

COLOGIO  
Johnny....

THE MAN

looks from Cologio back to Johnny, squares his shoulders,  
slips his hand on his gun, and starts to move towards  
Johnny.

COLOGIO

is fighting his way through the crowd.

JOHNNY - COLOGIO'S POV

Johnny, surrounded by friends including Christina, calls  
back to Cologio.

JOHNNY  
Hey, kid...come here, kid...let  
him through...I love this kid....

The Man walks into frame behind Johnny. He is headed  
straight for Johnny.

COLOGIO

pushing his way towards Johnny. Dion continues to play on  
the jukebox.

CONTINUED

CONTINUED

NARRATOR (V.O.)

They were all smiling at me. All I could see was these big smiling faces. All of a sudden, out of all these smiling faces, there was this one face. I couldn't understand why I kept looking at this one face and then I realized why. Because he wasn't smiling.

Music cuts out abruptly. Everything is now in slightly slowed motion.

NARRATOR (V.O.) (CONT'D)

...and nobody could see him but me. All of a sudden, I went deaf, I couldn't hear. Everything became out of focus. All I could see was Johnny and the kid with the gun in his hand. I tried to warn him...I really did....

COLOGIO

in slow motion trying to push through the crowd, trying to warn Johnny.

COLOGIO

Johnny!

JOHNNY

in his corner, also in slow motion, is still calling to Cologio to him. The Man is getting closer.

JOHNNY

I love this fucking kid!

COLOGIO

calls out, his words are thick and hang heavy in the air.

COLOGIO

Johnny! Johnny!

JOHNNY

starts to stand. The Man is even closer. All the people around Johnny are still looking at Cologio.

CONTINUED

CONTINUED

JOHNNY

Come here, kid. Let him through.  
I love this fucking kid!

COLOGIO

Johnny, behind you!

TIGHT SHOT - JOHNNY

The gun enters the frame.

JOHNNY

Come here kid.

The gun is now within inches of Johnny's head.

COLOGIO

(full scream)

Noooooooooo....

GUNSHOT! The sound reverberates and echoes as everything returns to normal motion.

COLOGIO

Johnny!!

VARIOUS ANGLES

Mass hysteria. Several men grab the Man and one is trying to shake the gun lose from his hand. Some men are hitting him, trying to kill him. A couple others are trying to hold them back.

MEN

(trying to kill  
him)

Fuckin' kill him...you cocksucker  
...etc.

MEN

(trying to  
protect)

Don't hurt him...who are you?..  
What's your name?..etc.

CHRISTINA

Johnny's girlfriend, her dress covered with his blood, is being restrained.

CONTINUED

CONTINUED

CHRISTINA  
(crying and  
screaming)  
Nooo, nooo...Johnny...Get away  
from me, take your hands off  
me....

COLOGIO

on his knees, with Johnny's bloody head in his hand.

COLOGIO  
Please, don't die, Johnny...  
Johnny....

JOHNNY

his face a bloody mess, his head in Cologio's lap, his  
right hand on Cologio's arm. His eyes roll just slightly  
to look at Cologio, a slight squeeze on the arm and he is  
dead.

THREE MEN

dragging the kid across the floor towards a back room. We  
see the crowd around Johnny's body. Jimmy yells to the men  
dragging the kid away.

JIMMY  
Get him in the back...move...get  
him in the back...don't let  
anybody near him....

CHRISTINA

crying. Another woman is holding her, consoling her.

CHRISTINA  
He was gonna marry me...he was...  
he loved me....

COLOGIO

still holding Johnny's head, looks up and sees all the  
pushing and shoving, the crying and the screaming, but no  
one is paying attention to him -- or to Johnny.

EXT. ALLEY NEXT TO CHEZ JOEY - NIGHT - LATER

As Cologio exits from the Chez Joey from the side door he startles a group of pigeons. All is silence. He is all alone. He walks deeper into the alley. We see him, from a distance, as he leans against the wall and slides to the ground. So small in the distance, a far away moan.

COLOGIO  
(barely audible)  
Johnny...Johnny...Johnny....

CHURCH BELLS

ringing a mournful sound.

NARRATOR (V.O.)  
The man that killed Johnny was the son of the man that Johnny killed eight years earlier in front of my house....

The bells continue to ring as we:

INT. FUNERAL HOME - DUSK

The room is full of a lot of people, laughing, hugging, greeting each other. There is little sense of a funeral, it seems more like a social gathering. Friends meeting friends who haven't seen each other in a long time. Many of the wiseguys we have seen earlier are there.

Pull back to see rows of chairs filled with the neighborhood people and in the back:

COLOGIO

sitting alone, unnoticed, watching them.

NARRATOR (V.O.)  
Johnny was right. Nobody cares.  
Nobody cares.

DISSOLVE TO

INT. FUNERAL HOME - LATER

Panning the empty chairs until we discover:

COLOGIO

still sitting alone, but now the room is empty. After a moment, he rises and approaches the coffin.

COLOGIO

How ya doin' John...Not too good, huh?...Still wearing those same shoes, huh?...Ya know, Mickey Mantle's gonna retire soon...Who cares, right?...She passed the test, John. She could be one of the great...Dion's making a big comeback, John...I wish you could come ba--I just want to thank you for saving my life. I never got a chance to tell you. That night....

Cologio notices someone beside him. A man in his early forties, a cold look in his eye.

COLOGIO

Oh, I'm sorry, I thought I was alone. I'm just thinking out loud.

CARMINE

That's okay, kid. It's understandable.

COLOGIO

This guy here, he's a great man. He saved my life. I don't care what anybody says about him.

CARMINE

Yeah, I know, kid. You're Cologio. Lorenzo's boy, the bus driver, right? Johnny told me all about you.

COLOGIO

What? Johnny told you about me?...Johnny spoke to you about me?...I'm sorry, I don't know who you are.

CARMINE

My name's Carmine, kid. Carmine. Johnny and I go back a long time together. You see, he saved my life too a long time ago...You don't remember me do you? Seven, eight years ago in front of your house.

CONTINUED

CONTINUED

Cologio looks at the man. Does not recognize him. Then Carmine points to a scar on his forehead.

COLOGIO

The baseball bat! You were the guy that got hit with the baseball bat. I was there, Carmine. I saw the whole thing. The cops...they came up to the house...they wanted me to....

CARMINE

I know, kid. I know. Johnny told me what you did...Listen, I'm gonna be taking over things for a while here. If you need anything, you come by the bar, okay?

COLOGIO

That's okay, Carmine. My Dad just told me we're moving out. I think I'm gonna give this neighborhood a rest for a while. But thanks anyway.

CARMINE

I understand, kid.

COLOGIO

Carmine, he never saw it coming. I tried to warn him, but he never saw it coming...he never knew.

CARMINE

He knew, kid...he knew....

COLOGIO

Eight years. Why would somebody wait eight years?

CARMINE

It's like Johnny used to tell me over cappucino. He'd say 'Carmine...Revenge is a dish serve best cold'.

He stares at Johnny, looks back at Cologio.

CARMINE

See you around.

He leaves.

CONTINUED

CONTINUED (2)

COLOGIO  
So long, Carmine....

Cologio looks to Johnny, then looks up and sees:

LORENZO

standing in the b.g., dressed in a suit.

COLOGIO  
Dad, what are you doing here?

LORENZO  
Are you okay, son?

Lorenzo approaches Cologio and the coffin.

COLOGIO  
Yeah, I'm okay. Why are you here?

LORENZO  
I'm here to pay my respects to  
your friend, son.

COLOGIO  
Dad, I'm sorry if I ever hurt you  
in any....

LORENZO  
That's okay.  
(turning to  
Johnny)  
Johnny, thanks for my son...I  
never hated you, John. It's just  
that I never forgave you for  
making my son grow up so fast.  
May God have mercy on your soul,  
John.

COLOGIO  
Dad, I....

LORENZO  
I'll be waiting right over here.

Lorenzo moves a respectful distance behind Cologio into the  
b.g., and sits, out of earshot. Cologio stares at the  
coffin.

CONTINUED

CONTINUED

COLOGIO

Johnny, did you hear that? My father didn't hate you, John. And I know you respected him, too, John, because you never ever said a bad word about him. To me or anybody else. And I love you for that. Because he's my Dad.

(a moment, then)

Nobody cares. Nobody cares. You were wrong about that one, John.

Cologio kisses his own hand and places it on Johnny's forehead.

COLOGIO

...Wasted talent!...

He turns to look back at his dad. Lorenzo is looking off to the side, deep in thought. Cologio turns back to Johnny and makes the three-fingered gesture.

COLOGIO

See you around, John.

Cologio gives Johnny one final look, straightens his suit and turns toward Lorenzo.

COLOGIO

Dad?

Lorenzo looks up.

COLOGIO

I'm ready. Let's go.

Lorenzo puts his arm around him.

LORENZO

Let's go home...C.

Cologio and Lorenzo share a smile. They walk out through the lobby and outside into the night.

EXT. FUNERAL HOME - NIGHT - CONTINUOUS

As Cologio and Lorenzo walk down the street through the pools of street lights, we HEAR:

NARRATOR (V.O.)

I learned something from these two men. I learned to give love and

(MORE)

CONTINUED

CONTINUED

NARRATOR (Cont'd)  
get love unconditionally. And I  
learned the greatest gift of  
all...acceptance...You can never  
change anybody. You just have to  
accept people for what they are.  
But you could ask anybody from my  
neighborhood and they'll tell you,  
this is just another Bronx tale.

Lorenzo and Cologio disappear into the Bronx night.

THE END