

AMERICAN HUSTLE

Written by

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TITLE CARD: SOME OF THIS ACTUALLY HAPPENED

OVER BLACK: APRIL 26, 1978, PLAZA HOTEL, NEW YORK

1 FADE IN:

2 INT. PLAZA HOTEL WINDOW NYC - DAY

IRVING ROSENFELD, not a small man, gets dressed and meticulously constructs his combover. Camera WRAPS AROUND, see his hands with rings adjust his dark velvet suit, up to his face, serious, concentrated, intense, he is composing himself before a performance.

Irving is now dressed, ready, and walks down the hall to another room.

3 SECOND PLAZA HOTEL ROOM

Irving composes himself -- looks into cramped surveillance closet, there are FBI Agents -- we only see their hands and arms -- he looks at monitors -- sees a BLACK AND WHITE IMAGE OF ANOTHER ROOM ON MONITOR: MAYOR CARMINE POLITO, swath of salt and pepper hair, cream suit, pinky ring, Rotary Club pin -- ALONG WITH CARL ELWAY, preppie shady businessman.

He exhales pressure, turns as CAMERA PANS TO: SYDNEY PROSSER (who will also be known for some time as EDITH GREENSLY), stylish crafty smart. They stare at each other intensely -- they have a deep and emotional relationship. A DOOR BANGS OPEN, and in walks RICHIE DIMASO, Bronx-born. He stands there.

RICHIE DIMASO

What are you doing, going behind my back? Telling people I'm screwing up this operation? I got you a suite at the fuckin' Plaza Hotel!

IRVING ROSENFELD

The shittiest suite at the Plaza
Hotel.

RICHIE DIMASO

What?!

IRV ROSENFELD

The shittiest fuckin' suite.

RICHIE DIMASO

Based on what--?

2.

IRVING ROSENFELD

And the food is wrong, and--What is
this? You, like, went in my closet
or something?

EDITH GREENSLY

No

IRVING ROSENFELD

Are you dressing him like you're
dressing me now?

EDITH GREENSLY

(shakes her head)

No, what are you thinking? This
isn't all about you, you know that.

RICHIE DIMASO

What, did you try to dress me so I
would look like him?

EDITH GREENSLY

No, you're not dressed like him,
all right?

RICHIE DIMASO

But I do, I look like him.

EDITH GREENSLY

No, he's in like, velvet. Come on.

IRVING ROSENFELD

You asked me to show you how this
was done, you wanna fuck it up be
my guest.

EDITH GREENSLY

What is your problem?

RICHIE DIMASO

Hey, look, I never laid a hand on her, all right? Is that what this is about?

EDITH GREENSLY

(British accent)

Well technically, that's not true.

RICHIE DIMASO

Look, we never had sex ok? I just --

3.

RICHIE DIMASO (CONT'D)

What'd I do? I put my hand like this --

Richie reaches out and puts his hand on Irving's face very carefully, not forcefully.

Irving swipes it away violently the second it touches his face.

IRVING ROSENFELD

Don't you fucking touch me. That bothers me --

RICHIE DIMASO

Oh it does?

IRVING ROSENFELD

Oh yeah.

RICHIE DIMASO

That bothers you?

IRVING ROSENFELD

Yes.

RICHIE DIMASO

You know, a lot of shit bothers me too, but I was trying to help you. If I wanted to bother you, if I really wanted to fucking bother you, this is what I'd do.

Richie takes his hand and destroys the combover Irving spent so much time creating. Irving just stands there, hair ruined, staring at Richie.

IRVING ROSENFELD

You shouldn't have done that.

Irving just stands there staring at Richie, hair all wild and messed up looking very angry.

RICHIE DIMASO

How's that? You bothered now? (no answer) Alright, don't make a thing of it.

EDITH GREENSLY

You shouldn't touch him. He doesn't like that.

4.

RICHIE DIMASO

Oh my god, fix his hair. Don't make a thing of it.

EDITH GREENSLY

It takes some time, ok.

Edith walks over to Irving who is still standing there in silence with his hair all over the place. She carefully starts helping him put it back together.

RICHIE DIMASO

Big fucking deal. We got to get in the other room, come on. The mayor's in there.

EDITH GREENSLY

Yes I know that.

RICHIE DIMASO

Should we go to the beauty parlor?
Is that what we should do?

Richie walks over and opens up a briefcase that's sitting on the dresser. Inside are stacks of cash.

Edith is still helping Irving put his hair back together.

IRVING ROSENFELD

How's it look.

EDITH GREENSLY

You look fine.

Richie slams the briefcase shut looking very nervous and intense.

RICHIE DIMASO

Let's go.

CUT TO:

4 STEELY DAN'S "DIRTY WORK" STARTS ON THE SOUNDTRACK AS THEY WALK DOWN THE HALLWAY THREE ACROSS: IRVING, EDITH, RICHIE. RICHIE WITH BRIEFCASE IN HAND. 4

5 INT. PLAZA HOTEL SUITE FOYER - DAY 5

SLOW MOTION -- DOUBLE DOORS PUSH OPEN AND Edith ENTERS THE SUITE -- THEY WALK INTO --

5.

6 INT. PLAZA HOTEL LIVING ROOM - CONTINUOUS 6

DRAMATIC PUSH IN ON: THE DESTINY OF THE STORY MAYOR CARMINE POLITO PINKY RING, ROTARY CLUB PIN STANDS FINISHING STORY TO BUSINESSMAN CARL ELWAY AS IRVING, EDITH, RICHIE WAIT FOR HIM TO FINISH -- THEY ALL SHAKE HANDS AND SIT ON THE COUCH ACROSS FROM EACH OTHER. RICHIE CAREFULLY SETS THE BRIEFCASE DOWN ON THE GROUND NEXT TO HIS FEET. CUT TO THE SCENE AS VIEWED THROUGH A SURVEILLANCE MONITOR. THE DATE AND TIME STAMP VISIBLE.

CARMINE POLITO

I thought he was going to be here.
I do business face to face, person
to person. That's just who I am.

Richie reaches down and awkwardly slides the briefcase over to Carmine unprompted. LEAVE MONITOR'S POV AND RETURN BACK TO THE SCENE.

IRV'S EYES WIDEN AS IN 'NO! DON'T DO THAT!' WHILE HE AND RICHIE STARE AT EACH OTHER, EDITH TENSE, CARMINE LOOKS DISTURBED AT THE CASE COMING HIS WAY. HE STANDS ABRUPTLY.

CARL ELWAY

Whoa, excuse me, excuse me. I'll handle that for the Mayor.

RICHIE DIMASO

No, it's for the Mayor. It would be a sign of disrespect to the sheik if the mayor didn't take it himself. It's for you Mayor.

Carmine looks angry and confused. He looks over to Carl.

CARMINE POLITO

What are you doing? What-- (to Carl) Carl, what the fuck? What is this?

CARL ELWAY

No, I'll handle it. I'm gonna take care of-- Everything's good. I got everything under control. (TO RICHIE) That's for me. I handle all that for mayor.

CARMINE POLITO

What is this?

Irving looks over and says nothing. Not surprised at all how badly this is all going.

6.

Edith whispers to Richie.

EDITH GREENSLY

(whispers to Richie)
Just stop it, ok

RICHIE DIMASO

(whispers to Edith)
He's gotta take it himself, okay?

CARMINE POLITO

I don't know what the fuck that is but it's weird you understand?

CARL ELWAY

Misunderstanding. Misunderstanding.

CARMINE POLITO

I came here to meet a sheik, that's all I know. I'm very interested in that but he's not here apparently. Carl?!

Carmine turns and starts to walk out of the room.

CARMINE POLITO (CONT'D)

I'm very interested in meeting the Sheik. You let me know when THAT could happen! Thank you, have a good day.

Carmine leaves the room.

Irving looks over and shrugs his shoulders. Not surprised at all the way this is going and horrified that Richie has ruined it.

CARL ELWAY

(leaving)

Irving! You better come get him.

RICHIE DIMASO

(stares at Irv)

Go out there and get him right now.

CARL ELWAY

Help me get him back!

RICHIE DIMASO

Go get him. He needs to take the fuckin' briefcase, Irving.

7.

IRVING ROSENFELD

I didn't wanna do it in the first place. This is your show, YOU go get him.

RICHIE DIMASO

No, you have no choice. You have to go get him. Now, go get him, so he takes the briefcase by himself! That's the whole plan, Irving!

Irving stands up angry and gets in Richie's face.

IRVING ROSENFELD

What were you doing pushing the fucking briefcase, dummy? Huh?

RICHIE DIMASO

The whole fuckin' thing was falling apart. You know how much I paid

for this goddamn hotel that you
fucking asked for?!

IRVING ROSENFELD

Now I gotta go mop up your mess.
I'm gonna go fucking mop up your
mess!

Irving storms out of the hotel suite towards the Elevators to
get Carmine.

INT. PLAZA HOTEL SUITE FOYER - DAY

Irving paces back and forth as he waits for the elevator.

INT. PLAZA HOTEL LIVING ROOM - CONTINUOUS

We push in on the concerned face of Sydney as Richie rambles
on to her.

RICHIE DIMASO

You understand what I'm saying,
right? It wasn't working.

INT. PLAZA HOTEL SUITE FOYER - CONTINUOUS

Irving continues to pace back and forth in the hall waiting
for the elevator.

8.

IRVING ROSENFELD (V.O.)

Did you ever have to find a way to
survive and you knew your choices
were bad?

Irving walks over and hits the elevator button again.

IRVING ROSENFELD

I learned how to survive when I was
a kid.

7

CUT TO: 7

IRVING ROSENFELD (V.O.) (CONT'D)

My father had a glass business.

28 IRV AS KID SMASHES PLATE GLASS WINDOWS OF BRONX STOREFRONTS
28

Drumming up business for his father.

EXT. ROSENFELD & SON GLASS REPAIR CO. - DAY 1940'S

Young Irving and his Father and Mother standing outside the family's glass repair shop in the Bronx as some tough contractors march up to them.

IRVING ROSENFELD (V.O.)

I would rather be on the taking side than the getting taken side any day of the week, especially after I saw how my father got taken. I mean, seeing that scarred me for life.

EXT. UNDISCLOSED STREET - DAY 1940'S

Young Irving runs by a store front as he throws a rock through each window on the store, smashing them all.

IRVING ROSENFELD (V.O.) (CONT'D)

I took it upon myself to drum up business. I became a different kind of guy than my father. I became a con artist -- from the feet up, for real.

CUT TO:

THE BRONX: STOREFRONT WITH SMASHED WINDOW. - DAY - PRESENT

Irv shakes his head, surveys the damage.

9.

IRVING ROSENFELD

I was gonna survive no matter what. I still had the glass business and a few dry cleaning stores on the side.

7G INT. IRV'S DINGY OFFICE - DAY
7G

Irving paces around his office smoking a cigar and talking on

the phone. What looks to be stolen art sits on the floor all around him.

IRVING ROSENFELD (V.O.)

And I did some art dealing on the side. Stolen or forged art.

EXT./INT. POOL PARTY - LONG ISLAND HOUSE - DAY

Chicago's "Does Anybody Really Know What Time It Is?" fades up. Jamming early 70s HOLIDAY party -- LONG ISLAND LADIES IN **BIKINIS WITH HUGE HAIR IN FUR COATS SMOKING OUTSIDE THE GLASS ENCLOSED POOL** -while inside steamed glass **SHINY BIKINI CANDIDATES FOR NOSE JOBS; A FEW OTHERS WHO ARE LARGE, SEVERAL GUYS WHO LOOK MOBBED UP, pale, out of shape, gold chains, in swim trunks, EVEN MORE BURT REYNOLDS TYPE GUYS, slim, hairy, chains.**

IRVING ROSENFELD (V.O.)

So, one January I go to my friends pool party in Long Island.

Irving sits holding court with some friends by the pool when he turns and sees Sydney for the first time.

PUSH IN ON: Irving. He looks up, they lock eyes across the party.

SYD REACHES FOR A SLICE OF FRUIT ON HIGH SET PLATE WHEN IRVING'S HAND GRABS HER ARM -- she turns, taken aback -

IRVING ROSENFELD

Is that Duke Ellington on your bracelet?

She does have on a Duke Ellington charm bracelet.

SYDNEY PROSSER

As a matter of fact, it is. He died this year, you know.

10.

IRVING ROSENFELD

I know. I doubt anyone else here knows or cares about it.

SYDNEY PROSSER

Well I care. He saved my life many times.

Irving takes a good look at her, impressed.

IRVING ROSENFELD

(impressed)

Mine too. Which one?

SYDNEY PROSSER

Jeep's Blues.

IRVING ROSENFELD

(smiles, warm)

Jeep's Blues. Oh yeah.

Awkward pause.

IRVING ROSENFELD (CONT'D)

You wanna hear it?

SYDNEY PROSSER

Right now?

IRVING ROSENFELD

Yeah.

SYDNEY PROSSER

Sure.

CUT TO: PORTABLE RECORD PLAYER PLAYS START OF JEEP'S BLUES as Irving and Sydney nod to it - he watches her foot in her high wedge and her tanned leg rocking as she sits on arm of sofa.

IRVING ROSENFELD

Who starts a song like that?!

SYDNEY PROSSER

It's magic.

IRVING ROSENFELD

Magic.

They listen to the record, Edith checks Irving out.

11.

SYDNEY PROSSER (V.O.)

He wasn't necessarily in good shape, and he had this comb-over that was rather -- elaborate. He had this air about him. And he had this confidence that drew me to him. He was who he was and he

didn't care.

IRVING ROSENFELD (V.O.)

Like me, she was a very particular person. Like me, she came from a place where her options were limited -- and she had been someone she didn't want to be in her past.

CUT TO -- SYDNEY DANCES IN A SMALL TOWN, OLD FASHIONED STRIP BAR.

SYDNEY PROSSER (V.O.)

It actually can feel kind of sexy sometimes. There's a boldness in it. But where would that boldness take me? I didn't know. But I was gonna find out.

8 **CUT TO:**

8

SYDNEY WALKS DOWN A BLEAK INDUSTRIAL STREET.

CUT TO -- RECORD STORE WHERE EDITH FLIPS THROUGH ALBUMS OF THE OLD GREATS -- ELLA FITZGERALD, DUKE ELLINGTON, AND MORE OF THE OLD GREATS -- A WORLD OF ELEGANCE, SOPHISTICATION, AND CULTURE A MILLION MILES AWAY FROM WHERE SHE LIVES.

IRVING ROSENFELD (V.O.)

Like me, she learned to survive and reinvent herself. She knew she had to reinvent her life and her identity. And like me, she envisioned a better elegant future for herself. Like me, she knew you had to have a vision.

EXT. NY STREET -- DAY

Sydney looks at scrap of paper with info in her hand -- looks up at office building address -- enters.

IRVING ROSENFELD (V.O.)

She came to New York. She envisioned it.

(MORE)

12.

IRVING ROSENFELD (V.O.) (CONT'D)

And just like that, she applied for

a job at Cosmopolitan Magazine.

12 INT. COSMOPOLITAN MAGAZINE OFFICES - DAY
12

Clean bright colors, huge blown up Cosmo covers --

Sydney -- innocent, plain, slacks and blouse, hair back,
nervously awaits interview.

SHE IS CALLED IN -- NERVOUSLY STANDS, small crumpled scrap of
paper in hand, FIXES HER HAIR --

13 INT. COSMO INTERVIEW OFFICE - CONTINUOUS
13

COSMO INTERVIEWER GIRL

Well you're obviously here for a
reason. Let's get to it.

SYDNEY PROSSER

Alright.

COSMO INTERVIEWER GIRL

Our cover story right now is on
cunnilingus. What do you think
about that?

SYDNEY PROSSER

I like it.

COSMO INTERVIEWER GIRL

Do you have any clerical skills?

SYDNEY PROSSER

Yes.

COSMO INTERVIEWER GIRL

Can you type?

IRVING ROSENFELD (V.O.)

She was unlike anybody I ever knew.
She was smart. She saw through
people in situations. And she knew
how to live with passion and style.
She understood Duke Ellington.

14 COSMO MAGAZINE OFFICES: SYDNEY PUSHES MAIL CART DELIVERS MAIL
14

TO SOPHISTICATED MAGAZINE EDITORS AND EXECUTIVES, SOME TOUGH
BIRDS, MOST ELEGANT.

13.

15 CUT TO: Edith WATCHES A COSMO COVER SHOOT --

15

SYDNEY PROSSER (V.O.)

I was broke, fearless, with nothing
to lose --

EXT./INT. POOL PARTY - LONG ISLAND HOUSE - DAY

Irv and Sydney dance slowly.

SYDNEY PROSSER (V.O.) (CONT'D)

-- and my dream, more than
anything, was to become anyone else
other than who I was.

24 **EXT. LONG ISLAND DRY CLEANERS-- DAY**

24

Irv holds the door open for Edith as she enters.

IRVING ROSENFELD

-- I got two in the Bronx and three
in Manhattan. (to an employee) Hey,
Byron.

SYDNEY PROSSER (V.O.)

He had a chain of dry cleaning
stores. He asked me to come in and
upgrade my wardrobe-- he said a lot
of nice things got left behind by
people and forgotten over the years--
-

IRVING ROSENFELD

I mean you wouldn't believe the
shit that people leave behind here.
Unbelievable.

SYDNEY PROSSER

People leave stuff here?

IRVING ROSENFELD

Oh yeah. They go out for the night,
they drink, come here in the
morning, put their clothes in and
then they forget. They got no idea

where they left it.

Irving touches a hanging blue sequined dress.

IRVING ROSENFELD (CONT'D)

Look at that. Sequined thing. I
don't know. Is that nice or not?

14.

SYDNEY PROSSER

It's beautiful.

Irving and Sydney continue to walk through towards the back
and enter a fur vault filled with elegant designer clothes.

IRVING ROSENFELD

I mean, some of it's been here for
years. They're not picking it up.
Nobody's picking it up.

Sydney starts riffling through nice things hanging on the
racks.

IRVING ROSENFELD (CONT'D)

You like that?

SYDNEY PROSSER

I love it.

IRVING ROSENFELD

It's yours. You want it? It's
yours.

Sydney looks back at Irving in shock.

**CUT TO: SHE STEPS OUT OF THE DRESSING ROOM IN THE VON
FURSTENBERG DRESS - LOOKS FANTASTIC.**

IRVING ROSENFELD (CONT'D)

You look fantastic!

SYDNEY PROSSER

Oh my god. I can only dream about
these dresses. They're beautiful.

**SYDNEY PULLS CLASSIC CLOTHES FROM THE ABANDONED RACK: ONE,
TWO, THREE. SHE PUTS A JACKET ON HIM THAT HE IS RELUCTANT TO
WEAR, PAISLEY SMOKING COAT.**

**LATER: THEY GO INSIDE THE ELECTRIC ROTATING CAROUSEL RACK OF
CLEAR PLASTIC COVERED, DRY CLEANED CLOTHES -- STAND INSIDE,**

**ENCHANTED, SMILING AT EACH OTHER, AS THE RACK SWIRLS
MAGICALLY AROUND THEM. THEY STARE AT EACH IN LOVE.**

IRVING ROSENFELD (V.O.)

I felt like we had a secret. Just the two of us. You know like that thing where you want to just be with the one person the whole time.

15.

IRVING ROSENFELD (V.O.)

You feel like the two of you understand something that nobody else gets. I could just tell her everything about myself. And I never had anybody like that in my life before. I felt like finally, I can truly be myself without being ashamed, without being embarrassed.

39 INT. Irv's dingy office - DAY

39

Irv leads Sydney into a small, dingy Manhattan office on an upper floor.

SYDNEY PROSSER

What is this place? Do you sell art here?

IRVING ROSENFELD

Yeah, sometimes. This is my office.

SYDNEY PROSSER

I know it's your office, but, you have these other places. What's this for? Why did you bring me here?

IRVING ROSENFELD

This getting to be my main business, my growing business. I help get loans for guys that can't get loans. I'm their last resort.

SYDNEY PROSSER

You're their last resort? Because interest rates are north of 12% and heading to 18%.

IRVING ROSENFELD

That's right, smarty pants.

SYDNEY PROSSER

Fucking Jimmy Carter. Fucking Nixon really. And the war and the deficit and all of that shit.

IRVING ROSENFELD

I love you, you're so smart. You are.

SYDNEY PROSSER

Thanks kid but how do you get them the money?

16.

IRVING ROSENFELD

Well --

SYDNEY PROSSER

You don't do you? You don't.

IRVING ROSENFELD

These guys are lousy risks, you know? I can't get them a loan but I get my fee. Five thousand.

SYDNEY PROSSER

Five thousand? You take five thousand and you don't give them anything?

IRVING ROSENFELD

These are bad guys, you know? They got bad divorces, gambling habits, embezzling, all that shit, you know what I mean?

SYDNEY PROSSER

Everybody at the bottom crosses paths eventually in a pool of desperation and you're waiting for them.

IRVING ROSENFELD

How about 'we'?

SYDNEY PROSSER

We?

IRVING ROSENFELD

How bout it?

Sydney turns and begins walking out the door as Irving chases her out.

IRVING ROSENFELD (CONT'D)

Sydney. Sydney I'm sorry that was too much. I went too far. I didn't want to upset you.

She continues walking out without looking back and leaves.

IRVING ROSENFELD (CONT'D)

Sydney please, I'm sorry! I know it ain't for everybody.

The door slams in Irving's face

17.

IRVING ROSENFELD (CONT'D)

(Irving shouts to the closed door)

Ah GOD I love getting to know you!

INT. IRV'S DINGY OFFICE - DAY

IRVING PACES AROUND THE OFFICE UPSET AT HIMSELF. SLOWLY SITS DOWN IN THE DESK CHAIR IN DEFEAT, TAKES OFF HIS GLASSES AND SITS BACK.

IRVING ROSENFELD (TO HIMSELF)

What I do that for? I fucked it up.
I should never tell a woman the truth. She's so smart. She's different.

OFF SCREEN THE DOOR OPENS. SHE WALKS RIGHT UP TO IRVING AS HE SITS AT HIS DESK. SHE TOSSES HER COAT TO THE SIDE.

IRVING STARES UP HER TENSE -- WHAT WILL SHE DO?

SYDNEY PROSSER

You said it was nice knowing me.
You said it was nice to meet me.

IRVING ROSENFELD

Yeah.

SYDNEY EXTENDS HER HAND TO HIM IN A ROYAL FASHION.

SYDNEY PROSSER

(British accent)
Would you like to meet Lady Edith
Greensly?

Irving looks stunned as he slowly clasps her extended hand.

SYDNEY PROSSER (CONT'D)

(British accent)
I have royal banking connections in
London. I'd love to help you with
your loan but of course I have to
be very selective.

IRVING ROSENFELD

That was fucking fantastic.

SYDNEY PROSSER

Thank you. Did you like it?

18.

IRVING ROSENFELD

I liked it. I didn't think you were
coming back. Thank god you came
back.

SYDNEY PROSSER

I wasn't going anywhere.

IRVING ROSENFELD

I fucking love you.

SYDNEY PROSSER

You have me.

CUT TO:

40 **EXT. SUBURBAN STREET**

40

ONE OF SYDNEY'S NANNY FRIENDS, REBECCA, walk out of a
BUSINESS MAN's (34) house pushing a stroller as the business
man comes chasing after them.

SYDNEY PROSSER (V.O.)

And so Irving and I began our
partnership -- in love and
commerce.

BUSINESSMAN

Rebecca, hold on. You're Edith right?

SYDNEY PROSSER (V.O.)

He told me to tell my friends I had
(in British accent) London banking
connections

BUSINESSMAN

I'm Jim. I'm her employer. Listen -
- she told me you can get me a line
of credit. I know you have banking
connections in London, England.

SYDNEY PROSSER (V.O.)

And after that...say "no" a lot
until the guy is hooked.

Edith and Rebecca start walking away as the businessman
chases after them.

19.

BUSINESSMAN

Becky tell her! I've never missed a
check!

EDITH GREENSLY

(walking away)

NO!

SYDNEY PROSSER (V.O.)

It was almost scary how easy it
could be to take money from
desperate people.

CUT TO:

41 INT. IRV'S DINGY OFFICE - DAY

41

Edith extends her hand to greet ANOTHER BUSINESSMAN, 35.
Edith is dressed in a more sophisticated high end British
fashion.

EDITH GREENSLY

Lady Edith Greensly, it's so good
to see you again.

ANOTHER BUSINESSMAN, 35

Lady -- your ladyship -- thank you again.

IRVING ROSENFELD (V.O.)

These are the roles that we were meant to play.

42 INT. IRV'S DINGY OFFICE - ANOTHER DAY
42

Another desperate businessman sits across from Edith and Irving.

SYDNEY PROSSER

We're very selective.

IRVING ROSENFELD

You got a strong application. We'll talk about it.

INT. IRV'S DINGY OFFICE - ANOTHER DAY, ANOTHER MARK.

IRVING ROSENFELD

I don't take a deal that I can't close.

20.

SYDNEY PROSSER

You're not being aggressive enough in putting up your assets --

The man looks nervous --

NERVOUS LOAN APPLICANT

Have you ever been to Queens? Have you ever been to Great Neck? Everybody knows my dealerships.

CONTINUOUS MONTAGE AS THEIR CLOTHING CHANGES FROM DAY TO DAY BUT THE SETTING REMAINS THE SAME AS THEY CON MARK AFTER MARK.

A desperate man takes out a BUSINESS CHECK BOOK and writes his check.

DESPERATE MAN

Five thousand gets me fifty right?

ANOTHER BUSINESSMAN

Five will get me thirty five. Is that right?

ANOTHER BUSINESSMAN, 35

Five grand gets me fifty?

INT. IRV'S DINGY OFFICE - ANOTHER DAY

Sydney and Irving laugh and celebrate.

IRVING ROSENFELD (V.O.)

I was doing so much more business with her. I mean it doubled, then it tripled.

INT. IRV'S GLASS STORE - DAY

Sydney -- hair getting bigger -- goes over the books with a Latino Man who nods and watches her --

Edith counts cash in the register - recounts it -- explains how things can be done better as DRY CLEANING WORKER nods.

Irv watches happy.

IRVING ROSENFELD (V.O.)

And I never met anyone, man or woman, in business who was so careful and precise about everything. Every stylistic detail.

21.

INT. BUSINESSMAN OFFICE - DAY

Irving and Edith discuss a piece of art they're in the process of selling to a businessman.

IRVING ROSENFELD (V.O.)

We kept selling art together, too.

EDITH GREENSLY

It's really a fabulous example of a genre painting, which is really rare for the time. It's a boy and his dog. Non-religious painting. 55. Golden age. Dutch painting.

ANOTHER DAY -- A CAR DEALERSHIP OFFICE -- IRV DROPS THE

CANVAS BAG REVEALING A VINTAGE PAINTING -- (COLORED ORBS AND LINES) -- TO THE MIDDLE AGED CAR DEALER WHO OWNS THE WAREHOUSE WHO WRITES A CHECK.

IRVING ROSENFELD

Paul Klee. Bauhaus Movement. 1920s.

MIDDLE AGED CAR DEALER

Before we go any further, is this legit?

IRVING ROSENFELD

Let's just say it's missing from Spain and leave it at that.

EDITH GREENSLY

Don't show any Spanish friends.

Irving and Sydney kiss passionately in front of the middle aged car dealer as he tries to hand them his check.

IRVING ROSENFELD (V.O.)

I mean it just took off. We got an elegant Manhattan office. We called it London Associates for her accent.

44 INT. NEW OFFICE LOBBY - MADISON AVENUE - DAY

44

A JANITOR FINISHES POLISHING SILVER PLATED LARGE LETTERS:

LONDON ASSOCIATES to a pale wall as he and Edith sip champagne from flutes and offer one to the worker who toasts with them.

22.

IRV DOES HIS TRADEMARK MINIMALIST BADGER DANCE, IN PROFILE, TO QUIET DELIGHT OF SYDNEY.

Irv and Edith kiss gently, lovingly, sincerely on the lips --

They walk into their CLASSIC LOOKING, STAID, PRIVATE BANKING OFFICE SUITE.

IRVING ROSENFELD (V.O.)

When I was around her I felt joy. Fucking joy! And love. That's what I felt.

SMASH TO:

46 **EXT. PARK AVENUE - SUNNY DAY**
46

47 They dance down Park Avenue together.
47

INT. LOBBY OF PIERRE HOTEL - CONTINUOUS

Irv and Edith dance through the lobby.

49 **THE PIERRE HOTEL CAFE**
49

As they dance among mostly older wealthy couples on the small dance floor of the elegant restaurant as a live jazz quartet plays "I've Got Your Number". Camera circles them, putting their foreheads together, very happy. THEY SING TO EACH OTHER quietly as they dance close.

50 **INT. ROOM AT PIERRE HOTEL -- NIGHT**
50

Irv and Edith make passionate love, we see in pieces --
He gets up, she watches him dress and leave --

52 **INT. IRV'S CADILLAC - NIGHT**
52

53 He drives over the Triborough Bridge.
53

IRVING ROSENFELD (V.O.)

As, as far as I could see, people were always conning each other to get what they wanted. We even con ourselves.

23.

54 **INT./EXT. IRV'S CADILLAC - NIGHT**
54

55 He drives through the suburb of ranch houses and driveways
55

56 and pulls into his driveway of his split-level ranch. Irv
56

gets out of his Cadillac and walks to the front door of his house --

IRVING ROSENFELD (V.O.)

We talk ourselves into things. We sell ourselves things we maybe don't even need or want by dressing them up. We leave out the risk. We leave out the ugly truth.

57 INT. IRV'S HOUSE - NIGHT
57

Irv walks into the decorated ranch house, frosted glass with bird designs, glass tables, walls, black and brown lacquer everywhere. He walks into the house and looks at a picture his son did -- a drawing of the Yankees playing baseball -- that is taped to the refrigerator.

IRVING ROSENFELD (V.O.)

Pay attention to that because we're all conning ourselves in one way or another just to get through life.

Irv takes Danny's picture from the fridge and tip toes -- with low sounds now of O.S. TV -- Irv goes to A CLOSED DOOR WITH YANKEE STICKERS on it --

Irv OPENS A BEDROOM DOOR TO REVEAL HIS 5 YEAR OLD SON, DANNY.

SYDNEY PROSSER (V.O.)

He was married, and he had a son.

58 INT. DANNY'S ROOM - NIGHT
58

DANNY is on the bed, picture books, baseball cards, spread all around him. Irv stands holding the picture. Danny looks over his shoulder.

SYDNEY PROSSER (V.O.)

He had adopted her son.

DANNY

DADDY!

24.

SYDNEY PROSSER (V.O.)

He was a really good dad and I

respected him for that. It was a tough situation for everyone.

Irv's face lights up.

IRVING ROSENFELD

Danny. This is a fantastic picture. What did you do today?

DANNY

That kid Donovan is being mean to me.

IRVING ROSENFELD

The big kid? I thought Mommy picked you up so he couldn't bother you.

DANNY

She was late, and then after we put out the fire, mommy said stay in my room with my baseball cards.

Danny reaches across to Irving and takes his glasses off his face and puts them on.

IRVING ROSENFELD

What fire?

DANNY

Did you know they make a lamp that has the sun in it? [Irv looks at him] Mommy got the lamp. She made her special drink and the lamp made a fire.

Irv looks concerned.

59 INT. MASTER BEDROOM - NIGHT

59

Irv's wife Rosalyn sits up on the bed in a muumuu, half her face is burned.

ROSALYN ROSENFELD

I put out the fire. The fire is out.

IRVING ROSENFELD

For the first time in my life I do the right thing.

ROSALYN ROSENFELD

Oh shut up --

IRVING ROSENFELD

I save a young single mother, and
her kid. I marry her. I adopt him -
-

ROSALYN ROSENFELD

You fell in love! Don't forget we
fell madly in love!

IRVING ROSENFELD

Yes, I fell in love. My God, I
fell in love. Yes. But you know
what? I thought you were
mysterious like my mother until it
turned out that mysterious just
meant depressed, hard to reach. I
mean, I'm dying here! And you need
somebody who's gonna be quiet like
you. You're young, you're
beautiful. You gotta find somebody
else. You gotta go out and get
some friends all right? Don't sit
inside --

ROSALYN ROSENFELD

I don't like going out. You know
that I get anxiety when I have to
meet people. You know how hard that
is.

IRVING ROSENFELD

Yeah but you can't just stay in the
house with the fucking sun lamp.
Alright? And I can't-- I mean,
look, I can't trust you with it
anyway. That fire and everything. I
can't trust to leave you with
Danny.

ROSALYN ROSENFELD

I put the fire out Irving! There is
no fire! Maybe if you were here
more, then there wouldn't have been
a fire in the first place.

IRVING ROSENFELD

Oh, what, there wouldn't have been
a fire if I was here?

ROSALYN ROSENFELD

Just stop with the whole fire thing. God it was a mistake. I'm sure a million people do that all the time. Those sun lamps are dangerous. Shouldn't even have them in the house, really. I bet that happens all the time. This was nothing.

IRVING ROSENFELD

We're not happy. Alright?

Rosalyn just stares there for a moment at Irving saying nothing.

ROSALYN ROSENFELD

You know that I could take Danny. You know that most of your work is illegal. And you know that if you tried to divorce me, you know that-- I'm not saying that I would, but I'm saying that I could. And I'm saying that that is why I don't like divorce, Irving. Women do that in divorces. Women get the children, and then the fathers never see them. My mother never got divorced. My grandmother never got divorced. There are NO divorces in my family. I am not getting a divorce.

IRVING ROSENFELD

Come on. What are we doing here?

ROSALYN ROSENFELD

We fight and we fuck and that's what we do. That's our thing.

IRVING ROSENFELD (V.O.)

She was the Picasso of passive aggressive karate. She was better than any con artist I'd ever met including myself. And she had me like nobody had me.

Rosalyn sheds her muumuu, to reveal a white leotard.

ROSALYN ROSENFELD

Irving, come to mama. Come on.

27.

IRVING ROSENFELD (V.O.)

You might say she was my karma for
how I took advantage of people.

ROSALYN ROSENFELD

Irving, come here. Come on. Get
into bed.

IRVING ROSENFELD

Alright.

ROSALYN ROSENFELD

Baby, there's such good stuff here.

63

63

INT. DANNY'S ROOM - NIGHT

DANNY SITS PLAYING ON THE BED WITH HIS TOYS.

IRVING ROSENFELD (V.O.)

I did not want to leave the kid
behind. He was my son. She had me.
I was her mark.

INT. LONDON ASSOCIATES - DAY

**SLOW PUSH IN FROM WIDE SHOT BEHIND NEW CLIENT/MARK, FROM THE
BACK, AS THEY SIT FACING EDITH, TO ONE SIDE, AND IRV, BEHIND
THE DESK.**

**CAMERA KEEPS PUSHING IN SLOWLY TOWARD THE BACK OF THE MARK'S
HEAD AS HE FACES SYD AND IRV.**

WE NOW SEE THE MARK: A charismatic, mercurial, wild eyed
BUSINESSMAN "MORT PAPIERMAN" in need of a loan.

Mort's eyes go from her knees to her eyes -- His eyes meet
Sydney's -- he looks soulful, open. She stares at him. Irv
notices uncomfortably. He's JEALOUS.

IRVING ROSENFELD

-- and every deal I take, I close.
However, my fee is non refundable,
just like my time.

MORT PAPIERMAN/RICHIE DIMASO

(filling out paper work)
I want to thank you very much
Irving for seeing me. Sorry I'm so
nervous.

Richie reaches for his top button to adjust it.

28.

MORT PAPIERMAN/RICHIE DIMASO (CONT'D)

Am I not buttoned?

Edith stares at him and smiles.

MORT PAPIERMAN/RICHIE DIMASO (CONT'D)

I just gotta say Mr. Rosenfeld,
that Lady Edith was very adamant
that you were top notch and --

IRVING ROSENFELD

That's correct.

MORT PAPIERMAN/RICHIE DIMASO

I really need your help. I'm
desperate. I've got the Audis for
collateral and the two boats, and I
forgot to mention that I have a
little piece of real estate in Long
Island.

EDITH GREENSLY

No, you didn't mention that. Two
lunches and you never mentioned
that.

MORT PAPIERMAN/RICHIE DIMASO

Oh, I was gonna mention it and then
the guy with the hat walked in.

EDITH GREENSLY

The hat.

MORT PAPIERMAN/RICHIE DIMASO

And I forgot totally. It was the
second time we had lunch.

EDITH GREENSLY

You couldn't see his eyes. He had
no eyes. It was like, did he make
it?

MORT PAPIERMAN/RICHIE DIMASO

(laughing)

Do they sell hats like that? Where do they come from? Actually, I went to the store that I thought maybe he bought it there. I was gonna get you one --

EDITH GREENSLY

You were going to get me one?

29.

MORT PAPIERMAN/RICHIE DIMASO

Like as a memento.

Irving decides to interject.

IRVING ROSENFELD

Two lunches?

EDITH GREENSLY

Yes. It's two lunches. What's the big deal?

IRVING ROSENFELD

That's unusual.

EDITH GREENSLY

I was trying to get him to be more aggressive. On his loan that is.

MORT PAPIERMAN/RICHIE DIMASO

You showed me a whole new side of the city I'd never seen before.

EDITH GREENSLY

Oh, good. You're welcome.

MORT PAPIERMAN/RICHIE DIMASO

No, thank you.

IRVING ROSENFELD

Yeah, right. You liked it? Should I take you there?

EDITH GREENSLY

Yes.

IRVING ROSENFELD

Should I take you there twice?

EDITH GREENSLY

Stop.

**IRVING MOTIONS SYDNEY TO COME CLOSE HE WHISPERS
CONFIDENTIALLY TO HER.**

IRVING ROSENFELD

(confidential to Edith)

What's going on, you like this guy?

EDITH GREENSLY

Yes I like this guy.

30.

IRVING ROSENFELD

Is that messing up your judgement?
Don't be stupid.

SYDNEY PROSSER

No, he's not messing with my
judgment.

IRVING ROSENFELD

Hey, play your part.

EDITH GREENSLY

Fine. You play your part.

MORT PAPIERMAN/RICHIE DIMASO

(holds out cashiers check)

Take it to your people in London.
Please, take it to them. I got the
cashier's check right here. I give
you five and you give me fifty
right back, right? Please. Please
don't reject me. Give a guy a
chance.

**MORT/RICHIE REPEATEDLY TRIES TO HAND IT TO IRV, WHO IS BUSY
STARING AT SYDNEY STARING AT MORT. MORT HOLDS THE CHECK IN
THE AIR UNCOMFORTABLY AWKWARDLY UNTIL -- almost in slow
motion --Edith takes the check -- staring at Mort. IRV STARTS
TO LEAVE -**

MORT PAPIERMAN/RICHIE DIMASO (CONT'D)

Zurich? You got an office in
Zurich? Paris? I can call Paris?

IRVING ROSENFELD

If you could excuse me for one second?

MORT PAPIERMAN/RICHIE DIMASO

Yeah, take your time. Do whatever you need to do. Go ahead, take your time.

HE HEADS TO THE REAR EXIT WHILE SYD MOVES TO ANOTHER -- IRV OPENS THE DOOR - BAM -- A WARRANT IS HELD UP TO HIS FACE BY STOCKY FBI AGENT SCHMIDT IN A SUIT - HE WALKS IRV BACK INTO THE OFFICE --

AS Edith OPENS A SIDE DOOR -- BANG - FEDERAL AGENT STOCK WALKS HER BACK INTO THE OFFICE WITH A WARRANT.

IRVING ROSENFELD

You got the wrong office, you're gonna be embarrassed.

31.

THE AGENTS START PUTTING EDITH IN CUFFS IMMEDIATELY.

IRVING ROSENFELD (CONT'D)

HEY, HEY, HEY! GO EASY ON HER.

MORT PAPIERMAN/RICHIE DIMASO

I may not have you, Irving, but I have her on fraud. Impersonating another individual.

IRVING ROSENFELD

Fraud?! Fraud? What is that? Identity fraud?

AGENTS SCHMIDT AND STOCK IMMEDIATELY START TAKING BOXES OF FILES FROM DRAWERS, IMPOUNDING EVIDENCE.

MORT PAPIERMAN/RICHIE DIMASO

You may be from England, Edith, but you're not royal and you have no banking connections and that's a felony. How long is that? That's 3-5 years I think.

EDITH GREENSLY

(about the handcuffs)
Hey! Not so tight!

IRVING ROSENFELD

Oh really? That's interesting. I don't even know your real name.

Richie pulls out a badge and shoves it in Irving's face.

RICHIE DIMASO

Richie Dimaso, FBI. Nice to meet you.

Richie looks at Edith with concern and points at Irving.

RICHIE DIMASO (CONT'D)

You gotta get away from this guy.

Agents take boxes of files out of the office- Irv standing alone in center of room- shell-shocked.

64 INT. FBI HOLDING OFFICES - DAY.

64

SYDNEY IS LED INTO A HOLDING CELL BY AN FBI AGENT.

32.

IRVING ROSENFELD (V.O.)

He wouldn't let me see her for three days. He even managed to delay a lawyer.

INT. FBI HOLDING CELL - DAY

Dim cell, lit only from small high barred window, no lights on. Edith looks like she's coming apart -- circles under her eyes, a shadow of her confident self -- pale, scared, hair flat, stringy, unglamorous, pacing, rocking.

IRVING ROSENFELD (V.O.)

65

She couldn't handle it.

65

66 INT. FBI HOLDING CELL - NIGHT

66

FLUORESCENT LIGHTS COME ON IN THE CELL -- Edith squints. Cell is unlocked by Richie Dimaso WHO enters with a cup and saucer of tea. He stands near her with the tea.

RICHIE DIMASO

(to the other side of the

two-way mirror)
Joe, how come the fluorescents are on? Can we kill that, please? (to Syd) Jesus I put this lamp here for you 'cause I thought it'd be better for you. There's a wire here. They're scared because people hang themselves but I know you're too smart for that. Where's the table and chair? There's no bed here? It's like a fucking asylum. Joe, is everybody off today? Jesus Christ it's scary. Maybe I wanted to scare you. I don't know. Maybe it was my idea. Maybe i'm a little off the beaten path you know? I don't know. You look dehydrated. Here, want to try some tea? Oh yeah, your lips are all chapped. (re: tea) It's herbal. My favorite.

Richie bends down to Edith who is sitting on the floor in the corner and hands her the cup and saucer. She lifts the cup but her hand is shaking almost violently as she raises the cup to her lips.

RICHIE DIMASO (CONT'D)

I know you think -- look at me.
Hey. Edith.

(MORE)

33.

RICHIE DIMASO (CONT'D)

I know you think Irv loves you. I know you think you know him -- that he sees the world as a cold, dark place, and he cares about nobody but very few people on his short list: his son, his father, Rosalyn, and you. And you think you're at the top of that list. But what if you're not. What if you're not even on the list at all? He'd be in here right now if he took the check.

She thinks about this. She trembles.

RICHIE DIMASO (CONT'D)

He'd be in here right now if he took the check. But no, you did. God, it's, it's so clear to me.

It's so crazy -- it's clear to me, but it's not clear to you. He uses you, Edith, to protect himself. To protect his son and his wife in Long Island. No? Yes. He put a ring on her finger, he adopted her son. They have huge house, they have two cars. What does she do all day? I'll tell you what she does -- she plays with her nails, she watches T.V., and she spends your money, the money that you make.

Edith stares at Richie, taking this in.

RICHIE DIMASO (CONT'D)

I don't like that you're in jail while he's going free. I don't like any of that. I want to help you. All the razzle-dazzle that he does, it's not good. It's not real. It's fake. It's not real. Who you are is who you are, between you and God. You and your soul. That's what matters. That's what counts. That's what I'm about. And that's what I see in you. Tell me you didn't feel it the first time we saw each other. Am I crazy? I don't think so. I'm not supposed to be talking like this, but I don't care, I break the rules.

Edith looks at Richie in silence as she thinks about what he's saying.

34.

RICHIE DIMASO (CONT'D)

Okay, Edith? Edith. I want to help you. I like you. (whispers) I like you. (dead serious) I like you.

67 INT. FBI OFFICE, FEDERAL OFFICE BUILDING, NY - DAY

67

Irv stands alone on the other side of the glass staring at Sydney.

Richard Dimaso walks in.

RICHIE DIMASO

Been in there three days. Hasn't been so good for her.

Irv continues to stare at Sydney.

RICHIE DIMASO (CONT'D)

How does that make you feel her in there? That check was for you, right? But you knew somethin' was off. That's 'cause you're good. You're, like, the best at what you do in the whole country, aren't you?

Irv looks at him.

RICHIE DIMASO (CONT'D)

But you know what? If the country were run by people like you, Irving Rosenfeld we'd be living in Eastern Europe or Guatemala. You ever been in Guatemala? You ever been in jail in Guatemala? You ever try to get a telephone or a permit or anything in Guatemala? That's what this country would be like if we let people, let the liars like you, run this country.

IRVING ROSENFELD

Who made you god and judge?

RICHIE DIMASO

My grandmother lived to be ninety-three years old. Never lied in her life.

IRVING ROSENFELD

Congratulations.

35.

RICHIE DIMASO

Thank you. I'm proud of that, too. Does that make her not a good person? Is that not something to strive for?

IRVING ROSENFELD

Why you breaking my balls? Get to the point.

RICHIE DIMASO

I see something in you, Irving. I get very excited. I think that we have a lot of potential here. Now, look. I came up with the idea. It's all from me. I want to change things. I want to go after white collar crime. Irving, you're very skilled. And I want you to teach me and we can do this. I want four people that do what you do. Fraudulent investments. Fake certificates of deposit. Stolen art, fake art. You get me four people and you're off the hook.

IRVING ROSENFELD

Four busts and you'll leave us alone? We don't have to testify?

RICHIE DIMASO

You're good, you're done. Anything you want. But if you run, then your life is over. You'll be hunted, and it's gonna be very difficult for Rosalyn and your kid to live in this country.

68 **INT. SYDNEY'S APARTMENT BEDROOM - NIGHT**
68

A NICE UPPER EAST SIDE apartment. Sydney has finally changed her clothing from when she wore the same dress at the holding cell. It is quiet in the apartment - faint street noise from 3rd Avenue below.

SYDNEY PROSSER

We need to leave. We need to run and we need to do it now. We can go to Estonia or Romania, I don't care, we'll take the cash from the bed and get out of here, alright? We talked about it a hundred times.

36.

Irv stares at her and struggles.

IRVING ROSENFELD

What about Danny?

SYDNEY PROSSER

What about Danny?

IRVING ROSENFELD

I adopted him! I gave him my name!
I'm not leaving him with Rosalyn,
she's unstable!

SYDNEY PROSSER

That's a manipulation! Rosalyn's
will never let you go. She'll use
Danny against you because she's too
messed up to let you leave.

IRVING ROSENFELD

I can't leave him. I love him.
Alright? He's my son.

SYDNEY PROSSER

Richie said you would say that.

IRVING ROSENFELD

Richie? What, the cop? Your on a
first name basis with him?

SYDNEY PROSSER

Yes I am. I'm not even on your list
am I?

IRVING ROSENFELD

What list?

SYDNEY PROSSER

Your list. Your short list. Your
long list. I'm not even on anyone
of your fucking lists. I thought
you loved me. I thought we had
something.

IRVING ROSENFELD

We do have something. I love you,
it's perfect! What are you saying?
We're gonna go to Romania? We're
gonna take Danny?

SYDNEY PROSSER

Yes. Yes, that's what I'm saying.
You, me, Danny.

37.

IRVING ROSENFELD

Well you never said that before.

SYDNEY PROSSER

I'm saying it now. We're us, and we can make it an adventure like we did. We can make it an adventure like we make everything, alright? But we have to go now. We have to leave right now.

IRVING ROSENFELD

I can't leave Danny. I'll lose custody.

SYDNEY PROSSER

You have to take me away! We have to leave!

(sobbing)

What are you saying?! Oh my god.

IRVING ROSENFELD

What are you doing?! Please!

Sydney goes storming out of the room and down the hall of her apartment. Irving follows.

SYDNEY PROSSER

I can't believe this is happening.

IRVING ROSENFELD

Don't say I don't love you because that's bullshit!

SYDNEY PROSSER

(sobbing)

This is bullshit. You are bullshit. We are bullshit.

She starts sobbing, shaking.

IRVING ROSENFELD

Please don't do this.

SYDNEY PROSSER

I just never thought you were conning me.

IRVING ROSENFELD

I could never con you. I love you.

Please don't say this.

38.

Irv walks to her and bends down to join her on the floor as she sobs.

SYDNEY PROSSER

No, I'm done.

IRVING ROSENFELD

Don't say that.

SYDNEY PROSSER

(cries)

I'm gonna do these four busts, these four cons, to get us out of this. Not just me, but us. And I'm gonna get really close with Richie, the cop, in case we need to use him, if we need another move.

IRVING ROSENFELD

We don't need another move. We need four busts, and we're done.

SYDNEY PROSSER

We are going to need another move, trust me. And you're going to be thanking me. (shifts to British accent) The key to people is what they believe and what they want to believe and I want to believe that we were real, and I want to believe that a man could want me. And I'm gonna take all of that heartbreak, and all of that sorrow, and I am going to use it. And I'm going to make Richie think that I want him, and that I like him, and I'm going to be very convincing -- And I'm pissed at you.

Sydney reaches over and carefully grabs Irving's face lovingly which quickly turns into a slap as she continues on.

SYDNEY PROSSER (CONT'D)

Because I'm pissed at you!

Irving stares at Sydney with confusion. He's never seen her like this before.

SYDNEY PROSSER (CONT'D)

Maybe I do like him -- Maybe I like
him a lot. From the feet up right --
baby?

Sydney gets up from the couch and storms back to her room.

39.

SYDNEY PROSSER (CONT'D)

Quite your belly aching and come up
with something to get us out of
this. And you're right -- I'm in no
state to deal with this so what's
it gonna be, Mister Mastermind?

SOUND PRELAP:

RICHIE DIMASO (O.S.)

69 An Arab sheik? Why do we need an
69 Arab Sheik?

70 **INT. ART MUSEUM - DAY**

70

Richie, in sharp laped suit, chain on his neck, walks with
Irv and Edith and joined by a man who looks like an ARAB
SHEIK who they trail.

IRVING ROSENFELD

How do you think this works,
stupid?

SYDNEY PROSSER

If you could not call him `stupid'
which he's isn't, he's smarter than
you. Last I checked he's in control
here and we work for him now so be
nice.

Richie stares at Edith elated that she just stuck up for him.
He's really enjoying this position of power she's putting him
in.

IRVING ROSENFELD

(stares at her, upset)
OK, to set this up and bust a con
artist we have to make the honey
pot to attract the bees. In order
to attract the bees, we need to

offer them a wealthy individual who can be taken advantage of, someone special, someone new, someone amazing. Then those guys will want to sell fake bank CDS to THAT guy, take the sheik's money, see?

Richie looks at Irving uncertain.

SYDNEY PROSSER

Only they can't get into his money unless you they know someone, and that someone is us.

40.

RICHIE DIMASO

Oh that's good.

RICHIE DIMASO (CONT'D)

So if you want to get somebody like your con artist friend -- Carl Elway -- you get him to want to buy-

-

IRVING ROSENFELD

Keep your voice down.

RICHIE DIMASO

-- or sell fake art or stolen art or fake certificates of deposit, he needs -- who does he need? -- he needs a rich sheik guy, and there you go -- we can pinch him!

IRVING ROSENFELD

Right, but I don't tell Elway shit. I wait for him to call me. The art world is a small world -- and one of Elway's acquaintances is clocking us right now.

Richie starts to look around.

RICHIE DIMASO

Where?

IRVING ROSENFELD

Don't look.

Richie looks anyway and sees ELWAY'S ACQUAINTANCE, a man balding, 45 clocking them from the balcony.

IRVING ROSENFELD (CONT'D)

You have a good look?

RICHIE DIMASO

How do you know the Sheik?

IRVING ROSENFELD

This is my friend Al from Queens.

AL FROM QUEENS/SHEIK

I do aluminum siding and roofing.

Richie stares, impressed.

41.

INT. ART MUSEUM - NEXT ROOM - CONTINUOUS

Irving, Edith, Richie, and the fake Sheik admire a REMBRANDT painting on the wall.

IRVING ROSENFELD

I want to show you something. This Rembrandt here? People come from all over the world to see this.

RICHIE DIMASO

Yeah, he's good.

IRVING ROSENFELD

It's a fake.

RICHIE DIMASO

Wait, what're you talking about? That's impossible.

IRVING ROSENFELD

People believe what they want to believe. Cause the guy who made this was so good that it's real to everybody. Now whose the master -- the painter or the forger?

Richie's continues to stare at the REMBRANDT on the wall.

RICHIE DIMASO

That's a fake?

IRVING ROSENFELD

That's the way the world works. Not black and white as you say.

Extremely grey.

ELWAY'S ACQUAINTANCE walks up to Irving and the group and steps into the conversation.

ELWAY'S ACQUAINTANCE

Irving can I --

IRVING ROSENFELD

How many times I gotta tell you.
You can't meet the sheik, alright?

Edith sees this and steps into the conversation.

EDITH GREENSLY

Arthur? Hi. Edith. We've met
before.

42.

EDITH GREENSLY (CONT'D)

I wanted to introduce you to Robert
Spencer. We're advising the Sheik
together.

She looks at Richie. Richie offers his hand.

RICHIE DIMASO

(catching up)
Yeah, I'm Robert Spencer, advisor
to the sheik.

70A EXT. CHELSEA HOTEL -- ESTABLISHING - DAY
70A

71 INT. OFFICE OF CARL ELWAY - SUCCESSFUL, BUT SHADY - DAY
71

CARL ELWAY, 40, preppie Waspy, very old fashioned with
cigarette holder, but something vaguely criminal about him,
in his conservative suit, natty white and red striped shirt,
and navy blue tie sits with Irving.

CARL ELWAY

What's this I hear about a god damn
Sheik?! Why you leaving me out of
this? I gotta hear about it from my
friends?

IRVING ROSENFELD

It ain't for you Carl.

CARL ELWAY

What do you mean it ain't for me?
We gotta do certificates of
deposit. I can print as many as you
need.

IRVING ROSENFELD

This is not a one man operation.

CARL ELWAY

Look, I can get other guys. What
are you talking about Irving?

IRVING ROSENFELD

You're telling me that you can get
four guys to sell fake certificates
of deposit to my investor within a
week?

The camera zooms into Irving's shirt collar revealing a tiny
microphone.

43.

CARL ELWAY

Yes I can make that happen. Carl
Elway can do what he says he's
going to do.

IRVING ROSENFELD

That's interesting but you know
I've got other guys lined up. I've
got a meeting with my associates.

SUDDENLY CARL ELWAY'S ASSISTANT, OPENS THE DOOR AND ENTERS.
Richie Dimaso and Edith ARE STANDING THERE -- MUCH TO IRV'S
DISMAY.

CARL ELWAY'S ASSISTANT

Carl, his associates are here. He's
got a meeting he's got to go to.

CARL ELWAY

No wait. Don't go anywhere.

IRVING ROSENFELD

I've got to go.

Irving gets up to walk out as Richie and Edith stand in the
doorway.

IRVING ROSENFELD (V.O.)

Crazy thing about people -- the more you say no, the more they want in on somethin. It is so stupid.

Irving looks over at Richie and Edith.

IRVING ROSENFELD

I'll tell them, don't worry. Hey you know what Carl just told me? He said he could do this whole thing with four guys within a week.

CARL ELWAY

Or we could do somethin' much bigger!

Richie jumps into the conversation.

RICHIE DIMASO

Something bigger? My guy deals with hundreds of millions of dollars. How much bigger?

He walks over to Carl.

44.

CARL ELWAY

Hundreds of million -- I knew you were holdin' out on me Irving! Hundreds of millions of dollars? Like much bigger. Like I'm talking about we say never the fuck mind the CD's and we could have some complete access to something huge.

RICHIE DIMASO

Huge? Like what? (introducing himself) Robert Spencer, advisor to the Sheik.

CARL ELWAY

Carl Elway.

Irv stares at Richie with contempt, then turns to Edith,
DRESSED TO THE NINES.

CARL ELWAY (CONT'D)

I want you to think of the most

undervalued asset in the state of
New Jersey today. The rebuilding of
Atlantic City.

Richie looks over at Irving and Sydney and mouths the word
"WOW".

CARL ELWAY (CONT'D)

Look, maybe they, maybe they
legalized gambling a year ago but
nothing's happening.

Irving interjects.

IRVING ROSENFELD

Hey, quit while you're ahead Carl.

CARL ELWAY

I know the guy. I know the right
people who are going to help you
out.

RICHIE DIMASO

Whose the guy?

CARL ELWAY

The guy is Carmine Polito.

RICHIE DIMASO

Whose Carmine Polito?

45.

75 INT. FBI OFFICE, FEDERAL OFFICE BUILDING, NY

75

PUSH IN: STODDARD THORSEN, Richie's FBI supervisor.

STODDARD THORSEN

(shakes his finger `no')
Carmine Polito? Carmine Polito, no.

We freeze frame on Stoddard as we HEAR Richie'S VO:

AS Richie TALKS WE SEE A SHORT FILM ABOUT Carmine Polito:

- PUSH IN: Mayor Polito walks a Camden street waves, shakes
hands of WELL-WISHERS

RICHIE DIMASO (V.O.)

My boss Stoddard proceeded to tell
me that Carmine Polito was the most
quietly powerful person in the

state of New Jersey. A lifetime native of the very racially mixed Camden, which had become a ghetto, and where he had been Mayor for ten years. A very beloved guy. A guy who never gave up on his people. His father had emigrated from Italy and had stoked coal.

- Frank Sinatras COFFEE SONG, 1940s version, as we see Carmine talk to and dance joyfully with his kids and wife at breakfast.

RICHIE DIMASO (V.O.)

A big family guy with five kids. They even adopted some other kid. A black kid from the Boys and Girls Club who'd lost his family. I mean, his household was a joyous place. And his wife Dolly, she was the apple of his eye and the center of the household. I mean everyone loved this guy.

- PULL OUT Mayor Polito walks up steps of City Hall as he greets a women and her baby; into his office greeted by a couple of AIDES who show him papers to sign.

RICHIE DIMASO (V.O.)

And he had a huge heart.

46.

78 INT. CAMDEN CITY HALL - W.P.A. MURAL ROOM - DAY

78

CARMINE POLITO

(giving speech)

The W.P.A. employed craftsmen to paint this during the Depression. Why can't we employ people today to do work like this in rebuilding Atlantic City?

RICHIE DIMASO (V.O.)

He worked with all the unions. He was the leader of the State Assembly. And he had just gotten gambling legalized in New Jersey to create jobs.

80 -- FLOOR OF STATE ASSEMBLY -- Carmine huddles with other

80

STATE LEGISLATORS, horsetrading and then poses for a picture with other members of the State Assembly.

RICHIE DIMASO (V.O.)

But he couldn't get the funds to rebuild Atlantic City and that was his problem. So with our help, he was about to have his hand in the wrong pocket at the wrong time. And to me that meant corrupt

81

BACK TO: 81

STODDARD THORSEN

You said grifters and con artists. We're not going after some politician. This is a bad idea, Richard.

RICHIE DIMASO

Shhhh. Look, it's really simple. All you need is to put two million in a Chase account --

STODDARD THORSEN

What?!

RICHIE DIMASO (CONT'D)

-- under the Sheik's name --

STODDARD THORSEN

Whose two million?!

47.

RICHIE DIMASO

Shh, just listen. Two million dollars under the Sheik's name, in a Chase account that we control. Carmine calls up on the telephone -- calls the bank -- and he sees that the Sheik is real and he has a real account. Five days.

STODDARD THORSEN

I'm not taking two million dollars of the taxpayers' money and putting it anywhere for five days, I don't care if we control it the whole time.

Richie as he stares at Stoddard in frustration.

RICHIE DIMASO

Stoddard, let us do what we need to do to rule out corruption and to get rid of the payoff guys that are ruining this country. That's my dream. Don't smother it, please.

STODDARD THORSEN

You know Richard, I understand your eagerness. I really do. You know I'm from Michigan, right? Let me tell you a story about me, and my dad, and my brother. We used to go ice fishing every November. Ice Fishing. That's what we lived for.

RICHIE DIMASO

Holy shit --

STODDARD THORSEN

Just listen to me. It's beautiful. You have a little stove. You huddle around, you keep each other warm. You drop a line and you just wait. One year my brother says, "let's go in October." He wants to go ice fishing in October. My dad says, "No, the ice is too thin." My brother says -- I love my brother he says --

48.

RICHIE DIMASO

I understand what's happening. You're saying your brother went out on the ice, the ice was too thin, he fell through the ice, he went in the water because he was too eager, and you're saying I'm too eager -- that's what you're saying?

STODDARD THORSEN

No, that's not what I'm saying.

RICHIE DIMASO

What are you saying?

STODDARD THORSEN

We'll finish the ice fishing story another time, young man. For now,

no Carmine Polito. Go do your job.

Richie looks at him annoyed and upset.

RICHIE DIMASO (V.O.)

Stoddard shot the whole thing down.

RICHIE DIMASO

Boring.

RICHIE DIMASO (V.O.) (CONT'D)

But Edith was a genius.

83 SEE B-ROLL OF: Edith and Richie walk back into FBI building, 83
84 down corridor; 84

RICHIE DIMASO (V.O.) (CONT'D)

She somehow found this woman who controlled the wire room. A woman I'd never heard of. Way back in a warren buried in the Bureau. This cat lady nobody even talked to. Edith met her in the ladies room and became friends with her. This lady handled all the wires and now, she was working with us.

SMASH TO:

85 Edith and Richie enter to find BRENDA, FBI, MATRONLY, OLDER; 85
EDITH carries a basket of exotic teas;

49.

RICHIE DIMASO (V.O.) (CONT'D)

She was excited to be included in an operation instead of being on the other end of a memo. It was beautiful.

Edith goes to hand her the PIMMS CUP and basket of teas.

EDITH GREENSLY

Brenda, hi!

BRENDA MCPHERSON

Hi!

EDITH GREENSLY

You said you liked exotic food, so

that's from England.

BRENDA MCPHERSON

That's from England?

EDITH GREENSLY

That's right. And I brought you some tea as well.

BRENDA MCPHERSON

Thank you so much! Nobody ever tells me about these operations, they just say, "Brenda, do the clerical wiring work and don't ask questions."

EDITH GREENSLY

You need to tell Richie about your cats. He loves them.

BRENDA MCPHERSON

Oh my cats?!

Brenda starts pointing out pictures of all her cats tacked to the walls amidst the wire memos and paperwork.

BRENDA MCPHERSON (CONT'D)

Well that's Harry -- look at him standing up, isn't that sweet? And that's Wendy. She's a rascal. But Barnaby, that's another story. Barnaby plays the piano!

RICHIE DIMASO

That's impressive.

50.

RICHIE DIMASO (V.O.) (CONT'D)

We got her to wire two million dollars into an F.B.I.-controlled account at Chase. It'd be there for five days and if Polito called he'd see that the Sheik was real.

86 HALLWAY OF FBI

86

Edith and Richie laugh excitedly as they walk the hallways.

RICHIE DIMASO (V.O.) (CONT'D)

By the time Stoddard caught up to

us Edith made sure his boss was impressed by my idea. So before he even knew it was happening his boss was calling to congratulate him.

PUSH IN ON CHIEF US PROSECUTOR, SPECIAL TASK FORCE, ANTHONY AMADO IN HIS LARGE OFFICE ON THE PHONE WITH STODDARD --

ANTHONY AMADO

I'm very impressed. That was very smart. The Sheik with the money in the bank is a fantastic...don't be modest.

RICHIE DIMASO (V.O.)

Anthony Amado. He was the U.S. Attorney, and he had a major hard-on to make a name for himself. I mean this guy loved the idea of being famous. And Stoddard had to say it was his own idea or he'd look stupid in front of his boss.

INT. STODDARD'S OFFICE --

89 PUSH IN ON STODDARD -- confused, dismayed.

89

STODDARD THORSEN

Thank you, sir, wait, the sheik --

INT. STODDARD'S OFFICE - DAY

He hangs up, pissed, confused.

51.

STODDARD THORSEN

You made me accept praise from my boss who's thanking me for something that never shoulda happened! Something that I didn't approve!

RICHIE DIMASO

You should be happy. There's imaginative things happening in this office, alright? We're not just working in a box.

Richie leaves triumphant.

RICHIE DIMASO (V.O.) (CONT'D)

We got the two million to put
Carmine and the Sheik together.

STODDARD THORSEN

Punk.

90 INT. CORRIDOR OF FBI -- DAY

90

Laughing Richie and Edith walk briskly on their way out.

RICHIE DIMASO (V.O.)

I liked being on this side of the
line. But someone had been left
out.

91 INT. SYDNEY'S APARTMENT - DAY

91

IRVING ROSENFELD

We succeeded because we stayed
small. I got you Carl Elway. He
bought stolen art, sold fake bank
C.D.'s, that's enough. That's one.
I get you three more -- no
politicians.

Richie and Edith look at him.

RICHIE DIMASO

You're gonna do this because you
got no choice. You work for me.

IRVING ROSENFELD

Now you keep changing the rules.
You're gettin' a little power
drunk, Richard.

(MORE)

52.

IRVING ROSENFELD (CONT'D)

You want to tell him, Edith? You
want to wake him up?

EDITH GREENSLY

Oh no, I said we shouldn't do any
of it, Irving. You know I said
that. So now I support Richie.

He's got vision. Do it heavy or don't do it.

IRVING ROSENFELD

I mean, he's the one ruining America, not me.

RICHIE DIMASO

How the hell am I ruining America?

IRVING ROSENFELD

Because people just got over Watergate and Vietnam, alright? And you're gonna shit all over politicians again? And just because you want to be a big shot and get a promotion.

RICHIE DIMASO

No I'm thinking big. This is gonna be fantastic. We're doing video surveillance. I'm doing this from the feet up.

IRVING ROSENFELD

You will never do it properly because you got too much government attitude to be small and sleek. I'm like the fuckin' Vietcong, man. I'm in and I'm out. I was there the whole time -- you don't know it. That's the fucking art of becoming somebody who people can pin their beliefs and their dreams on. And you can't do it.

RICHIE DIMASO

How about a suite at the Sheraton Hotel?

IRVING ROSENFELD

For Carmine Polito and rebuilding Atlantic City?

RICHIE DIMASO

Why not?

53.

IRVING ROSENFELD

You need a luxury hotel for the Sheik. Come on!

RICHIE DIMASO

Carmine does back door dealings all the time. We don't have a budget for that Irving!

IRVING ROSENFELD

You gotta knock the Mayor, the Speaker of the State Assembly -- you gotta knock him off of his fucking feet. He's gotta feel like he's out of his league. What you're offering, this deal, I mean, this is unheard of in the state of New Jersey, maybe even the whole fucking country. A sheik with hundreds of millions of dollars to rebuild Atlantic City -- are you fuckin' kidding me? That's gigantic. And the Mayor, he's going to want to see cash, he's going to want to see it in an account, he's going to want to see it right now, and he will check. And that's why this meeting isn't happening, because to get millions, you need millions.

Edith listens intently.

EDITH GREENSLY

(shrugs)

We already did it.

IRVING ROSENFELD

(stunned)

What?

Irv studies Richie and Edith.

EDITH GREENSLY

We got the bureau to park 2 million for three days -- we got the account numbers.

IRVING ROSENFELD

`We' meaning you and him?

RICHIE DIMASO

Yeah we did it.

IRVING ROSENFELD

Really?

EDITH GREENSLY

Yeah, me and that guy.

RICHIE DIMASO

She showed me.

IRVING ROSENFELD

You showed him our thing? You did that without me? Are you kidding me?

EDITH GREENSLY

What are you going to do?

IRVING AND RICHIE LOOK AT SYDNEY, UNCERTAIN.

IRVING SHAKES HIS HEAD IN DISGUST AND LEAVES. RICHIE STARES AT SYDNEY SWINGING HER LEGS ON THE COUNTER AS SHE SITS.

RICHIE DIMASO

You playing me? Are we doing this? Or you playing him? It'd be very bad for you if you're playing me.

EDITH GREENSLY

You're going to have to decide for yourself, kid, I just laid everything out on the table.

RICHIE DIMASO

This is all very exciting, I never knew life could be like this. You're wild. You know we're taking down a very important politician.

Richie stands very close to Edith - between her legs as she sits on the counter. He puts his hands on her hips, pulls her into him. He takes her hand -- puts it on his face, makes her feel his cheek and forehead with her hand. It is intense. She prepares for him to kiss her but he steps back. They are both excited. They stare at each other. The air is thick with tension, Richie exhales and leaves.

RICHIE DIMASO (CONT'D)

(prelap)

(MORE)

RICHIE DIMASO (CONT'D)

This is agent Richard Dimaso, I'm placing \$75,000 into this briefcase for Mayor Carmine Polito to procure casino license and building permits for Atlantic City.

BACK TO:

92 **INT. PLAZA HOTEL SUITE - DAY**
92

Where the film started --

See RICHIE TALK TO CAMERA IN A CORNER OF THE PLAZA SUITE--
CLOSE ON MONEY COUNTED INTO BRIEFCASE --

SMASH TO:

IRVING'S EYES WIDEN AS WE CUT TO: Richie SLIDE THE BRIEFCASE OF CASH, AS SEEN BEFORE, Edith puts her hand on top of Richie's to stop him.

IRV'S EYES WIDEN AS IN `NO! DON'T DO THAT!' WHILE HE AND RICHIE STARE AT EACH OTHER. CARMINE LOOKS DISTURBED AT THE CASE COMING HIS WAY. HE STANDS.

93 **EXT. PLAZA HOTEL -- DAY**
93

Carmine Polito, upset, storms down the street as Irving catches up.

IRVING ROSENFELD

Mr. Mayor -- Please stop. Listen, I apologize if that prick offended you. I really apologize.

Carmine will not turn around -- Irving catches up.

CARMINE POLITO

Really, I'm all right, thank you.
I'm okay.

IRVING ROSENFELD

No. I'm fucking embarrassed to be associated with that guy at all. Can I just say somethin' to you, please? Don't lose this opportunity

to fuckin' Florida -- all right? --
because of some bullshit from that
punk advisor with his diploma who
could never get into the school
that we come from. Don't lose that
opportunity.

56.

CARMINE POLITO

Where you from?

IRVING ROSENFELD

I'm from the Bronx. Grand
Concourse, Hundred and Sixty-fourth
Street.

THIS REACHES CARMINE. HE AND IRV ARE CUT FROM THE SAME CLOTH.

CARMINE POLITO

I got a lot of friends that live up
there. I go to Tomaso's on Arthur
Avenue. You know Tomaso's?

IRVING ROSENFELD

Yeah, Tomaso's.

CARMINE POLITO

The spicy clams.

IRVING ROSENFELD

Yes. They're always good.

CARMINE POLITO

Oh, they're to fucking die for,
those clams. I haven't been there
in a while. I like that place.

IRVING ROSENFELD

Carmine -- can I call you Carmine?
You know, Carmine -- (catches his
breath) My fuckin' heart's going
from running down the stairs -- I'm
not used to running. There's a
lotta green grass in that hotel
room up there, alright? And all the
deals would float through you. You
get a serious piece on both ends.
You do with that what you will. I
live in the real world, I am a
family man, I got mouths to feed
and everything. But, you know, we

just...we gotta grease you directly. No middlemen, no bullshit. It's the Arab way.

CARMINE POLITO

Yeah, look, I understand. It's a great opportunity. It's just I got a little thrown by going to have a meeting with somebody who ended up not being there, so --

57.

IRVING ROSENFELD

Hey, listen, I was thrown as well.

CARMINE POLITO

I understand. I'll deal with you directly. I don't want any middleman or any of that bullshit.

IRVING ROSENFELD

Done.

CARMINE POLITO

I like you. Eye to eye. We can do business together.

Irv smiles and nods as they walk back into the hotel together.

CARMINE POLITO (CONT'D)

How long do you know this guy? You work with this guy before?

IRVING ROSENFELD

I gotta work with him. He's the Sheik's man.

CARMINE POLITO

But I still need to meet the Sheik, okay?

IRVING ROSENFELD

Done.

IRVING ROSENFELD

I'm going out to dinner with Carmine and the wives in Camden.

RICHIE DIMASO

Who?

IRVING ROSENFELD

Carmine and myself and the wives.

RICHIE DIMASO

What?! Without me?!

58.

IRVING ROSENFELD

He doesn't like you, what do you want from me, I got him to come back and take the money and you got him on tape alright? I can't make him like you. I did my job.

RICHIE DIMASO

Did you tell him you were working with me? That I'm the Sheik's associate?!

IRVING ROSENFELD

I just fucking told you he doesn't like you. I mean, let him have a night out with a human being for fuck's sake, he's going to jail soon. You're done with him. You got him on tape taking a bribe.

RICHIE DIMASO

Carmine has got to deal with me, Irving.

RICHIE DIMASO (CONT'D)

We're gonna use Carmine. We're gonna use Carmine to get other people, that's what we're gonna do.

IRVING ROSENFELD

What?! Like who?!

RICHIE DIMASO

Carmine's gonna use the Sheik to pay off people.

IRVING ROSENFELD

Are you fuckin' nuts? What are you say--

RICHIE DIMASO

We're gonna let Carmine show the Sheik Atlantic City, how he's gonna renovate hotels, and see who shows up. Whoever the Sheik pays off for licenses and casinos, that's who we're gonna go after. We're gonna go after all of 'em!

IRVING ROSENFELD

More politicians? You realize how fuckin' dangerous that is? There's no fucking reasoning with you.

(MORE)

59.

IRVING ROSENFELD (CONT'D)

Edith and I were so successful for so long because we kept it just small enough. You are takin' us to a very fucking dangerous place, with very serious numbers!

RICHIE DIMASO

If your that successful, how come you wound up in this room with me? Taking orders from me.

EDITH GREENSLY

You're taking your wife out to dinner? Your fucking wife? Did I just hear you correctly?

IRVING ROSENFELD

That's the one thing you heard me say?

EDITH GREENSLY

I just find it rather shocking that's all.

IRVING ROSENFELD

I get to handle two wives with one dinner, alright? I take Rosalyn out, she keeps her mouth shut, she sees that my work is legitimate, I get to keep my kid, and I get to keep (pointing at Richie) that fucking wife happy. Both wives happy.

INT. SYDNEY'S APARTMENT - NIGHT

Sydney sits alone in her apartment, hair in curlers and sparks a joint.

96 INT. RICHIE DIMASO'S APARTMENT - NIGHT
96

Richie sits in his bathroom, his hair in tight curlers, as he eats a chicken wing.

RICHIE'S MOTHER (O.S.)

Richard! What are you doing? Don't eat in the bathroom, I told you so many times! And Diane brought Napoleons for dessert. Come out of the bathroom and pray!

60.

HE OPENS DOOR - REVEALS WHOLESOME LOOKING NICE QUEENS GIRL DRESSED NEATLY AND HOLDING UP A PASTRY BOX--

RICHIE DIMASO

Oh my god, what did you do?

CUT TO:

97 RICHIE'S MOTHER, ITALIAN, HER HAIR PULLED BACK.

97

RICHIE'S MOTHER

Richard, the filter is broken in the fish tank. It's a problem.

RICHIE DIMASO

See, your job is to do the filter, Mom, mine is to do the gravel. When you don't do the filter right all the fish die. See?

RICHIE'S MOTHER

I can't get the top on that filter.

RICHIE DIMASO

I've gone over this a hundred times mom --

CUT TO:

RICHIE, HIS GIRLFRIEND, AND MOTHER ALL SIT AT THE TABLE WITH

FOOD INFRONT OF THEM AS THEY START TO PRAY.

RICHIE'S MOTHER

-- and please help Richard to marry Diane so that I may have grandchildren and the Pope may have more followers. And please bless this food that we are about to eat -
-

THE TELEPHONE RINGS OFF SCREEN. RICHIE GETS UP TO GRAB IT.

RICHIE DIMASO

Yeah, hello?

SMASH TO:

EDITH GREENSLY

Hi.

RICHIE DIMASO

Who's this?

61.

EDITH GREENSLY

It's Edith.

RICHIE'S MOTHER (O.S.)

Sit down and pray properly!

RICHIE DIMASO

Are you alright?

EDITH GREENSLY

Yeah, I'm fine, I'm just alone, you know? Irving's out with Carmine.

RICHIE DIMASO

That's right, he went out with Carmine and his wife. You must not feel so good about that.

RICHIE'S GIRLFRIEND (O.S.)

Richard, sit down!

EDITH GREENSLY

Wait who's there? Who are you with?

RICHIE DIMASO

Oh, no, it's just people.

RICHIE'S GIRLFRIEND (O.S.)

People? I'm your fiancée! Richard!

EDITH GREENSLY

Oh, you've got a fiancée. You're engaged.

RICHIE DIMASO

Well, I don't know, no fiancée. I don't know.

EDITH GREENSLY

You don't know if you have a fiancée?

RICHIE DIMASO

I don't know --

EDITH GREENSLY

You don't know? You don't know if you have a fiancée?

RICHIE'S MOTHER (O.S.)

The fish filter is broken!

62.

RICHIE DIMASO

I don't. No.

EDITH GREENSLY

Hmm -- intersting.

RICHIE DIMASO

Hey, you want to get together?

RICHIE'S MOTHER (O.S.)

Richard, do something about the fish tank.

EDITH GREENSLY

Fifty-fourth Street?

RICHIE DIMASO

OK, fifty-fourth street.

EDITH GREENSLY

OK.

SMASH TO:

**RICHIE WALKS OVER TO HIS MOTHER, SITS DOWN IN FRONT OF HER.
ELLA FITZGERALD'S "IT'S DE-LOVELY" PLAYS.**

RICHIE DIMASO

That's what that phone call's about. Everybody thought, "Oh, Richie DiMaso's gonna stay in the office, pushing papers." That's not gonna happen, Mom. I'm outside in the field. I got people working for me. My ideas. I'm running the show. I'm the quarterback. And I'm not gonna settle for no one, Mom.

RICHIE KISSES HER ON THE CHEEK AND EXITS.

SMASH TO:

98 Ext. BARON'S ITALIAN RESTAURANT- CAMDEN- NIGHT
98

ELLA CARRIES OVER AS --

SLOW MOTION: Carmine and DOLLY POLITO (big frosted hair) get out of his maroon Lincoln Town car.

Irv and Rosalyn Rosenfeld get out of his green Cadillac. SOME LOCALS SHOUT TO THE MAYOR.

CUT TO:

63.

99 INT. TABLE AT BARON'S ITALIAN RESTAURANT - CAMDEN - NIGHT
99

Ella continues. Mixture of LOCALS: ITALIANS, POLISH, BLACKS AND PUERTO RICANS -- wave to the mayor from the bar, and tables, as Irv and Rosalyn follow.

100 THEY SIT AT BOOTH --
100

CARMINE POLITO

Rocco, you know like we do. The chicken very thin. You should see the way he does this chicken with the red sauce

DOLLY POLITO

It's beautiful.

CARMINE POLITO

Right? With the red sauce, the
lemon--

Dolly kisses Carmine as he gives his wife's leg a squeeze and
kisses her cheek, then her mouth.

Irv and Rosalyn squeeze hands on the table. SHE KNOCKS BACK A
GLASS OF RED WINE as a plate of Chicken Picatta is served to
the table.

DOLLY POLITO

It's the Piccata of the gods!

She pulls away awkwardly, waiter refills her glass which she
throws back right away. Irv looks concerned.

They all drink.

101 CUT TO - LATER: Carmine and Irving talk.
101

IRVING ROSENFELD

I believe that you should treat
people the way that you want to be
treated.

CARMINE POLITO

Right.

IRVING ROSENFELD

Didn't Jesus say that or something?

CARMINE POLITO

He may have.

64.

IRVING ROSENFELD

Also, always take a favor over
money. I think Jesus said that as
well.

CARMINE POLITO

(laughing)

I don't know if he said the second
one but he may have said the first
one.

CUT TO -- Rosalyn DRUNKENLY LEANS IN TALKING TO DOLLY POLITO

ROSALYN ROSENFELD

(shows her nails)

I chip them moving furniture, it's my obsession -- Moving, re-decorating, it makes me feel better like exercise. There's this top coat that you can only get from Switzerland and I don't know what I'm going to do because I'm running out of it but I LOVE the smell of it.

DOLLY POLITO

I can get that for you, of course.

ROSALYN ROSENFELD

There's something, the topcoat, (sniffs nails) it's like perfumey but there's also something rotten? I know that sounds crazy, but I can't get enough of it.

Dolly laughs.

ROSALYN ROSENFELD (CONT'D)

No, smell it. It's true. Dolly, historically the best perfumes in the world, they're all laced with something nasty and foul. It's true!

She puts it under Irv's nose as he talks to Carmine, he sniffs, closes his eyes, nods without even looking.

ROSALYN ROSENFELD (CONT'D)

Irving loves them. He can't get enough of them.

IRVING ROSENFELD

I can't get enough.

65.

ROSALYN ROSENFELD

(hand out to Carmine)

Carmine, sweet and sour. Rotten and delicious.

She leans across the table and puts them under Carmine's nose.

CARMINE POLITO

Smells like flowers.

ROSALYN ROSENFELD

Flowers, but with garbage.

CARMINE POLITO

You know what that is for me? It's coriander for me.

ROSALYN ROSENFELD

Irving loves it. He can't get enough. That's what hooks you. He always comes back for it.

IRVING ROSENFELD

I can't stop.

ROSALYN ROSENFELD

(confidentially to Dolly)

He's gonna say we have to talk business in five, four, three, two, one --

IRVING ROSENFELD

(to girls)

Dolly, can me and the mayor talk business here?

ROSALYN ROSENFELD

(falling off her seat)

AHH-HA-HAHAHAHAHAHHHHH!

Carmine and Dolly rush to grab Rosalyn; JULIUS, Carmine's steadfast AIDE, BLACK, 40, BIG SIDEBURNS, LOOSENED TIE and white shirtsleeves, BIG SMILE, helps.

ROSALYN ROSENFELD (CONT'D)

No, don't do that it makes me look more drunk than I am! I'm not this drunk. Irving please don't make me go, I was just starting to have fun!

She WOBBLER INTO ARMS OF his WIFE Dolly, she and Carmine help guide Rosalyn out.

66.

102 EXT. WEST 54TH STREET - NIGHT

102

Todd Rundgren's "I Saw the Light" plays somewhere. Edith dressed in tight Halston dress, hair flows huge all round her; walks with Richie, who is waiting in a white gray suit with a white disco collar outside the lapel, chains around his neck.

EDITH GREENSLY

Didn't your fiance want to come out tonight?

RICHIE DIMASO

Yeah, no, I don't know.

EDITH GREENSLY

I'm sorry, we don't have to talk about it. I was just teasing you.

RICHIE DIMASO

Do you ever think, how did I end up here? How did my life become this? You ever think that? And you wonder, am I ever gonna get to a better place or is this it? You ever feel like that?

Edith stares, nods yes.

EDITH GREENSLY

I do. I definitely know that.

Edith nods puts a hand on his face.

EDITH GREENSLY (CONT'D)

I'm sorry we don't have to go dancing. We can go have coffee or talk or something.

RICHIE DIMASO

No, I need this. Please, I need to go dancing with you.

Richie reaches down and squeezes her hand.

RICHIE DIMASO (CONT'D)

Please.

103 Edith smiles.

103

EDITH GREENSLY

OK baby, let's go dancing.

Richie and Edith DANCE AND DANCE AND SWEAT to Donna Summer's "I Feel Love" -- dance -- riding a high.

Edith EXCUSES HERSELF to go to bathroom -- breaks away through crowd -- leaves Richie on dance floor -- then **SUDDENLY BREAKS AWAY -- RUSHES THROUGH THE CROWD --**

104 GETS TO THE LADIES ROOM JUST AS SYDNEY DOES -- HE PUSHES HER
104 FROM BEHIND INTO A STALL -- SHE PUTS HER HANDS ON THE TOP OF
THE STALL WALL AS RICHIE RUNS HIS HANDS UP HER LEGS FROM HER
ANKLES AND UNDER HER DRESS - SHE LEANS HER ASS BACK INTO IT
ARCHES HER BACK --

SUDDENLY RICHIE STOPS, throws himself back against the other stall wall, out of breath. Edith LOOKS OVER HER SHOULDER --

RICHIE DIMASO

I really fucking like you.

EDITH GREENSLY

I like you too. I want to live, alright. For real. No more fake shit. Alright?

She get's real close to his face, almost about to kiss.

EDITH GREENSLY (CONT'D)

We're going to wait until we decide to go for love Richie. For real. That's when we fuck. Not till then, ok?

RICHIE DIMASO

OK.

GIRL OUTSIDE STALL (O.S.)

Are you gonna fuck for real or get out of the stall for real?

EDITH GREENSLY

No more fake shit.

RICHIE DIMASO

No more fake shit.

EDITH GREENSLY

No more fake shit!

GIRL OUTSIDE STALL

Fuck me I gotta piss!

The girl outside the stall bangs on the door.

68.

She holds his mouth in one hand and leans in and kisses him - they get lost --

EDITH GREENSLY

Get out!

SHE SHOVES HIM OUT OF THE STALL, LOCKS IT.

RICHIE DIMASO

(outside stall)

I want to be fucking real!

RICHIE LAUGHS MANICALLY EXCITED AS HE STANDS AMID MANY WOMEN WHO SHOVE HIM OUT THE DOOR. IN THE STALL SYD SITS EXHILARANTLY AND THROWS HER HEAD BACK LAUGHING HYSTERICALLY - GIDDY.

EDITH GREENSLY

AHHHHHHH!

SMASH TO:

105 **INT. BARON'S BACK ROOM - CAMDEN SOCIAL CLUB - NIGHT**
105

Irv and Carmine JOYOUSLY SING Tom Jones' "Delilah" WITH a RAUNCHOUSLY HAPPY GROUP OF locals.

SMASH TO:

INT. BARON'S BACK ROOM- CAMDEN SOCIAL CLUB - NIGHT - LATER

Carmine puts down glass of bourbon as he addresses everyone emotionally as he looks at Irving.

CARMINE POLITO

(to Julius)

This guy right here, Irving Rosenfeld? You know what he's gonna do? He's gonna bring the Sheik to Atlantic City, where we can rebuild

all those resorts there, put
everybody back to work.

Irving stares and is moved by this. Tears come to his eyes,
he feels bad about it all suddenly.

CARMINE POLITO (CONT'D)

He's gonna get this community --
he's gonna get this state -- back
on its feet where it belongs. Isn't
that right?

(MORE)

69.

CARMINE POLITO (CONT'D)

He's gonna grow our tax base and
create thousands and thousands of
jobs for everyone. You understand
that? You know what that means?

JULIUS

To Irving.

GIRLS

To Irving!

Carmine sits down on the couch next to Irving.

CARMINE POLITO

This guy right here. He's got a big
heart.

IRVING ROSENFELD

(quietly)

I'd just hate it if it didn't work
out.

CARMINE POLITO

What do you mean? Of course it's
going to work out. Guys like you
and me? We dream and we build. We
never give up. We never quit.

SMASH TO:

106 EGGS, PANCAKES, AND BACON COOK ON A DINER GRIDDLE.
106

107 QUIET -- INT. DINER - MORNING
107

Irv and Carmine eat breakfast.

CARMINE POLITO

Can I ask you a question.

IRVING ROSENFELD

Sure.

CARMINE POLITO

Is the sheik black?

Irving looks flummoxed.

IRVING ROSENFELD

He's an Arab.

They look at each other.

70.

CARMINE POLITO

That's black, isn't it?

Irv isn't sure what to say.

IRVING ROSENFELD

Why you asking?

CARMINE POLITO

Maybe it's a dumb question, but I was just wondering -- I would like to arrange for the Sheik to see Camden. To see the people of Camden. The people I serve. The people I love. Who are mostly black and Puerto Rican. I really want him to see how good this is going to be for the community, how ready we are for this opportunity, and he can see how far his dollar will go. You know what I mean? What do you think?

IRVING ROSENFELD

Yeah we can do that. He can see Camden.

CARMINE POLITO

(relieved)

Hey, I got something I wanna give to you.

IRVING ROSENFELD

For me?

CARMINE POLITO

I got you a gift. Let's get out of here. The girls are going to kill us I'm sure.

CUT TO:

108 EXT. DINER PARKING LOT - MORNING
108

They walk in the morning sun to Carmine's Lincoln where he opens the trunk and they stare at what is inside.

IRVING ROSENFELD

What is it?

71.

CARMINE POLITO

It's a microwave. It heats up everything. Pasta, lasagna, meatballs, whatever.

IRVING ROSENFELD

Really?

CARMINE POLITO

It's science, yeah. That's how it heats up the food. It's scientific.

IRVING ROSENFELD

And you specifically bought this science oven for me.

CARMINE POLITO

(Carmine stares
meaningfully at Irv)

Yes. A new friend.

Irv is touched. He sees it is a sincere gift from Carmine, because Carmine likes him; not cynical in any way.

IRVING ROSENFELD

Thank you.

CARMINE POLITO

Don't put metal in it. Come on,

let's get out of here.

SMASH TO:

EXT. FBI BUILDING - DAY

RICHIE DIMASO (O.S.)

I need a jet at Teeterboro.

109 **INT. FBI OFFICE, FEDERAL OFFICE BUILDING, NY - DAY**
109

RICHIE DIMASO

I need a jet at Teeterboro for the sheik.

STODDARD THORSEN

You don't need a jet. Let him walk to the curb at JFK.

72.

RICHIE DIMASO

Stoddard, that's not how it works. You got to do it from the feet up.

STODDARD THORSEN

That doesn't mean anything. What's that mean?

RICHIE DIMASO

It means you gotta be committed! It means you gotta be committed to something in your life, for Christ's sake. I want a jet at Teterboro for the Sheik. It can be a small jet. It doesn't even have to take off, cause I know you're so worried about how much money the Bureau's gonna fucking spend. It can take off and land on the tarmac, okay?

STODDARD THORSEN

Alright, you can have a jet for an hour, but it takes off and lands at Teterboro.

RICHIE DIMASO

I got the jet?

STODDARD THORSEN

You got the jet.

RICHIE DIMASO

110
110

Thank you.

Richie goes to walk out of Stoddard's office but stops at the door.

RICHIE DIMASO (CONT'D)

So tell me the rest of the ice fishing story.

STODDARD THORSEN

Where was I?

RICHIE DIMASO

Your father woke you up, it was a blizzard, it was Lake Canoga. Come on!

73.

STODDARD THORSEN

Okay, well, my brother and I were on the ice and my father came out of the house and I could see him coming. He was holding a lantern, and it was in the blizzard and I knew he was gonna be angry. So I went to intercept my father because I knew if he saw what my brother was doing he was going to kill him.

Richie cuts him off.

RICHIE DIMASO

So you tried to protect your brother, but you couldn't and that's why you feel bad, because you're trying to protect me and you're worried about me. Is that what the story's about? About protection?

STODDARD THORSEN

No, it's not about protection.

RICHIE DIMASO

It's not about protection?

STODDARD THORSEN

No.

RICHIE DIMASO

Alright, fine.

Richie walks out the door.

111 INT. ROSALYN'S KITCHEN - DAY

111

Ros talks to herself carrying tin foil covered tray of lasagna.

ROSALYN ROSENFELD

(to herself)

"Don't put metal in the science oven, don't put metal in the science oven, Rosalyn"...always treats me like a fucking child. I'll do whatever I want.

She puts the tin foil lasagna into microwave. After a few moments it sparks, explodes into flames. DANNY RUNS IN.

74.

DANNY

(runs in)

Another fire!

ROSALYN ROSENFELD

(grabbing a fire extinguisher)

No, Danny, not that one! That one's empty! We gotta use the big one!

SMASH TO:

IRVING ROSENFELD

I told you not to put metal in the science oven. Why did you do that for?

ROSALYN ROSENFELD

Don't make such a big deal. Just get another one.

IRVING ROSENFELD

I don't want another one. I want the one that Carmine gave me.

ROSALYN ROSENFELD

"I want the one Carmine gave me!" Carmine, Carmine, why don't you just marry Carmine, get a little gold microwave and put it on a chain around your neck. You want to be more like Carmine? Why don't you build something like he does, instead of all your empty deals that are just like your fucking science oven. You know I read that it takes all of the nutrition out of our food. It's empty, just like your deals. Empty, empty!

IRVING ROSENFELD

That's bullshit.

ROSALYN ROSENFELD

It's not bullshit. I read it in an article. Look, by Paul Brodeur.

75.

SHE HANDS HIM THE MAGAZINE.

ROSALYN ROSENFELD

Bring something into this house that's gonna take all the nutrition out of our food and then light our house on fire? Thank God for me.

Ros stares defiantly, clicks her nails on the counter. PRE-LAP JET ROAR, IRVING STARES AT ROS and BURNED OVEN and looks at the magazine article.

112 **EXT. TEETERBORO AIRPORT TARMAC, NEW JERSEY - DAY**
112

JET ROAR LANDING. A small airport. Irv stands alone, staring at Edith and Richie kissing. Richie, in long full length fleece lined suede coat, walks over towards where Carmine stands.

CUT TO:

113 IRV AND SYDNEY WALKING ACROSS TARMAC.
113

IRVING ROSENFELD

I don't think you should come to Carmine's party tonight. You look beautiful by the way.

EDITH GREENSLY

Don't look at me. Don't look at my legs, don't look at my hair, don't smell my hair, don't ask me how I am, don't talk to me outside of these roles, 'cause we're done.

IRVING ROSENFELD

What are you doing? Get under the umbrella. It's just that Carmine wants Rosalyn to come.

EDITH GREENSLY

I don't care. You weren't listening. I don't care if Rosalyn comes. Just do your job, okay? You're nothing to me until you're everything. I'm not Rosalyn. I'm not gonna put up with that shit.

THEY ARRIVE AT Richie as the JET arrives on the tarmac.

RICHIE DIMASO

Now that's a fucking jet right?

76.

IRVING ROSENFELD

It's good.

RICHIE DIMASO

That's the kinda moves you need to make.

They walk towards the Jet and walk on leaving Carmine and Edith waiting outside.

INT. PRIVATE JET - CONTINUOUS

Irv and Richie step aboard to find FBI AGENT PACO HERNANDEZ putting on a regal looking white Arab keffiyeh headdress and robe -- he looks noble. TWO AGENTS posing as body guards.

RICHIE DIMASO

Paco, Richie Dimaso, good to meet you in person [shakes Paco's hand] - this is Irving Rosenfeld.

Irv nods to Paco and the other agents.

PACO HERNANDEZ

Paco Hernandez. Nice to meet you.

IRVING ROSENFELD

Paco? He's--wait, he's not a real Arab.

PACO HERNANDEZ

No. I'm Mexican. From Tuscon.

IRVING ROSENFELD

Wait, where's my guy? Where's Al from Queens?

RICHIE DIMASO

Who?

IRVING ROSENFELD

My friend from Queens. Where is he? What are you doing?

RICHIE DIMASO

I gotta hire an F.B.I. guy.

IRVING ROSENFELD

What are you-- (to Paco) You speak any Arabic?

PACO HERNANDEZ

Yeah. Abdullah Ahmed.

77.

IRVING ROSENFELD

That's it? That's all you got?

PACO HERNANDEZ

No, I have a couple phrases.

Irving isn't sure, looks Paco up and down.

IRVING ROSENFELD

(to Richie) From the feet up, you motherfucker. What are you doing?

(to Paco) Act normal. That's it. Like you can barely understand English. You can't speak it. You say as little as possible. You follow my lead. Alright?

PACO HERNANDEZ

(to Richie) Who's running this? I thought you were running it.

RICHIE DIMASO

I am running this but you've gotta listen to him. He's the guy with the vision.

IRVING ROSENFELD

I've got the vision? You know what vision I had? You just kissing my girl outside. That's what vision I had.

RICHIE DIMASO

(stares at Irving)

I thought you guys broke up. I'm giving you a compliment.

PACO HERNANDEZ

What's going on?

RICHIE DIMASO

Don't worry about it.

Irving takes a expensive looking ceremonial knife out of his jacket pocket and holds it out to Paco.

IRVING ROSENFELD

You got a knife. This is for the Mayor. You've got to present it to him. Look me in the eye. This means a lot to you. Right? That knife.

PACO HERNANDEZ

OK.

78.

IRVING ROSENFELD

Play it. You present it. "Friendship for life," alright? You gotta feel it. Sacred. Can you do it?

PACO HERNANDEZ

Right. Sacred.

IRVING ROSENFELD

You gotta sell it.

RICHIE DIMASO

Sell it.

IRVING ROSENFELD

If you believe it's sacred, it's sacred.

RICHIE DIMASO

Listen to what he's saying.

IRVING ROSENFELD

Can you do it?

RICHIE DIMASO

It's the details. That's what makes this guy a genius.

IRVING ROSENFELD

Again? You compliment me again. What is this, rubbing salt in the wound?

Irving stares incredulously.

RICHIE DIMASO

I'm complimenting you. (to Paco)
Any other questions?

PACO HERNANDEZ

Yeah, I think the name of this operation is offensive.

RICHIE DIMASO

What?

PACO HERNANDEZ

Abscam. "Arab Scam?" It's racist.

IRVING ROSENFELD

Are you fucking kidding? What do you care? You're Mexican.

79.

ELO's "10538 Overture" kicks on. Irv and Richie exit the plane walking slightly behind the "sheik" and his "bodyguards" - the sheik in the front.

The Sheik hands the ceremonial knife to Carmine and bows his head --

CARMINE POLITO

Hello Sheik, my friend. Welcome.
On behalf of the great state of New Jersey I want to welcome you to New Jersey. I know that was redundant.
I'm sorry. I'm just very nervous.

116 Carmine takes the knife and looks to the others excitedly.
116

CARMINE POLITO (CONT'D)

(to "shiek")
We have a great party planned for you this evening.

118 **INT. IRV AND ROSALYN'S HOUSE - NIGHT**
118

ROSALYN ROSENFELD

(half dressed)
But what are you talking about, I can't go? I just did my hair and makeup and everything!

IRVING ROSENFELD

The Sheik's very particular. It's international cultural protocol.

ROSALYN ROSENFELD

International protocol? What the fuck are you talking about?

PHONE RINGS --

IRVING ROSENFELD

Do not answer that!

ROSALYN ROSENFELD

(answers phone)
Hello -- Robert Spencer? I don't know a Robert Spencer. What do you want?

IRVING ROSENFELD

(takes phone)

Give it to me.

80.

ROSALYN ROSENFELD

Who is that?

IRVING ROSENFELD

(into the phone)

Look, I told you, for God's sake, I told you not to call here.

ROSALYN ROSENFELD

What is that about?

RICHIE DIMASO

(on phone)

Two more federal agents tonight,
OK?

Ros leaves the room.

IRVING ROSENFELD

No way.

RICHIE DIMASO

Yes. They're bodyguards for the Sheik.

IRVING ROSENFELD

That's too many people for me to control, no.

RICHIE DIMASO

Look. I'm in charge here, alright?
Just do it.

IRVING ROSENFELD

Rosalyn, get off the extension!

PAN TO:

REVEAL ROSALYN IN KITCHEN LISTENING ON THE PHONE.

ROSALYN ROSENFELD

(hangs up)

I'm not on it!

But she was on it. She heard.

IRVING ROSENFELD

Look, don't call here again,
alright? Don't call at home.

RICHIE DIMASO

Alright?

81.

IRVING ROSENFELD

OK.

RICHIE DIMASO

Good night.

He HANGS UP and walks into the kitchen. Rosalyn looks at him.

ROSALYN ROSENFELD

Federal agents?

IRVING ROSENFELD

It's bodyguards for the visiting
dignitary, that's all.

ROSALYN ROSENFELD

What is it, an I.R.S. thing? Like
a tax investigation?

IRVING ROSENFELD

Why you gotta say that? I mean,
that's why I can't invite you.
It's too complicated. Listen, come
on.

ROSALYN ROSENFELD

Are you in trouble?

IRVING ROSENFELD

Look, stop being so nosy.

Irving opens the fridge which is a mess.

IRVING ROSENFELD (CONT'D)

Look at this shit.

ROSALYN ROSENFELD

I'm only nosy cause you never tell
me anything.

IRVING ROSENFELD

Can we clean up this fridge? I

mean, what are you causing trouble
for all the time?

PHONE RINGS AGAIN.

IRVING ROSENFELD (CONT'D)
DO NOT ANSWER THAT--

ROSALYN ROSENFELD
(picks up phone)
HEL-LO- Oh, hi, Carmine. We were
just talking about you.
(MORE)

82.

ROSALYN ROSENFELD (CONT'D)
Irving's being a mean, boring man
saying that he doesn't want me to
come tonight.

CARMINE POLITO
(on phone) Tell him he's crazy!

ROSALYN ROSENFELD
Well, I agree. Want to tell him
yourself?

IRVING ROSENFELD
Gimme the phone, come on.

CARMINE POLITO
It wouldn't be a party without you!

ROSALYN ROSENFELD
Can you imagine? Tell him yourself.

She hands the phone to a very exasperated, anxious, Irv.

IRVING ROSENFELD
(into telephone) Hey, Carmie.

CARMINE POLITO
Irving, you're crazy! Your wife is
coming, you kidding me? She's the
life of the party! Everybody loves
her.

ROSALYN ROSENFELD
I'm the life of the party!

IRVING ROSENFELD
(confidential into phone)

Look, you know what she's like.
She's unpredictable. She's just
always --

ROSALYN ROSENFELD

Hey, don't talk about me like that!
What's Carmine saying?

IRVING ROSENFELD

I can't hear what he's saying.

CARMINE POLITO

Listen, Irving, it's very important
that she come, you understand?

ROSALYN ROSENFELD

Carmine loves me.

83.

CARMINE POLITO

(on phone)

This is a really big night for us,
you understand? Come on, you gotta
bring your wife. And Dolly's got
somethin' special for her.

Dolly is getting dressed for the party in the background.

DOLLY POLITO

Tell her I got the nail polish for
her.

CARMINE POLITO

See? Listen!

DOLLY POLITO

(raising her voice to phone) I got
your nail polish for you, sweetie!

CARMINE POLITO

You see? Somethin' special for
you. What is it? Tell me. I mean,
(lowers his voice, conspiratorial)
What is it, you got a girlfriend
coming? Come on, I thought we were
friends. You're not gonna tell me
you got a girlfriend? This is
ridiculous.

IRVING ROSENFELD

No, it's just Rosalyn's

unpredictable.

CARMINE POLITO

Look, we're gonna handle this like men, you understand? You're bringing your wife. We're gonna have a good time. That's an order from the Mayor. Good-bye.

IRVING ROSENFELD

(to Rosalyn) Alright, you happy? Go get ready.

Irv hangs up and exits the kitchen.

ROSALYN ROSENFELD

Yes, I am happy.

84.

119 INT. IRV'S CADILLAC - DUSK
119

Elton John's "Goodbye Yellow Brick Road" plays on the soundtrack as Irv drives: tinted glasses, large comb over, blue crushed velvet suit, dark tie -- PAN TO:

VISOR MIRROR -- WHERE Rosalyn APPLIES MASCARA --

SMASH TO:

120 EXT. GRAND OLD ATLANTIC CITY HOTEL - NIGHT
120

Elton John continues as Carmine LIGHTS A CIGARETTE in a two-toned GRAY AND BLACK TUXEDO, at the center of a haphazard red carpet situation in front of a has-been beach resort -- large old movie premiere spotlights rotate onto the facade in an assorted CROWD OF LOCALS some dressed up -

JULIUS, CARMINE, TITO, MELORA (Carmine's STEADFAST AIDES) son DOMINIC, daughter LUCILLE, wife DOLLY, assorted COPS, FIREMEN IN FORMAL UNIFORMS WHITE GLOVES, UNION GUYS in suits, fringe the area. Carmine 's family is dressed up.

IRV'S CAR PULLS UP AND A FAT VALET IN RED OPENS DOOR. ROSALYN GETS OUT IN HER WHITE DRESS --

DOLLY HANDS ROSALYN A TINY SHOPPING BAG WITH SWISS NAIL PRODUCTS. ROSALYN OPENS A LITTLE BOTTLE OF NAIL FINISH AND SHRIEKS IN ECSTASY.

Greets everyone.

**LIMO PULLS UP: FLASHBULBS GO OFF -- SUDDENLY THE SPOT LIGHT
JAMS WITH GRINDING SOUND, LAMP EXPLODES IN SMOKE --**

THROUGH THE SMOKE FROM THE FIRE STEPS: Richie IN A WHITE
SUIT, Edith stunning SILVER METALLIC Halston dress, WHITE FUR
COAT --

**THE SHEIK STEPS OUT OF HIS LIMO, IN A BLACK FORMAL ARAB
DRESS, WITH AN ARABIC OR HISPANIC LOOKING FBI AGENT WE SAW ON
THE PLANE DRESSED AS HIS BODY GUARD IN BLACK WITH BLACK
SUNGLASSES.**

**ACROSS THE RED CARPET -- ROSALYN AND SYDNEY SEE EACH OTHER
FOR ONE OF THE FIRST TIMES -- LOCK EYES. ROSALYN HUGS IRV'S
ARM --**

ROSALYN ROSENFELD

(to Edith, glaring)

I know who you are.

85.

Irv tries to turn Rosalyn away, but she keeps turning back
giving Edith the hairy eyeball, as Edith gives it right back.

ROSALYN ROSENFELD (CONT'D)

I know who that is Irving.

Off to the side, Richie steels himself with bump of cocaine
before walking inside the old resort, his eyes dilate.

121 **INT. LOBBY OF GRAND OLD SEASIDE HOTEL - NIGHT**

121

The entourage walks through the ornate lobby as Edith and
Rosalyn continue to eyeball each other with Irv uncomfortably
in the middle as Carmine ENTHUSIASTICALLY CONTINUES HIS
PRESENTATION FOR THE SHEIK.

CARMINE POLITO

So this is the lobby. Now mind you,
a week ago this place was a mess,
but what existed was this
plasterwork. Look at the detail.
This is beautiful. My sons are
craftsmen. (to son, Dominic)
Please, tell them what you did.

DOLLY POLITO

Tell them everything you know. The trompe l'oeil.

DOMINIC POLITO

Birds, sky, clouds, wood. Trompe l'oeil -- "Trick of the eye."

CARMINE POLITO

We can restore all of this, you see? You save 50 million -- look at me -- fifty million right off the bat -- I waive the law I helped write. It said casino construction must be ground up new, we don't do new. We renovate.

DOLLY POLITO

We don't do new. We renovate.

Carmine leads all of them through the very crowded lobby as he talks.

Irving listens intently, moved.

86.

122 INT. DOWNSTAIRS CASINO - CONTINUOUS
122

200 PEOPLE ARE GATHERED around blackjack, roulette, and craps tables, playing and having a good time.

CARMINE POLITO

We put in some temporary fun -- some gaming tables, some play money for people to have a good time. For charity -- the Boys and Girls Club and some arts programs.

Rosalyn walking with Irving, continues to stare daggers at Edith, who stays close to Richie.

Carmine, Julius, Melora, CONTINUE TO LEAD EVERYONE INTO

123 INT. THE OCEAN ROOM -- CONTINUOUS
123

Carmine continues to walk --

CARMINE POLITO

This is the Ocean Room --

He pushes open double upholstered old doors --

THEY ENTER THE LARGE CROWDED YET INTIMATE BEMELMANS STYLE BAR

The bar -- LIKE THE BEMELMANS BAR AT THE CARLYLE HOTEL IN
**MANHATTAN - IS LARGE YET INTIMATE -- THERE ARE 50 DRESSED UP
CITIZENS THERE DRINKING -- AND A CROWDED LONG BAR -- AND
ANOTHER SMALLER BAR ON THE FAR SIDE OF THE ROOM ---**

Carmine pauses to stare at the MEN AT THE FAR BAR -- FIVE MEN
IN SUITS, 40 TO 60, SLIGHTLY MOB-LOOKING.

AS Irv IS PULLED ASIDE CONFIDENTIALLY BY Carmine -- Richie
AND Edith WATCH -- Rosalyn STANDS TO THE SIDE -- Carmine
puts his arm around Irv's shoulders --

CARMINE POLITO

There are some gentlemen over there
at the bar. That's a hundred and
thirty years sitting there --
that's how much time's between
them. They run the biggest casinos
in the United States. We have to
work with them.

IRVING ROSENFELD

Right.

87.

CARMINE POLITO

The good news is they know how it's
done. They get it done. You don't
have to worry. Everyone makes their
money.

IRVING ROSENFELD

You mean the Mob?

CARMINE POLITO

Yes, but they're businessmen, okay?
Now, spend as much or as little
time with them as you like, but we
do have to deal with them. All
we've got to do is go say hello.
We just gotta say hi, that's all.

Edith looks on, calm, as Richie -- WILD EYED WITH COCAINE AND

ADRENALINE --

IRVING ROSENFELD

Carmine, maybe -- I'm not sure that's such a good idea. We gotta confer before we talk to these guys.

RICHIE DIMASO

(interrupting, hopped up)
Confer? What is there to confer about? They're casino guys.

CARMINE POLITO

They are businessmen.

RICHIE DIMASO

We came all this way, Irving. We should be here. What's everybody scared of? There's nothing to be scared of.

Richie stares down Irv, Edith pulls Richie back -- Rosalyn is starting to go down a SPIRAL OF DEPRESSION as she looks increasingly uncomfortable.

ROSALYN ROSENFELD

(re: the mob guys)

Those are the guys you're all scared of? Those guys over there? They don't scare me.

She glares at Edith and Irv and pivots to walk to the bar.

IRVING ROSENFELD

Rosalyn!

88.

But she's already on her way over to the MAFIA MEN at the bar who GREET HER WARMLY as Irv, Edith, Richie, and Carmine watch.

RICHIE DIMASO

I love this!

Rosalyn walks up to PETE MUSANE, CHARISMATIC, 30 and sits down in between all the Mafia guys.. THE OTHER THREE SALT AND PEPPER MAFIA GUYS LAUGH AND TALK WITH Rosalyn - who gulps a glass of PROSECCO and IS REFILLED BY PETE MUSANE.

ROSALYN ROSENFELD

Hi. Can I sit here?

Carmine whispers to Irv as he watches Rosalyn talk to the Mafia guys.

CARMINE POLITO

Irving, this is not a good idea.

ROSALYN ROSENFELD

How you guys doing? Everybody over there is really scared of you guys, you know that?

She knocks back the prosecco. She seems relieved.

Dolly ushers her kids to the door.

DOLLY POLITO

Kids, I want you to go up and get some pizza and soda, please.

Irving and Edith watch in horror at Rosalyn.

EDITH GREENSLY

It's a disaster.

ROSALYN ROSENFELD

I think they have this room all wrong.

PETE MUSANE

Yeah? What would you do?

ROSALYN ROSENFELD

I would do it in all black and gold and I would do this bar like a big, warm golden mirror.

DICK HELSING

Sounds beautiful.

89.

ROSALYN ROSENFELD

Thank you.

Rosalyn's smitten by the mobsters.

PETE MUSANE

But you expect that from her because she's so beautiful --

ROSALYN ROSENFELD

Oh stop.

DICK HELSING

Gorgeous.

PETE MUSANE

I love her hair, so I know I'm
gonna love how she'd do the room --

He touches the front of her huge Farrah overhang bangs.
Richie, Irving, Carmine, and the Sheik walk up to them.

RICHIE DIMASO

How do you do?

PETE MUSANE

(to Richie)

I'm sorry is she your wife?

IRVING ROSENFELD

No, she's my wife. She's my wife.

CARMINE POLITO

Look at these fine gentleman.

PETE MUSANE

Carmine, there you are.

CARMINE POLITO

How you doing?

Irving takes the glass of prosecco out of Rosalyn's hand and
puts it on table.

PETE MUSANE AND GUYS

Ohhhh, heyyyyy! Come onnn!

ROSALYN

It's because he's a party pooper.
He's so boring.

Irving stares fuming at Rosalyn and the guys, he nods and
forces a smile good naturedly as they put prosecco glass in
his hand. He knows how to fake it.

90.

PETE MUSANE

You have a very beautiful wife.

DICK HELSING, ROSALYN ROSENFELD, OTHER

GUYS

Salud.

THE MADE GUYS LAUGH. SYD ROLLS HER EYES. IRVING, CARMINE STARE WITH TENSION.

THEY ALL LAUGH. RICHIE GUIDES SHEIK with ONE BODY GUARD.

RICHIE DIMASO

May I present Sheik Abdullah, gentlemen, from Abu Dhabi. Sheik, these men are professionals, they run the best casinos in the United States.

The Sheik acknowledges them with a nod. Irv is extremely uncomfortable.

PETE MUSANE

Mr. Sheik, as a sign of our seriousness, Mr. Tallegio came from Miami to meet you tonight.

HEAVY PAUSE.

CARMINE POLITO

Mr. Tallegio? Why didn't you tell me Mr. Tallegio was here?

PETE MUSANE

He's in the back room.

IRVING ROSENFELD

It's a sign of disrespect to do business on the first meeting.

RICHIE DIMASO

That's not true. I don't know what your talking about. (to Musane)
He's got it all wrong.

DICK HELSING

Well, don't leave him back there in the back room waiting. Come on, let's go.

Rosalyn reaches to have her glass refilled by Dick Helsing when one of the other guys NUDGES her hip in her tight dress and she drops into Pete Musane's lap.

ROSALYN ROSENFELD

Hey Irving, I'm going to be having fun. Maybe it will be contagious.

Irving turns and heads with dread towards the back door with Carmine, Richie, and the Sheik. Sydney, worried about Rosalyn with Musane, decides to hang back.

125 INT. CASINO BACK ROOM -- NIGHT
125

SLOW PUSH IN ON POWERFUL LOOKING: BALD MAN IN SUNGLASSES, LIGHT GRAY SUIT, DARK TIE -- STANDING BY HIMSELF.

CARMINE, RICHIE, SHEIK, IRVING ENTER A HALF FINISHED BACK ROOM. PUSH IN ON IRVING.

VICTOR TELLEGIO

Carmine!

IRVING ROSENFELD (V.O.)

Victor Tellegio was from Miami. He was Meyer Lansky's right-hand man. In his prior reputation as an enforcer from twenty years ago, he was known to never bury a body because he felt it sent a stronger message to leave it in the street.

FLASH BACK TO:

125A EXT. STREET - NIGHT
125A

YOUNGER TELLEGIO WALKS LAUGHING WITH A COLLEAGUE, LETS COLLEAGUE GET AHEAD AND TELLEGIO SUDDENLY PULLS PISTOL, FIRES THREE BULLETS WITH MUZZLE FLASH INTO MAN'S HEAD, MAN GOES TO GROUND, TELLEGIO FIRES ONCE MORE, DROPS CLIP FROM GUN AND SPITS ON BODY, WALKS DIRECTLY TO CAMERA MENACING. NOW BACK TO:

IRVING ROSENFELD (V.O.)

This is the guy we now had to deal with.

125B INT. CASINO BACK ROOM - CONTINUOUS
125B

RESUME PUSH IN ON TELLEGIO AS A COUPLE OF BUSBOYS SET UP AN IMPROMPTU TABLE AND CHAIRS. Carmine greets him.

92.

CARMINE POLITO

You sure you don't want to go into the Ocean Bar? It's really, it's beautiful in there.

VICTOR TELLEGIO

I'm very happy I don't have to go there. I like it here. There's an exit. I'm like a ghost. Nobody knows I'm here.

Busboys whip open a white table cloth for the table.

Everyone sits down. Tellegio looks at the Sheik, then over to Richie.

VICTOR TELLEGIO (CONT'D)

Tell him I speak for our friends in Florida. We're very excited. It's been our lifelong dream to build casino resorts on the East Coast.

Richie pretends to translate in the Sheik's ear.

VICTOR TELLEGIO (CONT'D)

You told him that? They didn't want the Jews to make money, they didn't want the Italians to make money, definitely don't want the blacks to make money. After the oil embargo -- the gasoline crisis -- the hijackings, the Olympics, they don't want to see Arabs make money, trust me, not on our soil. You can tell him this in your own way: I've been in the casino business forty years. It's scrutinized more carefully than any other business. Carmine made this legal, but we must be careful or they'll take it away.

CARMINE POLITO

So, Mister Tellegio, how do you think we should approach this? What do you want to do?

VICTOR TELLEGIO

If you want to get the gaming license and keep it we have to make our principal investor here, the Sheik, an American citizen.

93.

Irving and Richie both look at Victor intensely not sure where this is going.

CARMINE POLITO

To expedite citizenship -- well, that requires very special treatment.

VICTOR TELLEGIO

You would know the right people to do that, Carmine.

RICHIE DIMASO

Carmine knows everybody.

IRVING ROSENFELD

What are we talking about?

CARMINE POLITO

U.S. Senators. Congressmen.

RICHIE DIMASO

Wow, that's fantastic.

IRVING ROSENFELD

I say stay away from that. That's bad. That's trouble. No, that's not good.

RICHIE DIMASO

Irving please.

IRVING ROSENFELD

That's trouble.

VICTOR TELLEGIO

Who is this guy? (to Irving) What are you, a farmer?

Richie and Tellegio both laugh.

CARMINE POLITO

Mr. Tellegio, I'm sorry, this is Irving. New York businessman.

Irving Rosenfeld.

VICTOR TELLEGIO

Irving, Irving. What's the matter,
Irving? What's the problem?

IRVING ROSENFELD

Nothing. No problem.

94.

VICTOR TELLEGIO

Don't get your balls in an uproar.
Everything's fine, everything's
good. It's all good. It's all good.
I just hope the other part of this
is all good. And real. Because
we're real. You know that. You deal
with us. We're a real organization.
We deal with you, we don't know
what we're dealing with.

Everyone stares increasingly tense at Tellegio in silence.
This could go wrong at any minute. Tellegio looks over to
Richie and points to the Sheik.

Irving watches in horror as --

VICTOR TALLEGIO

Where's he from?

RICHIE DIMASO

(winging it)
Abu Dhabi.

VICTOR TELLEGIO

Oh, he's from the Emirates.

RICHIE DIMASO

Yeah.

VICTOR TELLEGIO

(in subtitled Arabic)
(Can I count on you? You gotta be
honest about this. Do you
understand me? Good means good. No
bullshit.)

**PUSH IN ON IRV AND CARMINE FEELING THIS IMMENSE PRESSURE.
WHAT THE FUCK IS GOING ON HERE?**

VICTOR TELLEGIO (CONT'D)

(to Sheik)
(Did you hear what I said? Do you
want me to repeat it?)

Irving looks ill, as does everyone else at the table.

VICTOR TELLEGIO (CONT'D)

(What do you think now? Tell me.
Tell me.)

RICHIE DIMASO

Uh, I think, I think what he's --

95.

VICTOR TELLEGIO

No, let him speak for himself.

Sheik swallows hard and looks to Richie. It's a very tense
moment for everyone at the table.

Tellegio stares. Everyone hangs on this. Irving and Richie
share a look -- what is he doing?

A DRUNK, AL KOWALSKI, a working man, friend of the Mayor
BARRELS INTO INTO THE TABLE, spilling drinks. Tellegio's guys
jump in and grab him and start to pull him away.

CARMINE POLITO

No, I know him.

AL KOWALSKI

You guys are way too serious for a
party!(to Tellegio) Hey, what are
you drinking? You got a drink?

TELLEGIO GLARES BACK AT THE INTRUSION.

CARMINE

(to Al)
We're in a very serious meeting.
(to Tellegio) I apologize.

TELLEGIO DOES NOT LOOK AMUSED.

AL KALOWSKI

I understand, you're in conference.
You gotta come with me now. You got
a speech to give. Everyone's
waiting for you.

CARMINE POLITO

Al, I'll be right behind you, okay?
Trust me.

Paco Hernandez/Sheik stands up and reaches over to Tellegio to shake his hand. Irving panics. THE MENACING DEEP BASS INTRO OF "WHITE RABBIT" FADES UP ON THE SOUNDTRACK.

SHEIK ABDULLAH

(In Arabic)

It is great doing business with you. The investment is real. It was a pleasure to meet you.

Irving exhales in relief that Paco managed to say anything passable in Arabic.

96.

IRVING ROSENFELD (V.O.)

What are the odds of an Italian guy from Miami knowing Arabic? But it turns out he's got casino investments in the Mideast and he spent two years learning it to keep the upper hand.

Victor leans over to talk to Carmine.

VICTOR TELLEGIO

Listen to me carefully. If you're real, you put ten million in the bank of our choice in the next two weeks.

Carmine nods.

VICTOR TELLEGIO (CONT'D)

Carmine, listen to me carefully, if you're real, you put ten million in the bank of our choice in the next two weeks or not only will the Sheik feel insulted, but our friends in Florida will feel deeply disrespected and so will I.

Irving looks at Victor, who stares back at him. This is bad.

AT THE BAR --

"WHITE RABBIT" CONTINUES. ROSALYN CONTINUES TO FLIRT WITH PETE MUSANE --

SYDNEY WATCHES OUT OF CONTROL ROSALYN, STANDS AND WALKS OVER TO HER.

EDITH GREENSLY

Rosalyn, you need to come with me
alright?

ROSALYN ROSENFELD

I don't need to come with you.

EDITH GREENSLY

You need to come with me. This
needs to stop. Come on.

ROSALYN ROSENFELD

Oh, you think I should come with
you?

97.

EDITH GREENSLY

Yeah, you need to come with me
right now.

Rosalyn takes her wrist out of Sydney's grasp.

ROSALYN ROSENFELD

Why don't you get your fucking
hands off me, you fucking whore!

PETE MUSANE

Hey!

ROSALYN ROSENFELD

You're a whore. (to everyone) This
is my husband's whore!

EDITH GREENSLY

That's real nice.

DOLLY POLITO

We're not going to do this in the
Ocean Room tonight. Not tonight.
Please.

ROSALYN ROSENFELD

This is my husbands whore!

Dolly escorts Edith over to one side of the room away from
Rosalyn.

DOLLY POLITO

You stay over here with me.
Everybody just calm down. I don't
know what's going on.

Pete looks over to Rosalyn.

PETE MUSANE

You alright? Take it easy. These
things happen. Whatever's meant to
be will be.

Rosalyn smiles at Pete.

ROSALYN ROSENFELD

That's what I always say.

PETE MUSANE

You say that?

ROSALYN ROSENFELD

Yeah.

98.

PETE MUSANE

See? Kindred spirits.

ROSALYN ROSENFELD

Whatever's meant to be will be.

PETE MUSANE

Whatever's meant to be will be.

CUT TO:

INT. WOMEN'S POWDER ROOM HALLWAY - CASINO

**ROSALYN STORMS DOWN THE HALL TOWARDS THE BATHROOM AS "WHITE
RABBIT" BUILDS TO ITS CLIMAX.**

126 **INT. WOMEN'S POWDER ROOM - CASINO**
126

Rosalyn looks in mirror: sadness, anger, fear. Edith rushes
in.

EDITH GREENSLY

What the hell do you think you're
doing?

ROSALYN ROSENFELD

What the hell do I think I'm doing?! What the fuck do you think you're doing? You really gonna come in here and judge me for flirting with somebody after you've been fucking my husband for how many years?!

EDITH GREENSLY

You don't have any fucking clue what's going on!

Rosalyn holds her hand, with wedding ring to Sydney's face.

ROSALYN ROSENFELD

I got a ring on my finger. We have a child together.

EDITH GREENSLY

He doesn't love you Rosalyn he loves me. And you know it and I know it and he knows it. And it might be done now, but it was beautiful and it was real.

99.

ROSALYN ROSENFELD

Stop.

EDITH GREENSLY

And we loved each other.

ROSALYN ROSENFELD

Shut up.

Rosalyn starts to tear up.

EDITH GREENSLY

You scare him, and you manipulate him, and you use your son!

ROSALYN ROSENFELD

Well, he must like it on some level. He must want it because he keeps coming back for it. It's like that perfume that you love that you can't stop smelling, even when there's something sour in it. You can't get enough of it. But guess

what, he's never gonna leave me.
He's always going to want me, and I
will make you so sorry, Edith. I
will make you so sorry for what
you've done to my family, mark my
words.

EDITH GREENSLY

That is fucked up! I would never
say anything that fucked up to
anybody, but you do because you're
gross inside, you're so fucked up
and gross.

ROSALYN ROSENFELD

Oh, I'm gross inside?

EDITH GREENSLY

Yeah.

ROSALYN ROSENFELD

Maybe you're gross inside, with
robbing people and all that shit
that you do? Maybe we're both gross
inside, that's what Irving loves
about us. At least he's consistent
with his women. You know, sometimes
in life all you have are fucked up,
poisonous choices.

Rosalyn reaches over, grabs Sydney's face and kisses her.

100.

Rosalyn laughs a toxic, tough front dark laugh and walks out.
THE BEE GEES "HOW CAN YOU MEND A BROKEN HEART?" STARTS.

Sydney looks into the mirror and wipes the lipstick off her
lips as Rosalyn storms out of the powder room.

SMASH TO:

129
129

**ROSALYN WALKS OUT SHAKY -- SUDDENLY FROM BEHIND A ROW OF
WOODEN PAYPHONES A HAND GRABS ROSALYN'S AND PULLS HER BEHIND
THEM - ITS PETE MUSANE - THEY STARE AT EACH OTHER - SILENT -
INTENSE-- ROSALYN IS SHAKING AND CRYING AS SHE FALLS APART IN
HIS ARMS.**

**SYDNEY COMES STORMING OUT OF THE POWDER ROOM AND WALKS RIGHT
PAST ROSALYN AND PETE.**

**PUSH IN ON: SYDNEY LOOKING BACK, STOPPED, SEES ROSALYN
EMBRACING PETE AS SHE CRIES.**

SMASH TO:

130 **SYDNEY RUNS INTO BACK ROOM, URGENTLY JOINS IRV AND RICHIE AT**
130 **THE TABLE.**

EDITH GREENSLY

We need to talk! This is serious.

SMASH TO:

**CARMINE AND DOLLY CLIMB THE STAIRS TO THE MAIN BALLROOM
FILLED EXCITEDLY WITH OPTIMISM AS THE SONG SWELLS. THEY KISS
IN SILHOUETTE INTO A HARD BACKLIGHT. CARMINE CLIMBS REACHES
THE STAGE AND THE CROWD ROARS.**

AL KALOWSKI

Ladies and gentlemen, your friend,
the working man's friend, my
friend, Mayor Carmine Polito!

ON STAGE: Carmine TAKES MIC

Irving stands off to the side of the stage as his world
closes in around him. Pulls his heart pills out of his pocket
and takes one. Sydney sees this as she stands nearby with
Richie.

Irv, Edith, Richie watch near stage, jostled. Rosalyn enters
the ball room looking disheveled as she is guided by Pete
Musane looks to stage.

101.

CARMINE POLITO

(on mic)

Hello, Camden! Hello, New Jersey!
Hello, Atlantic City! [CROWD ROARS]
A lot of my friends been out of
work [CROWD WHISTLES - BOOS] A lot
of good hard working families just
wanna WORK AND LIVE. (crowd CHEERS)
There's no money nowhere. You gotta
be kidding me! -- don't they
remember who built this country?

[CHEERS] The one thing we can all agree about in the State of New Jersey is that we never, ever give up! Do we?

Carmine dominates the crowd and you can see the emotion in his face as he says this. He raises his glass to the crowd.

CARMINE POLITO (CONT'D)

Please, raise a glass with me to a new era that begins tonight. From me and my family, we thank you. For all the hard work that you've given us in the community. Look what you've done. This is beautiful! Thank you!

Crowd ROARS WILDLY. Irv watches, MOVED AND DESTROYED.

DISSOLVE TO: SHOTS OF EMPTY BALL ROOM, TRASHED HALLWAYS, ATLANTIC CITY STREET TO OCEAN -- OCEAN SOUNDS

SMASH TO:

132 INT. IRVING'S DRY CLEANERS - EARLY MORNING
132

Irving walks in with his keys, same clothes from night before, as ocean sounds continue, TAKES A GUN FROM THE SAFE, and he stands looking lost and lonely, he turns on the electric dry cleaning rack, where he and SYDNEY STOOD TOGETHER, IN LOVE. He looks heartsick. HE STEPS INSIDE THE SWIRLING ELECTRIC DRY CLEANING RACK OF PLASTIC WRAPPED CLOTHES, AND STANDS ALONE, WHERE SYD USED TO BE, AND IS HEARTBROKEN.

EXT. THIRD AVENUE - DAY - CONTINUOUS

RICHIE STORMS DOWN THE STREET IN SAME NIGHT CLOTHES.

102.

134 INT. HALLWAY TO SYDNEY'S APARTMENT - DAY
134

BANG BANG BANG -- Richie POUNDS ON SYDNEY'S DOOR -- SYDNEY, HAIR IN CURLERS, ANSWERS THE DOOR.

RICHIE DIMASO

Can I use your phone?

135 INT. SYDNEY'S APARTMENT DAY - AS SHE WATCHES -- HE paces
135 intense, phone in hand, SHIRT SLEEVES, a mess. HE DIALS.

RICHIE DIMASO (CONT'D)

(to Sydney)

Last night was insane. I got it all figured out.

STODDARD THORSEN

(on phone)

Stoddard Thorsen.

RICHIE DIMASO

(into phone)

Listen, I need the Sherman Suite at the Plaza Hotel, okay?

STODDARD THORSEN

(on phone)

That's a whole floor of the hotel.

RICHIE DIMASO

I need a whole floor. I need it for my operation

INT. FBI FIELD OFFICE - DAY - CONTINUOUS

STODDARD THORSEN

(on phone)

Stop calling it your operation, Richard. It's not your operation. And I'm not giving you a whole floor of the Plaza Hotel.

INT. SYDNEY'S APARTMENT - DAY

RICHIE DIMASO

I have members of Congress that are gonna come in right now to try to give the Sheik citizenship. They're taking bribes. This is happening right now. That's what's happening right now.

103.

INT. FBI FIELD OFFICE - DAY

STODDARD THORSEN

(on phone)
Bribing members of Congress are you
out of your fucking mind?

INT. SYDNEY'S APARTMENT - DAY

RICHIE DIMASO

Stoddard. Stoddard! Shut up!
Listen! Do you know who Victor
Tellegio is? Victor. Tellegio.
Works for Meyer Lansky. You know
who that is?

STODDARD THORSEN

I know who Victor Tellegio is.

RICHIE DIMASO

Resorts International! He wants ten
million dollars. I have two weeks!

STODDARD THORSEN

You're not getting ten million
dollars.

RICHIE DIMASO

(screaming)

Just listen to me! You're not
listening to me! I have two weeks!
I have two weeks to put this thing
together and I need you to get me
the Sherman Suite at the Plaza
Hotel. And your going to fucking do
it!

STODDARD THORSEN

Lower your voice. You don't get to
yell at me.

Richie SLAMS DOWN THE PHONE. Edith (HAIR IN CURLERS) STARES
AT HIM.

RICHIE DIMASO

Calm me down baby. You gotta calm
me down.

He handles her hips and neck and waist and ass.

RICHIE DIMASO (CONT'D)

Baby let's do this. Let's do this
right now. --

EDITH GREENSLY

No, no.

RICHIE DIMASO

I want to do this. You're fucking skin is glowing baby. Your skin is glowing.

EDITH GREENSLY

I'm not doing this with you. We're not going to do this unless we do it for real, alright?

RICHIE DIMASO

I want to do this now!

EDITH GREENSLY

That's what we agreed on so we're not going to do that alright? Alright? Where are you? You're acting all scary.

She grabs him by the head to calm him down.

EDITH GREENSLY (CONT'D)

Are you here with me?

HE TRIES A GENTLER SEDUCTION.

RICHIE DIMASO

(leans down to her eyes)

I love you. I love you. Look at me.

(slowly)

I'm in love with you. It is real now. I just said it so now's the time.

He handles her, nuzzles her neck, starts to turn her on.

EDITH GREENSLY

(kissing him)

You want the truth? You want real?

RICHIE DIMASO

I'm ready for real.

SOMETHING CLICKS INSIDE HER -- SHE DROPS HER BRITISH ACCENT --

SYDNEY PROSSER

(DROPS HER BRITISH ACCENT)

OK, this is real. Do you hear my voice? This is real. This is real. What you hear is real.

105.

Richie steps back quickly and grabs Sydney.

RICHIE DIMASO

What?

SYDNEY PROSSER

This is me.

RICHIE DIMASO

What do you mean? What are you doing an accent? An American accent?

EDITH GREENSLY

No. There is no English. There's only American. There is no English.

Richie looks at her and continues to hold her looking very confused and flustered.

RICHIE DIMASO

What are you talking about? Stop it. You're Edith. You're Edith Greensly. I checked your records.

SYDNEY PROSSER

I falsified my records back to birth. I falsified them.

SYDNEY PROSSER (CONT'D)

My name is Sydney Prosser, and I'm from Albuquerque, New Mexico. I'm not Edith Greensly. There is no Edith Greensly.

Richie steps back. He stares at her darkly.

RICHIE DIMASO

You're -- freaking -- me -- out. No, you said in the stall that we were going to be real and that we weren't going to fake it.

SYDNEY PROSSER

I'm being real now. This is who I

am. I'm Sydney Prosser. Ok?

RICHIE DIMASO

So -- why -- did you do an English accent after that?

SYDNEY PROSSER

I'm sorry I didn't tell you in the stall.

(MORE)

106.

SYDNEY PROSSER (CONT'D)

I created Edith because I needed her to survive, okay? But I'm done with that now. I'm so fucking done with that. Like you do what you need to survive, right? You do it. You know, you live with your mom -- you have a fiancée you don't even acknowledge, right? That's what you do. And you curl your hair in little fucking curlers, which is -- No, it's okay, you look good with it, but you know -- you have straight hair, so that's what you do to survive. You do all sorts of things, you know. We all do.

RICHIE DIMASO

(whispers tensely)

Please don't talk about that. I'm confused. I'm confused and --

SYDNEY PROSSER

I'm fucking confused too, alright?

RICHIE DIMASO

-- I think we should fuck, and then we'll feel it and we won't be confused anymore.

HE EMBRACES HER --

SYDNEY PROSSER

No -- I want to talk. I don't want to fuck.

RICHIE DIMASO

(embracing her)

Yes! Come on.

SYDNEY PROSSER

NO! I'm not fucking you. I'm not
fucking fucking you!

RED FACED LIKE HE MAY HIT HER, a vein stands out in his neck.
SHE FLINCHES. HE SCREAMS like an animal in confusion and
frustration.

RICHIE DIMASO

AHHH!

**SUDDENLY SYDNEY GRABS A GLASS PICTURE FRAME FROM A TABLE,
SMASHES IT ACROSS RICHIE'S FOREHEAD AND FACE WITH A
SHATTERING OF GLASS.**

107.

Richie in pain holds his cut forehead and eyebrow.

RICHIE DIMASO (CONT'D)

(in pain and dismay)

SHIT!

They hear a door open off screen, someone approaches. Irving
appears from around the corner of the wall pointing his
handgun at Richie.

IRVING ROSENFELD

Will you please step away from
Edith. I'm asking you nicely please
step away from Edith right now.

RICHIE DIMASO

What the fuck --

IRVING ROSENFELD

Step away from her. Please.

RICHIE DIMASO

You mean Sydney?

Irving looks over to Sydney very confused.

SYDNEY PROSSER

I told him. I'm sorry. I just don't
give a fuck anymore, I don't give a
fuck. I don't fucking care.

RICHIE DIMASO

Irving has a gun.

IRVING ROSENFELD

What Richie's gotten us into is worse than jail. I told you last night, don't sit down with those goons. And what? Now what? No one's getting ten million for Tellegio. It's over.

RICHIE DIMASO

I don't think so.

Irving and Sydney stare.

RICHIE DIMASO (CONT'D)

(slowly)

Because when Tellegio finds out what happened, do you think he's gonna go after me? I don't think so. Someone from the Bureau?

(MORE)

108.

RICHIE DIMASO (CONT'D)

Think he's gonna go after a politician? He's gonna kill you. Then he's going to go after your son. And Sydney.

Richie PICKS UP PHONE AS THEY WATCH -- HE DIALS. INTERCUT:

STODDARD THORSEN

(on phone)

Stoddard Thorsen.

RICHIE DIMASO

(slowly, intensely)

You're going to give me the Sherman Suite. The whole floor.

HIS NOSE AND FOREHEAD ARE CUT FROM THE GLASS.

STODDARD THORSEN

That's a NO. I said no wacko.

RICHIE DIMASO

And you're going to tell me the point of that FUCKING fishing story.

STODDARD THORSEN

Not the way you're behaving.

RICHIE DIMASO
(FUMING)

What's the matter with you? Where are you right now?

STODDARD THORSEN

What does that make a difference?

RICHIE DIMASO

Just tell me where the fuck you are.

STODDARD THORSEN

The field office on 61st street.

RICHIE DIMASO

I'm coming to 61st Street. Right now.

STODDARD THORSEN

You're going to do what?

RICHIE DIMASO

To beat -- your ass.

109.

STODDARD THORSEN

You're going to what?

Richie SLAMS the phone down, storms out the apartment.

140 **INT. SYDNEY'S APARTMENT - DAY**
140

IRVING ROSENFELD

You were right. We should have gone away.

Irving sits in the corner of the room a disheveled mess. Sydney sits on the bed drinking a Fresca.

IRVING ROSENFELD (CONT'D)

I should have gone away with you.

SYDNEY PROSSER

We were supposed to do it from the feet up like you always said. That's how we were meant to do it but you didn't do it like that. You didn't do it like that. You played

it safe so there was always a danger you were going to end up with Rosalyn in the dead space, floating on some dead spaceship with the furniture and the curtains. And I was your life line out and you were mine and that was ok.

IRVING ROSENFELD

(Irving stares at her,
emotional)

I wish I could get you back.

He walks across the room and sits down on the bed next to Sydney.

IRVING ROSENFELD (CONT'D)

You know I can't do it without you. You know that. Come on. Me, you and Danny. Like we said.

SYDNEY PROSSER

Like I said. You never said that. I said that. We gotta get over on all these guys. That's what we need to be thinking about right now.

Irving takes off his glasses and rubs his eyes.

110.

IRVING ROSENFELD

That's big. That's crazy. Whatever it is, it's got to be the best we've ever done.

Sydney nods her head yes, stares intensely at Irving as the camera tilts down to reveal: their hands clasped together.

141 **EXT. OLD FEDERAL BUILDING - DOWNTOWN - DAY**

141

High ceiling, old office. Close on a tape recorder.

**AS CAMERA PULLS BACK - SEE
FACE AND A WHITE EYE PATCH
OPPOSITE PROSECUTOR, AMADO
microphone sit on the desk
a statement for a report.**

**STODDARD, BANDAGES ON HIS BRUISED
ON HIS INJURED EYE, SITTING
- - the tape recorder and
in front of Stoddard as he records**

STODDARD THORSEN
(SLOW MIDWEST MONOTONE)

Agent Dimaso called me late at night on the 21st. I believe that he was intoxicated. He threatened me and I told him this was inappropriate. I told him procedures exist for reasons we must respect. This is the third such call I received from Agent Dimaso. He called me again the night of the 5th and he threatened to kill me. Subsequently he demanded that I allow him to use the Sherman Suite at the Plaza hotel for purposes of bribing members of congress.

Camera pull-back reveals: THE CHASTENED Richie SITS LISTENING, IN A SUIT AND TIE. He's in trouble with their boss, the prosecutor.

RICHIE DIMASO

I am so sorry.

STODDARD THORSEN

I'm not finished. There's a lot more.

Richie gets up and pulls up a chair next to Stoddard. Stoddard flinches and moves away like he's going to get hit again.

111.

RICHIE DIMASO

I have nothing but the utmost respect for you as my mentor. (he reaches down and turns the tape recorder off) and as my --

STODDARD THORSEN

(re: the recorder)
What are you doing?

RICHIE DIMASO

I just want to talk from my heart. I don't want it on record. I want to get vulnerable.

STODDARD THORSEN

Can I finish? Can I finish my

statement?

RICHIE DIMASO

Of course. I respect you.

STODDARD THORSEN

I think you do other things besides respect me.

SMASH TO:

139 INT. STODDARD'S FIELD OFFICE - FLASHBACK
139

Stoddard paces while on the phone, holds up a finger to Richie to wait, Richie picks up Stoddard's phone -- rips the cord out and smashes Stoddard across the face with the base. Doesn't stop til Stoddard falls to the ground, knocks over desk chair and bookcase behind.

BACK TO:

INT. OLD FEDERAL BUILDING - DOWN TOWN

They stare at each other.

RICHIE DIMASO

It's just hard for me to control my passion. I'm a very passionate person. (looks to Amado) You're from New York. You understand this. He goes ice fishing in the midwest.

STODDARD THORSEN

That was told to you in confidence.

112.

RICHIE DIMASO

He's an ice fishing guy. Look at him.

SMASH BACK TO:

INT. FBI FIELD OFFICE - DAY - FLASHBACK

Where we left off. Stoddard reaches with bloodied hands across -- what is he reaching for? Oh, on a small table, a gun and a clip.

RICHIE DIMASO

What are you doing pulling out your gun? Stop it. That's not you.

STODDARD THORSEN

No, it's me. This is me. It's me.

RICHIE DIMASO

Don't do something that you don't know anything about. Alright?

Richie grabs his gun and starts to load it.

STODDARD THORSEN

DO NOT LOAD THAT GUN. YOU DROP THAT GUN.

RICHIE DIMASO

I'll show you how it's done. I'm not even going to hit you.

He points the gun at Stoddard.

RICHIE DIMASO (CONT'D)

Watch this fucko.

CUT TO:

INT. OLD FEDERAL BUILDING - DOWNTOWN

Richie and Stoddard stare at each other in silence.

ANTHONY AMADO

So, you want to use the Sherman Suite? The entire floor?

Stoddard throws his head back, looks at ceiling in exasperation.

113.

STODDARD THORSEN

OH GOD.

RICHIE DIMASO

Yes! At the Plaza Hotel.

ANTHONY AMADO

What happened to the Mafia? I thought you were --

RICHIE DIMASO

This is where they intersect! This is where the two things intersect. The Politicians and the Mafia. Victor Tellegio's people who run resorts international --

ANTHONY AMADO

Victor Tellegio showed his face?

RICHIE DIMASO

Yes. I sat with him. I sat with Victor Tellegio. I hung out with him. We can get him. We can get his whole organization as well as getting any number of congressmen. I mean, that's just peeling the first layer of the onion.

ANTHONY AMADO

Wow. How you going to do that?

RICHIE DIMASO

We would get ten million dollars and put it into an account --

STODDARD THORSEN

TEN MILLION DOLLARS?! Ten Million dollars?

RICHIE DIMASO

And that's how we just let them know we're for real.

ANTHONY AMADO

What does he say he's gonna do for the ten million dollars? How are we trapping him?

RICHIE DIMASO

He promises to build casinos, handle the skims, do the licencing -

-

114.

STODDARD THORSEN

And you have him on tape saying this. You have that right? No.

ANTHONY AMADO

(to Richie)
I want you to find a safer way to
get Victor Tellegio on a wire. No
ten million dollars -- that's
crazy.

STODDARD THORSEN

Thank you.

Richie looks down, defeated.

ANTHONY AMADO

Even to entrap Tellegio it's crazy.
But you can have the Sherman Suite -
-

STODDARD THORSEN

NO.

ANTHONY AMADO

--Stoddard, please -- To go and get
me some congressmen. Go get some
congressmen taking bribes. I want
to pinch us some congressmen, ok?
You come back to me. I'm proud of
you.

RICHIE DIMASO

Thank you.
(then as an afterthought)
And Stoddard.

143 INT. CORRIDOR - OLD FEDERAL COURT BUILDING - CONTINUOUS
143

Richie and Stoddard walk down large, echoey Federal building
corridor. Stoddard walking ten feet ahead turns and points at
Richie.

STODDARD THORSEN

(shouts bitterly)
Good luck keeping your job, by the
way, and staying out of jail -- and
not being killed by the Mob. But
other than that you're doing a
great job.

Stoddard turns and storms off.

115.

RICHIE DIMASO

(as Stoddard walks away)

What's the end of the ice fishing story?

STODDARD THORSEN

I'm not telling you the end of the ice fishing story.

RICHIE DIMASO

I'm going to call your fucking brother and find out from him.

STODDARD THORSEN

My brother's dead.

RICHIE DIMASO

That's how it ends. He fell through the fucking ice.

STODDARD THORSEN

(shouts bitterly)

No it's not. He died a different way, many years later.

He storms off and leaves Richie staring in the hallway.

EXT. PLAZA HOTEL -- DAY

Establishing.

145 INT. PLAZA HOTEL - GENERAL SHERMAN SUITE HALLWAY - CONTINUOUS
145

Richie walks out of a surveillance room and down the hallway to where Irv and Sydney wait.

RICHIE DIMASO

Listen I know it's awkward and I just want to say I'm sorry, alright? I think we can stick together and still fulfill our goal. I mean, we got the Sherman Suite.

IRVING ROSENFELD

You got the whole floor?

RICHIE DIMASO

We got the whole floor, yeah.

EDITH GREENSLY

That's good.

116.

RICHIE DIMASO

Yeah, you ok?

SYDNEY PROSSER

Yeah. You?

Richie gestures to his eye that Sydney smashed with the picture frame. He's got a few little scabs.

RICHIE DIMASO

It's alright. I got hit a little bit. My eye. It's a little blurry but I got drops at the pharmacy.

Richie looks over to Irving.

RICHIE DIMASO (CONT'D)

Hey, you OK?

IRVING ROSENFELD

Yeah, I'm good --

Richie looks back over to Sydney

RICHIE DIMASO

Listen, I'm sorry.

SYDNEY PROSSER

I'm sorry.

RICHIE DIMASO

(to Irving)

I'm sorry Irving.

Irving doesn't know what to say, starts to say something twice, stops, can't think of what to say. Leaves Richie hanging.

INT. PLAZA HOTEL - GENERAL SHERMAN SUITE - DAY

Richie directs where cameras should be concealed. AGENTS SCHMIDT AND STOCK FOLLOW MAKING NOTES IN PADS.

RICHIE DIMASO

You can put a camera here. And we

get it all on film. You like it?

EDITH GREENSLY

I do.

RICHIE DIMASO

(to Schmidt)

Give me those flowers.

(MORE)

117.

RICHIE DIMASO (CONT'D)

If we put the flower base here and put a camera in there we can get a clear shot of the couch there where we can put the congressmen.

Irving, sitting on the couch, looks kind of disturbed by this.

IRVING ROSENFELD

That's right. That's the idea.

146 **INT. MAYOR CARMINE POLITO'S OFFICE - DAY**

146

RICHIE DIMASO (O.S.)

And Carmine will go to jail after he delivers us the congressmen soon to be felons.

Carmine's aid MELORA answers a ringing phone as Carmine sits at his desk.

MELORA

Congressman O'Connell is on the phone --

PUSH IN ON

CARMINE POLITO

I got to take this you guys everyone out please.

Dolly Polito, checking the unwatered plants in her husbands office with her coat on, she has just stopped by. Turns and holds up a parched and dying houseplant.

DOLLY POLITO

This is sad. It's just sad.

CARMINE POLITO

Dolly please, I gotta take this.

DOLLY POLITO

Ok, sorry. Everyone out. Go out.

CARMINE POLITO

(picks up phone)

Congressman, how you doing? It's Carmine. Tell me you're gonna be in Trenton this week. We have an amazing investment opportunity I'd like to discuss with you.

**SMASH TO:
118.**

INT. PLAZA HOTEL - GENERAL SHERMAN SUITE - DAY

Richie on a black and white surveillance camera as he shows the briefcase full of money.

RICHIE DIMASO

I'm federal agent Richard Dimaso. I've placed seventy-five thousand dollars into this briefcase for Representative John O'Connell of the Ninth District.

SMASH TO:

148 EXT. STATE CAPITOL - TRENTON, NEW JERSEY - DAY
148

Carmine shakes hands with REP. JOHN O'CONNELL --

CARMINE POLITO

Congressman, thank you for coming by, John --

RICHIE DIMASO (V.O.)

Representative O'Connell was contacted by Carmine Polito to ask if he could obtain rapid citizenship through an act of Congress for one Sheik Abdullah, investor.

They walk up the capitol steps.

CARMINE POLITO

You wanna talk jobs, investment,
construction, if we can expedite a
very wealthy man's citizenship --

149 INT. SHERMAN SUITE, PLAZA HOTEL - NIGHT
149

150 CAMERA PANS TO HOLE IN CORNER and CAMERA LENS --
150

152
152

RICHIE DIMASO

How you doing congressmen?

JOHN O'CONNELL

I'm excited to be here.

CARMINE POLITO

This brings the state back. I mean,
how long we known each other?

(MORE)

119.

CARMINE POLITO (CONT'D)

You know what this is gonna do for
us? This is huge for the state of
New Jersey. It stabilizes our
economy.

IRVING ROSENFELD

Hotels. Restaurants. It's waiting
to happen. Carmine sees it, this
fucking thing is waiting to happen.

CARMINE POLITO

The goddamn bankers. Keeping their
money on the sidelines. How we
supposed to get anything done?

JOHN O'CONNELL

Bankers only put money in the game
when they can reap insane profit.

Richie staring, mesmerized by this trap.

RICHIE DIMASO

The only problem is this
citizenship situation. I mean, we

got to expedite it as soon as possible.

JOHN O'CONNELL

Yeah, well I'll tell you, you came to the right place.

Everyone looks tense and on edge before.

JOHN O'CONNELL (CONT'D)

I'll make it happen.

CARMINE POLITO

Hey, this is going to happen.

Richie slides the briefcase in John's direction.

CARMINE POLITO (CONT'D)

This is real. You understand? This is real. On my family. On my kids. On my life. On my work.

JOHN O'CONNELL

I know that, Carmine. You're a good man

This hurts Irving to see his friends sincerity.

120.

153 **ANOTHER DAY - ON GRAINY MONITOR**
153

RICHIE DIMASO

(on grainy black and white)
I'm federal agent Richard Dimaso. I am placing 75 thousand dollars in this brief case for one Representative Gerald Sanders of the 3rd district.

SMASH TO:

154 **-HAND SHAKES - REP. SANDERS SITS LOOKING WARILY AT BRIEFCASE**
154

REP. SANDERS

I don't want to do anything illegal-

CARMINE POLITO

Please Gerry. Use it as a campaign

donation. Whatever you want to do.

Richie slides the briefcase to him.

155 **ANOTHER DAY**

155

RICHIE DIMASO

(on grainy monitor)

I'm placing g \$60,000 into an this
brief case for one Congressman Eric
Keshoygan of the 4th district --

ERIC KESHOYGAN

I'm going to do what I can to help
Carmine.

Irv watches in pain as he sits with them.

SMASH TO:

156 **ANOTHER DAY**

156

RICHIE DIMASO

A \$100,000 into this briefcase for
two term United States Senator
Horton Mitchell of New Jersey.

A distinguished silver haired Senator, older.

HORTON MITCHELL

Atlantic City. All the way down the
shore. A mecca by the sea.

121.

Richie slides over the briefcase.

HORTON MITCHELL (CONT'D)

Carmine you're beloved by your
people. Your constituency is not
even your constituency it's your
family. That's what you represent,
family.

CARMINE POLITO

One small thing we do for this man
is a huge thing we do for the
people of New Jersey. This is what

we can leave behind.

Irving can't stand how hopeful his friend Carmine is being because Irving knows Carmine is being set up. He gets up --

CARMINE POLITO (CONT'D)

Irving what are you doing?

RICHIE DIMASO

Where you going?

IRVING ROSENFELD

(excusing himself
uncomfortably)

I just gotta go see a man about a
dog.

158 **IRVING WALKS DOWN THE HALL VERY DISTORTED. HE GOES INTO THE**
158 **VIDEO ROOM WHERE STODDARD WATCHES THE SURVEILLANCE MONITORS**
INTENSELY AS CARMINE CONTINUES TO STAND BEHIND HIS SINCERE
PLEDGES.

CARMINE POLITO

(on grainy monitor)

I appreciate this. On my family. On
my kids. This needs to happen. It's
gotta happen. You've got my word

Irving walks out of the room --

159 **INT. HALLWAY OF SHERMAN SUITE, PLAZA -- CONTINUOUS**
159

--into another room where Sydney on elegant gold couch, sits
alone. Surveillance equipment and room service trays are on
the coffee table.

160 **INT. ANOTHER ROOM OF SHERMAN SUITE - CONTINUOUS**
160

She watches Irving who is pacing anxiously and very wound up.

122.

IRVING ROSENFELD

(pacing)

I want to save us. I want to save
Carmine. It's fucking killing me.

SYDNEY PROSSER

You know the only way to help Carmine is through the Tellegio thing.

IRVING ROSENFELD

It's dangerous. We gotta get a wire in there. We gotta make him feel safe.

SYDNEY PROSSER

There's only one thing that can really fuck this up and that's your wife.

IRVING ROSENFELD

(pacing)

Yep.

161 **EXT. DANNY'S ELEMENTARY SCHOOL -- DAY**
161

Rosalyn fixes Danny's coat, hands him his lunch and sends him off towards the school's front door --

CLOSE UP: ROSALYN STARES INTO LENS. Emotional, a mixture of sadness and hope. She holds a closed bottle of her favorite nail finish and smells it nostalgically.

A BLACK SEDAN PULLS INTO THE FRAME, SHE OPENS THE DOOR AND GETS IN. IT IS PETE MUSANE, TELLEGIO'S MOBSTER SHE FLIRTED WITH AT THE CASINO.

162 **INT. PETE MUSANE'S CADILLAC - DAY**
162

He gently puts a hand on her knee. She leaves it there for a moment before pushing it away. They stare at each other.

163 **INT. MAISON D'LUC - HUNTINGTON, LONG ISLAND - DAY**
163

A NICE RESTAURANT OVERLOOKING THE LONG ISLAND SOUND, LIGHT CORAL COLORED TABLECLOTHS; THE PLACE FILLED WITH DAYLIGHT -- ROSALYN AND PETE SIT VERY CLOSE. QUIET. TOGETHER. IN SILENCE. FEW BEATS. CONTENT.

PETE MUSANE

I don't like your husband. You're no good together. He doesn't appreciate you. Hey, it happens. It happened in my marriage. That's why I went to Miami. Sometimes you just gotta be tough. You gotta stand up and you gotta leave, you know?

Rosalyn looks at Pete smitten.

PETE MUSANE (CONT'D)

Sometimes you gotta let something die to let something live. You're too beautiful to be unhappy.

ROSALYN ROSENFELD

I know. I mean, I don't want to badmouth my husband, but let me badmouth my husband for a second. He just thinks that he knows everything and he's so full of shit. He's such a liar. He thinks that I'm stupid, but I'm not stupid. I hear him on the phone arguing. He loves Carmine, but he hates that other guy, that curly-headed I.R.S. guy, or whatever who's carting around my husband's ex-lover, that redheaded whore.

PETE MUSANE

IRS?

ROSALYN ROSENFELD

Anyway. You can see that it drives him crazy.

PETE MUSANE

You said IRS. What IRS guy? What are you talking bout?

ROSALYN ROSENFELD

I hear them on the phone. I think that he's got Irv in some sort of bind or something and he's making him do all of this stuff and so Irv and Carmine right now are at the Plaza Hotel throwing away all this money at like Congress or whatever. They're giving money to congress or

something. I don't really know but
I overheard it on the phone.

124.

Pete's brow furrows - this is serious.

PETE MUSANE

You know I hate to do this to you
but I have to go talk to your
husband. My boss is already angry.
You stay here I'm going to give you
some money for a taxi home.

He puts cash in her hands.

PETE MUSANE (CONT'D)

You stay here. Get yourself some
dessert. Finish the bottle of
prosecco. I'm sorry.

Rosalyn and Pete hold hands as Rosalyn stares into his eyes.
Very emotional.

PETE MUSANE (CONT'D)

You alright?

ROSALYN ROSENFELD

(open, vulnerable)

I don't like change. It's really
hard for me. Sometimes I think that
I'll die before I change.

He kisses her.

PETE MUSANE

It's gonna be okay. You're gonna
come live with me in Miami.

Pete gets up and walks. As he does:

ROSALYN ROSENFELD

164 Don't hurt him too bad. He's still
164 Danny's father.

BACK TO:

165 **ROSALYN AT TABLE ALONE, EMOTIONAL, VULNERABLE, HER LIFE IS**
165 **CHANGING.**

166 **EXT. PLAZA HOTEL -- DAY**
166

Irv and Carmine down sidewalk leaving from The Plaza Hotel --

Pete Musane stands next to an open passenger side door, --
Irv and Carmine do not move, they stare at the open door.

125.

PAUL MCCARTNEY AND WINGS "LIVE AND LET DIE" STARTS OMINOUSLY.

INT. IRV AND ROSALYN'S HOUSE - LIVING ROOM - NIGHT

170 Rosalyn in full muumuu, wearing cleaning gloves and holding a
170 vacuum sings to LIVE AND LET DIE while Danny sits on the
couch watching her. Very intense.

171 **INT. PETE MUSANE'S CADILLAC - "LIVE AND LET DIE" CONTINUOUS**
171

Irving and Carmine sit up front with Pete driving and Dick
Helsing sits in the back seat looking angry.

**INT. IRV AND ROSALYN'S HOUSE - LIVING ROOM - "LIVE AND LET
DIE" CONTINUOUS**

Rosalyn continues to sing and gets more intense as the music
picks up.

INT. PETE MUSANE'S CADILLAC - "LIVE AND LET DIE" CONTINUOUS

Irving looks over to Pete nervously. Unsure of what's going
to happen.

**INT. IRV AND ROSALYN'S HOUSE - LIVING ROOM - "LIVE AND LET
DIE" CONTINUOUS**

Rosalyn whips her head up and down, dancing manically through
the house.

INT. IRV AND ROSALYN'S HOUSE - BEDROOM - NIGHT

Rosalyn sits on the bed with Danny with clothes all over the place while smoking a cigarette.

ROSALYN ROSENFELD

Life is ridiculous and I would never say anything bad about your father in front of you but your father is a sick son of a bitch.

DANNY

Daddy's a sick son of a bitch?

ROSALYN ROSENFELD

Don't repeat that. But yes.

126.

EXT. IRV AND ROSALYN'S HOUSE - NIGHT

Irving's Caddy comes screeching up to the house and parks in the driveway. Irv get's out and races inside.

INT. IRV AND ROSALYN'S HOUSE - BEDROOM - NIGHT

Rosalyn is still sitting on the bed with Danny.

IRVING ROSENFELD (O.S.)

(shouts)

ROSALYN! ROSALYN!

Rosalyn looks scared.

IRVING ROSENFELD (CONT'D)

This is a real low in our relationship! You know where I was recently? I was in your boyfriend's fucking car! I saw your nail polish.

SMASH TO:

INT. PETE MUSANE'S CADILLAC - FLASHBACK

IRVING LOOKS DOWN AND SEES THE BOTTLE OF ROSALYN'S NAIL FINISH ON THE CAR SEAT -- HE PICKS IT UP, LOOKS AHEAD THROUGH WINDSHIELD SMELLS IT, WORRIED. Carmine glances over his shoulder anxiously at Dick Helsing in the back seat.

PETE MUSANE

What's this I hear about your curly

haired friend working for the
Government?

CARMINE POLITO

What?! Who said that?

IRVING ROSENFELD

That's bullshit!

PETE MUSANE

Your wife.

Irving is surprised to hear this.

IRVING ROSENFELD

That's bullshit.

CARMINE POLITO

Rosalyn?

127.

INT. IRV AND ROSALYN'S HOUSE - BEDROOM - CONTINUOUS

IRVING ROSENFELD

(screams)

HE PUT A CANVAS BAG OVER MY HEAD!

SMASH TO:

INT. PETE MUSANE'S CADILLAC - FLASHBACK

**A WHITE CANVAS BAG GARROTES OVER IRVING'S HEAD, FROM HELSING
IN THE BACK SEAT.**

CARMINE POLITO

Hey, what the fuck?! --

PETE MUSANE

Shut up. Shut the fuck up.

DICK HOLDS A GUN TO THE BACK OF IRVING'S BAGGED HEAD.

INT. IRV AND ROSALYN'S HOUSE - BEDROOM - CONTINUOUS

IRVING ROSENFELD

**ARE YOU HAPPY NOW? BECAUSE HE IS
TRYING TO KILL ME!**

ROSALYN

What are you talking about?!

IRVING ROSENFELD
WHAT ARE YOU DOING? WHAT DO YOU
THINK YOU'RE DOING?

ROSALYN ROSENFELD
Get out of here! I'm not doing
anything!

IRVING ROSENFELD
WHY ARE YOU TALKING SO MUCH? YOU'RE
GOING TO GET US ALL KILLED!

Irving looks down to see Danny sitting there on the bed.

IRVING ROSENFELD (CONT'D)
Danny. Come here buddy alright? Go
draw a picture or something.

Irving ushers Danny out of the room.

128.

ROSALYN ROSENFELD
You're a real sick son of a bitch
for screaming at me like that in
front of Danny.

IRVING ROSENFELD
I'M A SICK SON OF A BITCH? YOU'RE
TRYING TO GET ME FUCKING KILLED. OH
MY GOD!! YOU DRIVE ME SO FUCKING
CRAZY. WHAT ARE YOU DOING?! YOU'RE
BOYFRIEND -- YOUR FUCKING BOYFRIEND
WILL KILL ME, HE'LL KILL DANNY, AND
HE'LL KILL YOU.

ROSALYN ROSENFELD
STOP TALKING LIKE THAT!

IRVING ROSENFELD
He's a mobster alright? That's who
you're dealing with.

ROSALYN ROSENFELD
Alright fine! Yes, I wanted to hurt
you but how do you think that I
feel all day when you leave me
alone all day? And all I've ever
wanted is for you to love me.
That's all I ever wanted. And stay

married and for you to love me. And that's why I'm going to Miami!

IRVING ROSENFELD

You're NOT going to Miami.

ROSALYN ROSENFELD

That's why I'm going to Miami with Pete!

Irving picks up Rosalyn's clothes from the bed where there is an open suitcase, throws them back in the closet.

IRVING ROSENFELD

You are NOT going to Miami.

ROSALYN ROSENFELD

I finally found somebody who loves me just like YOU always wanted.

IRVING ROSENFELD

Too dangerous. Miami? Not now. Too dangerous.

Irv continue to throw clothes back into the closet.

129.

ROSALYN ROSENFELD

He likes me just the way I am.

IRVING ROSENFELD

Not now. Everything has to stay normal right now. And you're going to shut your mouth!

ROSALYN ROSENFELD

You told me that you wanted me to find a nice quiet man!

IRVING ROSENFELD

Oh and what a DOOZY you picked!

ROSALYN ROSENFELD

He's the one.

IRVING ROSENFELD

He's the most dangerous guy ever.

ROSALYN ROSENFELD

WELL WHAT DO YOU EXPECT IRVING?! I KNOW EVERYBODY THROUGH YOU! WHY

CAN'T YOU JUST BE HAPPY FOR ME?!

Irving reaches for his heart pills but they fall out of his hands and scatter on the floor. He bends down to grab them and almost falls. Rosalyn helps him up.

ROSALYN ROSENFELD (CONT'D)

Why aren't you taking your heart pills? Irving, what's going on? What kind of trouble are you in?! What's happening?

IRVING ROSENFELD

(out of breath)
I've got a plan.

ROSALYN ROSENFELD

What's happening?

Irving coughs and steps back. Out of breath and very winded.

IRVING ROSENFELD

I've got a plan.

ROSALYN ROSENFELD

You've got a plan? When did you get it?

130.

IRVING ROSENFELD

It really fucking came to me when I was inside of that canvas bag with your boyfriend's hands around my throat. That's when it really came to me.

INT. PETE MUSANE'S CADILLAC - FLASHBACK

CARMINE POLITO

Take it off! Take the bag off his head!

Dick pulls the bag off Irving's head, his comb over is all messed up. IRVING GASPS. Pete and Dick LAUGH --

IRVING ROSENFELD

We've got two million coming this week!

PETE MUSANE

What do you think this is? You think this is a fucking down payment plan? Like were Sears of Chevrolet?

IRVING ROSENFELD

You ask Victor if he wants two million this week. That's real money. Two million.

PETE MUSANE

Two million? How?

IRVING ROSENFELD

Wired in.

172 **EXT. MADISON AVENUE - FLASHBACK - CONTINUOUS**
172

They LAUGH, Irving's hair is all messed up.

Pete patches out. Irving and Carmine are a mess, shirts ripped open, no buttons, they look at each other VERY SHAKEN.

CARMINE POLITO

Is it true? Is it true what he said about your wife?

IRVING ROSENFELD

It's not fucking true. That's not true.

131.

INT. IRV AND ROSALYN'S HOUSE - BEDROOM - CONTINUOUS

IRVING ROSENFELD

I can save all of us, and we can save money. I can take care of you and Danny. OK? But you gotta close your mouth.

Rosalyn looks satisfied and points her finger at Irving.

ROSALYN ROSENFELD

I knew it. I have always said, Irving, that you are very, very hard to motivate properly. And I knew that Pete was gonna go over there and knock some sense into you. I've been reading this book,

Irving. It's by Wayne Dyer, about the power of intention.

Irving can't believe what he's hearing right now.

Rosalyn, very satisfied, reaches over the bed and grabs a book.

ROSALYN ROSENFELD (CONT'D)

And my intention in sending Pete over to you was so that you could come up with this plan. So, you're welcome.

Irving incredulous, thinks to himself how to respond. Forces himself to say gently --

IRVING ROSENFELD

OK. Thank you, Rosalyn. Thank you for the plan.

ROSALYN ROSENFELD

You're welcome.

IRVING ROSENFELD

I appreciate that. So, I think that we should be partners on this.

ROSALYN ROSENFELD

I'm a good partner. Almost better than Edith. You ever think about that? You ever think about how you might have underestimated me?

IRVING ROSENFELD

So what is our plan? Tell me the plan. What are you gonna do?

132.

ROSALYN ROSENFELD

I'm going to keep my mouth shut and I'm not going to say anything but what do I do if Pete calls me? What am I supposed to say?

IRVING ROSENFELD

You gotta stop talking about your government agencies and your I.R.S. and your tax and your conspiracies and all of that. You're gonna say how you were wrong, you were wrong

about that.

ROSALYN ROSENFELD

I'll tell Pete that I was wrong but you know that in real life, I was right for saying all that stuff because then that spurred on the actions that made you come up with this plan. So I will tell Pete.

IRVING ROSENFELD

(holding his head)

OK.

ROSALYN ROSENFELD

(pointing with cigarette
between fingers)

The power of intention Irving. The power of intention.

Irv is doing everything he can to hold it together.

IRVING ROSENFELD

OK. You were right.

Rosalyn gets up from the bed and walks over to Irving.

IRVING ROSENFELD (CONT'D)

You're so smart. Good job, peaches.

ROSALYN ROSENFELD

Irving, I've been doing a lot of thinking and -- you need to grow up. And you need to face the facts. And I think that both of us will be a lot happier if we get a divorce.

As he listens to words he has been saying himself for months, now spoken as Rosalyn's idea.

133.

IRVING ROSENFELD

OK.

ROSALYN ROSENFELD

Just think about it. (kisses him)
These things are never easy.

Irving starts walking away towards the door.

IRVING ROSENFELD

Alright.

ROSALYN ROSENFELD

Irving. Good luck with your plan.

EXT. FBI OFFICE, FEDERAL OFFICE BUILDING, NY - DAY

The spare rhythmic intro of Jeff Lynne's "Long Black Road" plays as Richie looks back over his shoulder and walks towards the building with intensity.

IRVING ROSENFELD (V.O.)

Necessity truly is the mother of invention. The F.B.I. was willing to wire the two million dollars if it meant taking down Tellegio and his entire organization.

INT. FBI OFFICE, FEDERAL OFFICE BUILDING, NY

Brenda in her office.

Amado looking very pleased on the telephone.

178A EXT. LEXINGTON AVENUE - DAY
178A

Irving walks with Richie and Sydney up to an office building.

IRVING ROSENFELD (V.O.)

A mobster like Tellegio would never meet at the Plaza Hotel, but only at the office of his attorney, Alfonse Simone.

They walk into mob lawyer Simone's building.

178B INT. LOBBY OF BUILDING - DAY
178B

On an old faded directory: 7TH FLOOR: ALFONSE SIMONE #701

134.

178C INT. ELEVATOR - CONTINUOUS
178C

THEY STAND TENSE IN ELEVATOR NOT SPEAKING.

178D INT. RECEPTION AREA - SIMONE LAW OFFICE - DAY
178D

They open door to large, spare reception area of Alfonse Simone's law office. MIDDLE AGED SECRETARY looks up and picks up the phone.

178E INT. HALLWAY OF ALFONSE SIMONE'S OFFICE - CONTINUOUS
178E

NEARBY AT A SMALL TABLE SYDNEY IS FRISKED BY A BLACK MAN IN A SUIT, SHE SUSTAINS EYE CONTACT WITH IRVING AND RICHIE AS THEY ARE ALSO FRISKED BY ANOTHER MAN IN A SUIT ACROSS THE ROOM. -- THE CONTENTS OF SYDNEY'S PURSE ARE EMPTIED AND EXAMINED ALONG WITH HER PURSE. IT IS TENSE. SYDNEY STARES AT A NERVOUS RICHIE; THEIR MICROPHONES HAVE GONE UNDETECTED. "LONG BLACK ROAD" CONTINUES AS CAMERA FOLLOWS THE BACK OF THE THICK NECK OF THE MAN IN THE SUIT AS HE LEADS THEM DOWN A WINDING NARROW OFFICE CORRIDOR. IN ONE SHOT THE DOOR OPENS, JEFF LYNNE'S SONG SHIFTS TO A LIGHTER THAN AIR PIANO BREAK.

178F INT. ALFONSE SIMONE'S OFFICE - CONTINUOUS
178F

ALFONSE SIMONE- 64, BRONX, SEASONED LAWYER.

Alfonse Simone rises from behind his desk. A silent secretary sitting at his side in a white dress stares at our heros as Simone steps forward to introduce himself.

ALFONSE SIMONE

Alfonse Simone.

Edith walks up to him to shake hands. He shakes hands with Irving and Richie as well. Man in the suit closes the door behind them.

EDITH GREENSLY

Edith Greensly.

IRVING ROSENFELD

Irving Rosenfeld.

RICHIE DIMASO

Good afternoon.

ALFONSE SIMONE

Please, be seated.

135.

They sit in three chairs facing Simone's desk: Sydney/Edith, Richie, Irving.

Simone sits behind his desk, the silent secretary sits just behind him slightly to the side, stares at Edith, Richie, Irving.

ALFONSE SIMONE (CONT'D)

I appreciate the fact that you all came in person, but the trip was really unnecessary because this whole thing could have been done with a simple wire transfer. As a matter of fact this is the number of our wire right here.

Simone slides a small pink piece of paper across the desk to them. Richie stares at the paper, but doesn't touch it.

RICHIE DIMASO

Where is Mr. Tellegio?

ALFONSE SIMONE

Mr. Tellegio unfortunately was called out of town on business.

RICHIE DIMASO

That's not good. We were willing to come here today, in person, to see Mr. Tellegio, as a sign of respect to give two million dollars --

ALFONSE SIMONE

I can assure you that I have the power of attorney --

RICHIE DIMASO

Excuse me. If you'll let me finish, we are willing to give two million dollars today of the ten. But without Mr. Tellegio here --

IRVING ROSENFELD

(to Simone)

We can't, we can't make that decision. It's not the right thing. It's not the right time. It's just not good.

EDITH GREENSLY

(to Irving across Richie)
You don't have the authorization to
make this kind of choice so don't
be hasty, alright?

136.

IRVING ROSENFELD

I'm not being hasty. It's just,
let's be smart about it. This is
not how we do business. (to Simone)
I'm sorry. I apologize.

Richie motions with his hand to Edith that he agrees with
Irving.

RICHIE DIMASO

He's right, we can't.

EDITH GREENSLY

I think you should hang in there.

RICHIE DIMASO

For what? The guy's not here.

IRVING ROSENFELD

He isn't.

RICHIE DIMASO

That's it.

He stands, goes to the door.

IRVING ROSENFELD

This is a surprise. The Sheik
doesn't like surprises.

Edith turns in her chair to face them in the doorway.

EDITH GREENSLY

Don't leave.

IRVING ROSENFELD

(in doorway with Richie)
Edith, this is not your decision to
make.

EDITH GREENSLY

I understand but maybe we can call
the Sheik. Let's call the Sheik.

IRVING ROSENFELD

That's not the plan. That's not
the --

Edith locks eyes with Richie. Richie stares at Edith, waves
Irving off with his hand.

RICHIE DIMASO

No, let's -- I'll call the Sheik.
(to Simone) Can I use your phone?

137.

ALFONSE SIMONE

Please do.

RICHIE DIMASO

(to Alfonse Simone)

I don't know if he's in, I'll call
the Sheik. But before I do, I'd
like to go over specifically what
this money will be used for.

ALFONSE SIMONE

What we will do is we guarantee all
proper licenses and construction
permits for any hotel casino that
plans to open before the end of the
year.

Richie glances down at Edith and her handbag. **PUSH IN ON A
TINY MICROPHONE WE NOW SEE CLEVERLY BUILT INTO THE HANDLE OF
EDITH'S GUCCI BAG.**

ALFONSE SIMONE (CONT'D)

And we'll throw in the customary
privileges and protection.

RICHIE DIMASO

What if there are obstacles, what
will you do?

ALFONSE SIMONE

Obstacles? We are prepared to
overcome any obstacles.

RICHIE DIMASO

This is a big enterprise.

ALFONSE SIMONE

If we have to pay somebody off,

we'll pay somebody off. If we have to lean on somebody, intimidate somebody, we'll intimidate somebody. We're experienced. This is our business.

RICHIE STARES AT SIMONE.

RICHIE DIMASO

That's powerful stuff. Thank you.

IRVING STARES AND SYDNEY LOOKS AT RICHIE.

138.

ALFONSE SIMONE

And I'll tell you something else. At the end of this we'll teach you how to skim and how to cut it up and make some money on the side. Because we invented skimming. We've been doing it for thirty years.

A smile creeps across Richie's face.

RICHIE DIMASO

Thank you. Thank you for clarifying that.

Richie picks up the phone to dial.

RICHIE DIMASO (CONT'D)

I think that will be OK for the Sheik.

INT. BRENDA'S FBI WIRE OFFICE - CONTINUOUS

AMADO, STODDARD, BRENDA.

ANTHONY AMADO

This is the Sheik.

RICHIE DIMASO

(on phone)

Mr. Tellegio is not here. It's just Mr. Alfonse Simone, his lawyer. Are we still ok to wire the money?

ALFONSE SIMONE

Simone can take the money. What's

the number?

RICHIE DIMASO
5317AP

Amado writes it down and hands it to Brenda to call in.

BRENDA
The funds have been transferred.

ANTHONY AMADO
(on phone to Richie)
The funds have been transferred.

Amado nods: victory. BACK TO:

139.

INT. ALFONSE SIMONE'S OFFICE - DAY - CONTINUOUS

Richie hangs up.

RICHIE DIMASO
The money's been wired.

ALFONSE SIMONE
I think we have a deal.

RICHIE DIMASO
Yes we do sir.

ALFONSE SIMONE
Pleasure doing business with you.

RICHIE DIMASO
Okay, well, thank you very much,
Mr. Simone.

**RICHIE SMILES, SYDNEY LOOKS AT IRVING, WHO LOOKS PREOCCUPIED.
PUSH IN ON IRVING.**

RICHIE DIMASO (CONT'D)
The Sheik's very excited.

ALFONSE SIMONE
I'm sure that we'll be seeing each
other.

Richie and team start to walk out.

RICHIE DIMASO
(grinning)

Oh I'm sure we'll be seeing each other very soon. You may even get sick of me, like these two.

ALFONSE SIMONE

I don't think I'll get sick of you.
Nice meeting you.

Richie, Edith, and Irving walk down the hall after leaving his office. Richie smiles as the opening of Bowie's "The Jean Genie" momentarily starts. Edith smiles as she walks down the hall followed by Irving. Richie puts his hand on the door knob to exit the hallway.

178H INT. AMADO'S OFFICE, FEDERAL OFFICE BUILDING - DAY
178H

THE DOOR OPENS IN A TIMECUT, RICHIE IN SUNGLASSES, HIS JACKET IS OFF, HE BEAMS AND CELEBRATES AND EXHORTS A ROOM FULL OF FBI AGENTS, ADMINISTRATORS, SECRETARIES.

140.

THE JEAN GENIE PLAYS ENERGETICALLY AS RICHIE CELEBRATES WITH EVERYONE, LIKE IN A LOCKER ROOM, HIS FIST IN THE AIR.

RICHIE DIMASO
FINALLY! FINALLY WE GET SOME
RESPECT!

AMADO SITS IN HIS CHAIR WITH CIGAR IN ONE HAND AND DRINK IN THE OTHER. VERY EXCITED AND LAUGHING AS HE POINTS AT RICHIE.

ANTHONY AMADO
(shouts through clamor)
We're ambitious, that's why!

Richie suddenly moves to the reel to reel surveillance tape and quiets the room, the music momentarily stops as we hear Alfonse Simone on the surveillance tape.

RICHIE DIMASO
Shh, shh, shh!

ALFONSE SIMONE (ON SURVEILLANCE TAPE)
If we have to pay somebody off,
we'll pay somebody off. If we have
to lean on somebody, intimidate
somebody, we'll intimidate
somebody.

Richie joyfully lip synchs to the rhythm of Simone's incriminating words on tape.

RICHIE DIMASO

(in unison with Simone on
tape)

-- If we have to lean on somebody,
intimate somebody, we'll intimidate
somebody!!

RICHIE THROWS HIS FIST IN THE AIR AND CHEERS, JOINED BY EVERYONE IN THE ROOM. BOWIES "THE JENE GENIE" COMES BACK LOUD.

179 **RICHIE TURNS AND TWIRLS A WHITE HAIRED FBI AGENT IN**

179

CELEBRATION, LAUGHING WITH JOY. THEN GOES OVER TO A SULKING STODDARD AND HUMPS HIM LIKE AT A FRAT PARTY, LAUGHING WITH EVERYBODY AT STODDARD'S STIFFNESS. STODDARD GETS UP AND RICHIE SMACKS HIS ASS AS HE LEAVES THE ROOM. RICHIE IMITATES STODDARD TO ROARING LAUGHTER -- TWICE.

THE MUSIC CRESCENDOS TO AN ABRUPT STOP.

141.

180 **EXT. CARMINE POLITO'S CAMDEN NJ CLAPBOARD HOME - DAY**

180

Irving's big blue car pulls up to the lens. Irving and Sydney looking a little uneasy.

Irving stares at the house.

IRVING ROSENFELD

I gotta do it.

181 **INT. CARMINE'S LIVING ROOM - DAY**

181

CARMINE POLITO

What do you mean, there's no sheik?
What does that mean, "there's no
sheik"? What does that mean?

Carmine stares at Irving.

IRVING ROSENFELD

I want to face you like a man
because I want to be real now.

CARMINE POLITO

Who is "they"?

Irving looks distressed. He's a wreck.

IRVING ROSENFELD

It's the Feds.

CARMINE POLITO

The Feds?

IRVING ROSENFELD

Yeah.

CARMINE POLITO

Irving -- I'm a good person

IRVING ROSENFELD

You are!

Carmine stands up and looks around the room, disoriented, his life passing before his eyes.

CARMINE POLITO

I've been doing this for a long time, for twenty years. Do you think I woulda taken that money if it wasn't the right thing to do?

142.

IRVING ROSENFELD

Hey look, you're a good person I know that but in all honesty --

CARMINE POLITO

(screams)

You said that was the only way, Irv. You chased me, remember?

IRVING ROSENFELD

They fuckin' made me do it. What was I supposed to do? They had Syd in jail.

CARMINE POLITO

You made me go back to the Plaza to take that money, you piece of shit! I was gone! You fucking prick!

CARMINE BEATS IRVING DOWN ON THE COUCH.

CARMINE POLITO (CONT'D)

I was gone, I left!

DOLLY WALKS IN.

DOLLY POLITO

Is everything alright? Can I have a word with you?

CARMINE POLITO

(very upset)

No, please, Dolly, just go upstairs. Take the kids and go upstairs!

DOLLY POLITO

Alright, alright.

IRVING ROSENFELD

I want to make this right. I came here because I want to make it right.

Irving is in tears. Very upset.

CARMINE POLITO

Look at my face. You tell me that I'm lying to you when I say that everything I do is for the good of the people of New Jersey. Everything I do is for them. Am I lying to you?

143.

IRVING ROSENFELD

I never had a friend like you before.

CARMINE POLITO

I used that money for the goddamn casino.

IRVING ROSENFELD

I got some leverage, alright? I can help you out.

CARMINE POLITO

This is all shit. It's all bullshit.

Carmine picks up the knife the Sheik gave him.

CARMINE POLITO (CONT'D)

Look at this thing. Look at this.
Ceremonial fucking knife. What is
this bullshit? Some toy?

He drops it on the table. Irving stares at his friend,
removes his glasses.

IRVING ROSENFELD

Carmine, Syd and I got a plan for
you. We can help you out.

CARMINE POLITO

Please get out of my house, Irving.
Will you please leave? I'm asking
you nicely, please leave.

Irving gets up to go and is pushed towards the door by
Carmine. Dolly joins Carmine in tears. Carmine's kids stand
on the stairs.

DOLLY POLITO

Get out of our house!

IRVING ROSENFELD

I don't want to -- (seeing kids)
I'm sorry. I didn't mean for this
to happen.

CARMINE POLITO

(to kids)
This is not our friend!

IRVING ROSENFELD

Truly, I didn't mean for this to
happen.

144.

Carmine points to his family.

CARMINE POLITO

This is what matters to me most and
you're crushing it! You're going to
take me away from them you fucking
son of a bitch? Get the fuck out!

183 Carmine lunges at Irving and punches him in the face. Irving
183 goes down to the ground and his glasses fly off his face.

CARMINE kicks him one last time.

IRVING ROSENFELD

(beaten, bloody on floor)
I just want to make it right.

CARMINE POLITO

Get out of my house. Look what you
made me do!

IRVING ROSENFELD

(stumbling out the door)
I'm sorry Carmine, I'm sorry.

184 EXT. CARMINE'S HOUSE - DAY
184

Irving staggers out of the house in an emotional daze, one
hand to his heart, falls to sidewalk with bloody nose and
broken glasses --

SYDNEY ACROSS THE STREET BURST OUT OF THE CAR.

SYDNEY PROSSER

Irving!

**RUNS TO HIM IN HER HIGH HEELS -- HELPS HIM SIT UP ON THE
SIDEWALK.**

SYDNEY PROSSER (CONT'D)

Your heart pills. Where are your
heart pills?

She digs through his pockets, finds the pills, and feeds one
to him.

Sydney struggles to help Irving to his feet and together, an
embattled but surviving couple, they cross the street arm and
arm. She opens the door and helps him into the car.

IRVING ROSENFELD

I've got to lay down.

145.

SYDNEY PROSSER

Just rest.

She gets in and closes the door.

185 INT. IRVING'S CADILLAC - DAY
185

They both slump down on the seat, stare at each other, emotional, humbled. Sydney gently removes Irving's broken glasses. They stare at each other, it is quiet.

SYDNEY PROSSER

(emotional, quiet)

Are you ready?

IRVING ROSENFELD

Yes.

They stare at each other.

IRVING ROSENFELD (CONT'D)

(whispers)

I love you.

She squeezes his hand, raises it to her lips and kisses it.

206 INT. AMADO'S OFFICE - DAY
206

TILT UP FROM THE FLOOR OF THE OFFICE TO RICHIE, AMADO, AND STODDARD INTENSELY STARING AT THE DOOR FOR A CONFRONTATION, LIKE IN A WESTERN. THE DOOR OPENS AS IRVING AND SYDNEY ENTER AND STARE BACK AT THEM.

ANTHONY AMADO

Please. Come in. Sit down.

They all sit.

ANTHONY AMADO (CONT'D)

Do you know where our two million dollars is?

IRVING ROSENFELD

Two million? (Irving pushes his new glasses up the bridge of his nose)
It's with Victor Tellegio and Alfonse Simone.

ANTHONY AMADO

No, actually it's not with Victor Tellegio or Alfonse Simone.

146.

Richie stands by the window, stares angrily at Irving.

RICHIE DIMASO

He fucking knows about it.

ANTHONY AMADO

It's gone missing. Did you know that?

IRVING ROSENFELD

Where's it gone?

ANTHONY AMADO

That's interesting that you said that because while you were on your way over here, we got an anonymous phone call from someone who said that in exchange for immunity for the two of you and a reduced sentence for Carmine Polito we get our two million dollars back.

IRVING ROSENFELD

That's interesting. That's very interesting. I have no idea.

ANTHONY AMADO

No idea?

IRVING ROSENFELD

No idea what you're talking about.

Irving looks at Sydney who looks back at him and shakes her head. She doesn't know either.

ANTHONY AMADO

I got it. I understand how these deals are made. See, someone has leverage.

RICHIE DIMASO

Anthony, fuck them. It's over. We got them for wire fraud, it's over. (to Irving and Sydney) You're done. You're both done.

IRVING ROSENFELD

I don't think so.

RICHIE DIMASO

Oh, you don't think so?

IRVING ROSENFELD

Richard, think about it, YOU requested the two million. And you gave Brenda the account number. We didn't do any of that. None of it. (turns dramatically to face Richie) How do we know that YOU don't have the money?

RICHIE DIMASO

(Richie looks from Irving to Sydney)
Am I living in a fucking nightmare right now?

AMADO AND STODDARD STARE INCRIMINATINGLY AT RICHIE.

IRVING ROSENFELD

I find this a little offensive. Really, I find this a little offensive and I don't see that you got any sort of solid case against--

RICHIE DIMASO

(to Amado and Stoddard)
Don't let him get in your heads. Listen to me, we're dealing with a very clever individual.

IRVING ROSENFELD

Richard, think about it. You got some big arrests. You got U.S. Congressmen. You look good. You're gonna be all over the news. You know what doesn't look good? A story about gross incompetence

205
205

SMASH TO:

FLASHBACK -- RICHIE KICKS OPEN THE DOOR OF LAWYER ALFONSE SIMONE'S OFFICE WITH A WARRANT IN HIS HAND AND TWO AGENTS BEHIND HIM.

RICHIE DIMASO

I have a warrant for --

Richie looks around disoriented, we cannot see what he sees yet.

RICHIE DIMASO (CONT'D)

I'm sorry, do I have the wrong
office?(checks number on the door)
Is this 701? Alfonse Simone?

148.

MAN'S VOICE (O.S.)

This is 701.

**-- WE REVEAL THE VOICE BELONGS TO A BLACK ATTORNEY -- TWO
BLACK CLIENTS ACROSS FROM HIM -- SEATED AT WHAT PREVIOUSLY
APPEARED TO BE THE DESK OF LAWYER ALFONSE SIMONE.**

BLACK DIVORCE LAWYER

My name is Roger Thigpen. I've had
this office for 25 years. I'm a
divorce attorney.

RICHIE IS STUNNED.

INT. AMADO'S OFFICE - DAY - BACK TO PRESENT

SYDNEY PROSSER

You lost two million dollars of
taxpayer money because you were
confused about the location and the
identity of Victor Tellegio's
attorney?

CUT TO:

INT. POOL PARTY - LONG ISLAND HOUSE - DAY - FLASHBACK

Where we first saw Irving at the pool party.

IRVING ROSENFELD (V.O.)

The role of Tellegio's attorney,
Alfonse Simone, was played by our
friend Ed Malone --

Camera pans from Irving to Ed Malone:

IRVING ROSENFELD (V.O.)

the "Cold Cut King of Long Island"--

Ed Malone holds up two packages of cold cuts. Also holding
the cold cuts are the two that frisked everyone at Simone's
office.

IRVING ROSENFELD (V.O.)

Whose party we were at when Sydney
and I first met.

Cut to Irving first meeting Sydney.

CUT TO:
149.

INT. ALFONSE SIMONE'S OFFICE - DAY - FLASHBACK

Ed Malone, dressed as Alfonse Simone, steps to camera to
shake Richie's hand.

ED MALONE

Alfonse Simone.

CUT TO:

INT. ANTHONY AMADO'S OFFICE - DAY - BACK TO PRESENT

EDITH GREENSLY

People believe what they want to
believe Richie.

RICHIE DIMASO

That's because you conned me! You
both fucking conned me. You both
got under me. You did!

IRVING ROSENFELD

Well that doesn't sound so good,
either. I mean -- and I don't know
what you're talking about, but --
let's just assume you want to go
with that story. Really? That's the
story you want to go with? That's
what you want the New York Times to
hear? That you got conned by the
very con men who you forced to
entrap the members of Congress in
the first place. That's what you
want to go with? That doesn't sound
so good for your whole thing.

Richie looks like he's going to be sick.

IRVING ROSENFELD (CONT'D)

And how ironic that the most
creative minds, the ones who are

working hardest to get the economy of New Jersey going, those are the ones that you round up. And why? Because what, they're the easiest to go after? And what about the real bullshit artists? You didn't even come close to the big leagues. Those big guys. The money men.

RICHIE DIMASO

That's what I was trying to go after.

150.

IRVING ROSENFELD

I'm sorry to tell you, you got none of 'em.

STODDARD THORSEN

You know, Richard, I think we may call you as a witness, but otherwise you're done. I think you better go home.

Richie disoriented, appeals to Stoddard.

RICHIE DIMASO

Stoddard --

STODDARD THORSEN

Go on home, Richard.

ELO's "10538 Overture" reprises on the soundtrack.

EXT. FBI OFFICE, FEDERAL OFFICE BUILDING, NY - DAY

Camera tilts down from the Federal Building to find Richie coming down the stairs, emotional. Richie walks wiping his eyes, his innocence and Edith, lost.

CUT TO:

IRVING ROSENFELD (V.O.)

We took down some very big guys.

-REP. SANDERS SWARMED BY PHOTOGRAPHERS WALKING OUT OF BUILDING, ESCORTED BY FBI AGENTS.

-REP. SIMMONS ESCORTED OUT OF CITY HALL.

IRVING ROSENFELD (V.O.)

Some of whom were just doing
business as usual helping their
communities or their states.

**-REP. KESHOYGAN IS GRABBED AS HE APPROACHES HIS CAR IN A
GROCERY STORE PARKING LOT WITH A BAG FULL OF GROCERIES.**

IRVING ROSENFELD (V.O.)

But some of them knew they had
larceny in their blood--

**-REP. O'CONNELL COVERS HIS FACE AS PHOTOGRAPHERS SWARM HIM AS
HE'S ARRESTED OUTSIDE HIS HOUSE AS WIFE AND DAUGHTER LOOK ON.**

151.

**CARL ELWAY IS CHELSEA HOTEL OFFICE IN HIS BATHROBE WITH HIS
SECRETARY IN TEARS.**

IRVING ROSENFELD (V.O.)

And they even admitted it.

GREY HAired SENATOR HORTON MITCHELL, wife by his side, denies
any wrongdoing and is photographed and humiliated as he then
sits with her in a Federal car.

IRVING ROSENFELD (V.O.)

But in all it was six Congressmen,
one United States Senator, and my
friend, Carmine Polito.

**THE DOOR TO CARMINE'S CLAPBOARD HOUSE OPENS, CARMINE STANDS
IN THE DOOR, STARES AT THE AGENTS, HIS WIFE AND CHILDREN IN
TEARS STAND BEHIND HIM AS HE SERVED A WARRANT. CARMINE IS
HANDCUFFED.**

IRVING ROSENFELD (V.O.)

We gave the two million back so
Carmine got the reduced sentence.
18 months. The loss of his
friendship would haunt me for the
rest of my life.

**CROWDED FEDERAL BUILDING PRESS CONFERENCE - MANY FLASHBULBS
AS STODDARD STANDS NEXT TO AMADO WHO MAKES THE ANNOUNCEMENT.**

IRVING ROSENFELD (V.O.)

And when the story was written,
Richard Dimaso's name was never
mentioned.

CAMERA PANS THROUGH CROWD TO FIND RICHIE IN THE WAY BACK,
LEANING AGAINST A PILLAR. FADE TO WHITE ON HIS SOBERED FACE.

209 EXT. LONG ISLAND ELEMENTARY SCHOOL - DAY

209

FADE IN FROM WHITE, PAN DOWN FROM WHITE SKY TO SCHOOLYARD,
CHILDREN LEAVING ELEMENTARY SCHOOL. IRVING AND SYDNEY WALK UP
TO THE SCHOOL TO PICK UP DANNY.

IRVING ROSENFELD (V.O.)

Syd and I moved in together. And
Rosalyn --

ROSALYN IN A NECK BRACE and off white trench coat and
sunglasses -

152.

ROSALYN ROSENFELD

The car is a little dinged up and
I'm a little stiff but I don't want
to talk about it.

Irving stares at Rosalyn.

IRVING ROSENFELD (V.O.)

She would always be interesting.

Rosalyn gets in to a car, revealing Pete Musane in the
driver's seat. Irving leans in.

PETE MUSANE

(to Irving)

You know my boss knows you did him
a solid.

IRVING ROSENFELD

Yes I did. He never took a nickle
so they can't get him for nothing.
I was never going to let that
happen.

Irving starts to leave --

ROSALYN ROSENFELD

Irv.

He stops and looks at her. With red lacquered nails Rosalyn
places her favorite nail finish in his hand.

ROSALYN ROSENFELD (CONT'D)

I'm done with this nail finish. Bye
for now. I'll see you next weekend.

Irving nods. Rosalyn drives off with Pete.

Sydney stands with Danny.

IRVING ROSENFELD (V.O.)

Our conning days were behind us.

Irving and Sydney walk hand and hand with Danny down the
street. Irv drops the nail finish into a trashcan.

IRVING ROSENFELD (V.O.)

You can fool yourself for just so
long and then your next reinvention
better have your damn feet on the
ground.

153.

210 INT. ART GALLERY - DAY

210

Irving and Sydney admire a piece of art on the wall.

IRVING ROSENFELD (V.O.)

We got a loan from a bank and were
able to go gallery legitimate.

INT. SMALL BANK - DAY

Irving and Sydney sit in front of a banker asking for a loan.

IRVING ROSENFELD (V.O.)

The art of survival is a story that
never ends.

INT. SYDNEY'S APARTMENT - DAY

**SYDNEY PLACES THE NEEDLE ON THE RECORD PLAYING ON A
TURNTABLE: DUKE ELLINGTON'S JEEPS BLUES, begins. SHE STARES
ACROSS THE ROOM AT IRVING. IRVING STARES BACK HER.**

CUT TO BLACK