

"CARLITO'S WAY" -- VOICE OVER

Scene 1 -- As Carlito is being taken out of Grand Central on a stretcher:

CARLITO

Somebody's pullin' me, close to the ground. I can't see, but I can feel. I can feel everything. I ain't panicked. I been here before. Same as when I got shot up on 104th Street. Don't take me to no hospital. Them emergency rooms don't save nobody. Sumbitches always pop you at midnight when all they got is a Chinese intern with a dull spoon. Look at these suckers scramblin' around. What for? My Puerto Rican ass ain't supposed to have made it this far. Most of my crew got washed a long time ago. Don't worry. My heart, it don't know when to quit. I ain't ready to check out. Seems like I just got outta the joint. Stood up in front of that judge and told him what was what.

Scene 3-5 -- This can start as far back as the embrace between Carlito and Kleinfeld in the courtroom, carry over the courthouse steps, and conclude over Carlito and Kleinfeld dancing at the Brazilian club: (X)

CARLITO

I know Dave since he was just outta law school. He was workin' as a clerk for a big mob lawyer, he kept a tire iron under the seat of his car and tried like hell not to look scared by all his wise guys clients. But Davey Kleinfeld ain't scared no more. (X)

Scene 8 -- Over Carlito arriving at the street party:

CARLITO

Back on the street, and I don't even recognize nobody any more. Mi barrio ya no existe. Nothin' left. Like them old cowboy movies, only instead of tumbleweed and cow dung we got stripped car wrecks and dog shit.

CONTINUED: 2

Scene 10A -- As Carlito and Guajiro pull up in front of the barber shop:

CARLITO

I need seventy-five grand to get out of here -- in the old days, that was nothin', now it seems like all the money in the world. What a man gotta come to when he loses five years. You think the world stands still while you gone, but it just keeps turnin' and turnin'.

Scene 18 -- As Carlito looks at his dead cousin, Guajiro:

CARLITO

Look at you. Jesus, look at you. Seventeen years old, full of balls and heart, you shoulda climbed mountains, crossed deserts, wrote songs, done somethin' -- but you pissed and bled your life away, just like the rest of 'em. They wash out the stains and there won't be nothin' left. Adios, primo.

The voice over continues as Carlito hurries down the street and throws his gun in the dumpster:

CARLITO

Ain't no more rackets on the streets, just a buncha cowboys rippin' each other off. Only way to win that game is not to play. I run from this shit, but it runs after me. I gotta find somethin', gotta get on with my life.

Scene 23 -- As Carlito opens the blinds in his office and comes out, to meet Pachanga on the stairs:

CARLITO

So here's me in the club, playin' Humphrey Bogart. Things can get very sticky in this kinda place, so I bring Pachanga in for a little extra back-up. Poor guy thinks I'm still a big timer. Thinks I'm gonna make him rich, and he's worried I'm gonna get killed before he scores.

Scene 23A -- Before Steffie comes to talk to him, Carlito is watching the Woman dance, the one who looks like Gail:

CONTINUED: 3

CARLITO

She looks like Gail. Looks just like her. Same color hair -- the way she dances --

Steffie intrudes, they have their dialogue, and Carlito looks back to the Dancing Woman:

CARLITO

Gail was a dancer, an artistic ballet type, gonna be a big Broadway star. I guess she fell in love. Maybe I did too, but -- things happened. If I'da thought I had a shot at a different kind of future, I never would have walked away.

The voice over continues over the cut to the rainy street outside Gail's apartment:

CARLITO

When you're in the Joint, you spend all your time dopin' out who you're gonna see the first day out, the second day, the third -- but then you get out and everybody's got a different face than you remember, maybe you do too. You pray for one face that didn't change, that still knows you, that looks at you the same way it always did.

And Carlito follows Gail down the street.

Scene 44 -- Over the shot of Carlito counting the bills and putting a stack of money into the safe:

CARLITO

So I'm in the club, countin' every dollar. On top of the twenty-five grand I put in, I already pulled out another fourteen. Thirty-five, forty more and I'm gone, daddy, gone. Two, maybe three months.

The voice over continues as Carlito is down stairs now, in a booth, before Pachanga comes up to him.

CARLITO

Just gotta mark time now. Lie low. Keep outta trouble and off people's minds.

CONTINUED: 4

Scene 45 -- As Carlito walks upstairs to meet Lalin and we see the flash from their past together:

CARLITO

Lalin was a guy from my old crowd, a real good-lookin' son of a bitch. He used to work in this private gambling joint on West Eighty-Seventh. He was kind of a greeter for the place, you know, set guys up with broads, that kind of thing. Lotta heart, Lalin. Stand-up guy.

Scene 55C -- As Pachanga and the Bouncer drag Benny Blanco into the alley:

CARLITO

I know what's supposed to happen now. Benny gotta go down. And if I don't do it, they'll say "Carlito, he's flaky, slacked out, a used-to-be bad guy. Joint got to him." The street, she's watchin'. She's watchin' all the time.

Now he draws up to Benny Blanco, looks at him, and changes his mind. As he walks away:

CARLITO

Any other time, that punk would die, but I can't do that shit no more. Don't wanna burn nobody, even when I know I should. That ain't me now. All I want is to get my seventy-five grand and get out.

Scene 62 -- As Carlito and Gail dance at the Copa:

CARLITO

Seems like every day I'm findin' somethin' new I like about Gail. I keep workin' my points about us goin' to live in the Bahamas together, permanent. She ain't sayin' much, but I can tell she likes the idea. Money's comin' in steady now, and it won't be much longer till I got what I need. This dream of mine -- it's so close I can touch it.

Later in the same scene, as Kleinfeld observes:

CONTINUED: 5

CARLITO

Everybody's havin' a good time,
 drinkin' Dom Perignon, all paid for
 by Kleinfeld. But he's got this
 coked-up look these days, his eyes
 gettin' beadier and beadier. I
 shoulda seen it comin'.

Scene 67 -- As Carlito and Kleinfeld walk down the dock to
 the boat:

CARLITO

Came the big night, and right away I
 didn't like it. Kleinfeld was coked
 out of his mind, the flaps of his
 nose all red and swollen. Bad start,
 Jack.

Scene 73 -- After Tony Tee has been killed, and just as his
 body is thrown overboard and the buoy light flashes in the
 foreground:

CARLITO

There's a line you cross, you don't
 never come back from. Point of no
 return. Dave crossed it, I'm here
 with him, that means I'm along for
 the ride, the whole ride, all the way
 to the end of the line, wherever that
 is.

The voice over continues, now over scene 74, the beauty shot of
 Carlito on the deck of the boat as they cruise back to the
 dock:

CARLITO

Tony Tee? Jesus Christ. You killed
 us, Dave. You killed us.

Scene 77 -- As Carlito holds the glass over the cockroach:

CARLITO

We ain't never gonna sell these
 tickets -- whackin' a boss and his
 kid? These Italians, I worked with
 'em, I know 'em, and they will read
 this one with their eyes closed. I
 gotta keep movin'.

Then Saso comes and whispers in his ear. Following that, as
 Carlito sits at the bar and Pachanga stares at him from the
 doorway:

CONTINUED: 6

CARLITO

You get old enough, you can think of reasons why everybody wants to whack you. You believe 'em all. But you know somebody's gotta be lyin'. Or maybe they all lyin'. When you can't see the angles no more, you in trouble, baby. You in trouble.

Scene 86 -- As Carlito hurries into the hospital and rides up in the elevator:

CARLITO

Train leaves in five hours, and I'm anglin' like crazy in my head. I know Norwalk'll blow over. No way he comes outta the country for me if he can't even bust me here. But he ain't my only problem. Five hours left -- can I think of everything, cover everybody, tie all the shoelaces? Gotta listen to all my instincts.

(steps out of elevator and sees Cop)

Like the one tellin' me that face and that uniform don't go together.

(continues down hallway toward Kleinfeld's room)

Just one last piece of business. Gotta look in Kleinfeld's eyes. Gotta know for sure.

(X)

Scene 94 -- As Carlito and the Italians sit around the table:

CARLITO

Shit. Shit. Pete Amadesso walks into my club, just like that? Bullshit, there's an angle here. Pete's a made-guy, his uncle's a heavy hitter with the Pleasant Avenue bunch. Maybe Tony Tee's people sent him. Maybe he's watchin' me, seein' if I break, waitin' for me to panic. They still don't know for sure if I was on that boat. They think, but they don't know. 'Cause if they knew, I'd already be dead. Right now they're just watchin' me.

Scene 117 -- Carlito's final words:

CONTINUED: 7

CARLITO

Sorry, boys. All the stitches in the world can't sew me together again. Lay down. Lay down. Gonna stretch me out in Fernandez' Funeral Home on 109th Street. Always knew I'd make a stop there. But a lot later than everybody thought. Hung in there, Last of the Mo'Ricans. Well, maybe not the last. Gail's gonna be a good mom, take care of the baby. Hope it's a boy. A new, improved Carlito Brigante. Use the money to get out, Gail. No room in this city for big hearts like yours. I'm sorry, babe. I tried the best I could. Honest. Can't come with me on this trip, though. I'm freezin'. Gettin' the shakes now. Okay, last call for drinks, bar's closin' down. Sun's out. Where we goin' for breakfast? Don't wanna go far. Rough night. Tired, babe, tired . . .