

010BWC

1/23/89

D I C K T R A C Y

MISSING PG. 34, 82-85, 8-11C

Q10BWC

1 EXT. ALLEY - SUNSET

1

A deserted industrial district. A KID comes down the street. He rummages through a trash can. He hears voices and looks up to see two cops rounding the corner. The Kid slips back, finds an indentation in the wall and backs into it as the two cops, MCGILLICUDDY and IVES, come closer. McGillicuddy takes a biscuit from his pocket as a stray dog approaches. They seem, in fact, unaware of the Kid.

MCGILLICUDDY

There you go, fella.

The instant before they walk away, the wall behind the Kid gives way silently and he finds himself inside:

2 INT. SEVENTH STREET GARAGE

2

FIVE MEN play stud poker in a quiet service garage. Their grotesque physiognomies reflect their names: LITTLE FACE, THE BROW, SHOULDERS, STOOGE and THE RODENT who is dealing.

THE BROW

A pair of eights... possible straight
...possible nothing...Queens bet.
Hey...Little Face?

Little Face can't make up his mind. The Kid moves slightly to adjust his view but turns over an oilcan. The game stops. The players immediately draw their guns.

LITTLE FACE

What was that?

A cat steps into the light.

As Little Face bets, the cat approaches and in a nasty display of temper, The Rodent grabs it and flings it across the garage.

The Brow turns to The Rodent next to him.

THE RODENT

I told ya to quit breathin' that clam
sauce on me.

SHOULDERS

Shut up and deal.

The Rodent deals.

STOOGE

Uh-oh. Aces and eights.

(CONTINUED)

2 CONTINUED:

2

BOOM!!!

A black sedan BLASTS through the door and FLATTOP, a professional assassin, leans out the car window, firing with a machine gun. JAKE "ITCHY" ROSSI and MUMBLES remain inside the car.

The card players scatter in five different directions, but they don't get very far. Bullets fly through the garage, shattering glass, splintering furniture, breaking chunks of plaster off the walls. A telephone explodes, legs are sawed off a card table, a tool box is torn to pieces. The garage is blasted to smithereens and so are the five card players.

There is silence. The Kid backs up, the cover of a trashcan CLATTERS to the floor. Flattop turns. He sees the Kid. The Kid bolts toward the door and out as Flattop fires at him and misses. Itchy and Mumbles leap out of the car and remove all identification from the dead men.

3 OMITTED

3

3A EXT. SEVENTH STREET - SUNSET

3A

The Kid runs.

4 OMITTED

4

5 OMITTED

5

6 INT. SEVENTH STREET GARAGE

6

Itchy and Mumbles get back into the car with the wallets as Flattop maniacally fires lead into the already dead card players and finally turns to the wall and crazily fires at it carving out the letters:

D-I-C-K T-R-A-C-Y

The black sedan swings into a lazy turn, its back door opens. Flattop hops inside and the vehicle drives out, an eerie quiet settling through the place as it disappears.

TRANSITION:

7 OMITTED

7

8 INT. OPERA HOUSE

8

A FAT SOPRANO wearing steel breastplates and a Norse horn helmet splits a high C and almost shakes paint off the walls.

(CONTINUED)

8 CONTINUED:

8

The audience is the cream of the city's high society. Among them, the radiant TESS TRUEHEART and a very uncomfortable police detective, DICK TRACY.

The audience suddenly hears the VOICE of PAT PATTON: "Calling Dick Tracy... Calling Dick Tracy..." A bit embarrassed, Tracy bends down toward the floor and whispers into his watch, which is in fact a wrist-radio:

TRACY
This is Tracy, Pat.

PAT'S VOICE
(loud and excited)
We've got five dead men at the Seventh Street Garage. And nobody knows who they are. You'd better get over here right away.

TRACY
I'm on my way.

Straightening up, Tracy finds that half the audience is riveted on the wrist-radio drama and is ignoring the opera.

TRACY (cont'd)
(whispering to Tess)
I'll be back. I want to know how it comes out.

He hurries up the aisle toward the exit. Tess watches him go and then returns the stare of the woman beside her.

TRANSITION:

9 OMITTED

9

10 INT. SEVENTH STREET GARAGE - NIGHT

10

Tracy stands staring at his name in the wall with CHIEF JIM BRANDON, tough and Irish, and PAT PATTON, a straight-laced, by-the-book cop.

TRACY
(to himself)
Big Boy.

BRANDON
Five dead men, Tracy, and we don't even know who they are.

Tracy turns toward the dead bodies which are covered with sheets.

(CONTINUED)

10 CONTINUED:

10

TRACY

Big Boy.

PAT

You sure, Tracy?

Tracy uncovers the face of a body.

TRACY

(stunned)

Well, well..."Little Face"...hasn't been
in this town in years.

PAT

Who?

TRACY

(to Casey)

See those marks? I want the make of the
tires and the depth of the tread. If
they're factory tires...

He has uncovered another face.

TRACY (CONT'D)

"The Rodent!" Long time no see.

(to Casey)

If they're factory tires I want the year,
the make and the model of the car they
were put on.

(calling)

Tom?...

CHIEF BRANDON

The Rodent?

Tracy has uncovered two more faces.

TRACY (CONT'D)

"Shoulders" and "The Brow?" They're from
the coast.

(picks up a shell)

Tom, get these primers run through
ballistics--fast. They look like .45
A.C.P. for a Thompson. Dust 'em for
prints first. We might just get lucky.

PAT

Shoulders?

CHIEF BRANDON

The Brow?

(CONTINUED)

10 CONTINUED: (2)

10

Now Tracy's uncovered the last one.

TRACY
Uh huh..."Stooge Villers." That's no
surprise.

He turns and walks deeper into the room. Pat and the Chief
follow.

TRACY (CONT'D)
Carter, I want pictures of this place
top to bottom and don't get artistic.

He turns and stares for a moment at the writing of his name
on the wall.

BRANDON
Who are these men, Tracy? What did they
know?

TRACY
They all knew one thing.

PAT & CHIEF BRANDON
(simultaneously)
What, Tracy?

TRACY
Lips Manlis.

Pat and the Chief stand nonplussed at Tracy's capacity to
put all this together.

BRANDON
You mean they were all working for him?

TRACY
I'm not sure, Chief. But if we don't
get Big Boy off the street...
(points to the wall)
He'll be writing our names in the back
of our suits.

TRANSITION:

11 INT. OPERA HOUSE - NIGHT

11

The BARITONE bleats with melancholy, Tess is not unmoved.
Tracy moves in beside her again.

TESS
Everything all right, Tracy?

(CONTINUED)

11 CONTINUED:

11

TRACY
Fine-fine. Just a little trouble
downtown...

TRANSITION:

12 EXT. UNDER OPERA HOUSE MARQUEE - NIGHT

12

A cluster of REPORTERS converge on Dick Tracy and Tess as they emerge. A couple of flashbulbs pop and the reporters fire questions as they walk, moving slowly through the jam of people.

CHARLIE
Confidentially, Tracy, people are saying
the city's out of control.

TRACY
Is that right?

CHARLIE
Still can't get anything on Big Boy, huh?

TRACY
I'll get him.

BERT
What about the rumor you're being moved
up to Chief of Police?

TRACY
We already have an excellent Chief of
Police, Bert. Why don't you shave off
that silly mustache?

CHARLIE
How about running for Mayor, Tracy?

TRACY
I'm a cop, Charlie. I wouldn't want to
take a demotion.

Tracy leads Tess through the crowd toward the street. One of the reporters pops another flashbulb.

TRACY (CONT'D)
McNally, if that shot's any good, I want
a copy.

13 EXT. STREET NEAR DINER - NIGHT

13

Tess and Tracy walk together.

(CONTINUED)

13 CONTINUED:

13

TESS

But Chief Brandon thinks you'd be a wonderful chief of police.

TRACY

I'm not saying I couldn't use the extra 40 bucks a month, but I'm not letting 'em kick me upstairs.

TESS

It's not being kicked upstairs. Don't you see? If you weren't out in the street every night risking your neck you could have a wife...I mean a life. Look, let's talk about something else.

TRACY

You think I got something against a desk job, sweetheart. I don't.

TESS

Are we going for that drive in the country tomorrow?

TRACY

I got to finish the job I have. Big Boy. The 40 bucks a week'll have to wait.

As he opens the door to the diner for Tess, she stops.

TESS

Tracy...?

He turns back to her.

TRACY

Huh? Oh. Sure. We'll go for a drive tomorrow.

Suddenly he's clobbered in the stomach by a small figure fleeing the diner. The figure regains his balance and takes off down the street as Tracy turns back to the doorway and is hit by a larger figure: An elderly man with a bib.

MAN

He took my watch! He took my watch!

Tracy takes off in pursuit of the small figure.

14 INT. DINER - NIGHT

14

Tess enters.

(CONTINUED)

14 CONTINUED:

14

TESS

Hi, Mike.

She crosses to a booth and sits.

TESS (CONT'D)

The rest of our party should be arriving
any minute.

15 EXT. - NIGHT

15

Tracy chases Kid 1st location.

16 OMITTED

16

17 EXT. - RAILROAD YARD - NIGHT

17

Tracy chases Kid into railroad area.

The Kid runs in front of the train. Tracy is amazed. When
the caboose passes, the Kid has disappeared.

18 OMITTED

18

19 INT. SHACK - NIGHT

19

A dingy room with soapboxes and crates for furniture, lit
by a single kerosene lamp. STEVE THE TRAMP is an ignorant
brute, muscular and scarred. His stubbled face is greasy
from the last of the fried chicken he eats.

STEVE (CONT'D)

What'd ya get?

KID

Ya didn't save me no chicken?

STEVE

(eating)

What'd ya get?

KID

I got hungry is what I got.

STEVE

(tossing a bone)

Let's see the stuff.

The Kid discards the bone and puts the watch on the soap
box in front of Steve.

STEVE

That's all?

(CONTINUED)

19 CONTINUED:

19

As the Kid nods Steve knocks him into a rough tumble across the floor. The Kid's head hits a crate. Suddenly, a shadow appears in the doorway.

TRACY

Hey, tough guy, why don't you try that on me?

Steve is startled and grabs a board with a large spike in the end of it. Tracy takes a step toward Steve who brandishes the board and then swings it viciously at Tracy. Tracy leaps away. Steve takes another vicious swing, Tracy ducks and then hits him with a hard left knocking him against the wall of the shack.

When Steve misses Tracy with another swipe, Steve swipes past Tracy once again with the board and Tracy now shoves him into the opposite wall. Tracy picks him up and socks him back into the first wall.

20 EXT. SHACK - NIGHT

20

From outside we see one wall almost collapse out and afterward the wall opposite it almost collapse out.

After this happens several times Steve is knocked through one of the walls. Tracy comes after him, followed by the Kid, and the shack collapses. The Kid is wide-eyed as Tracy puts the cuffs on the fallen man and turns back to him.

KID

What're you gonna do to me?

TRACY

I dunno. Is this guy your old man?

KID

Him? Go soak your head.

TRACY

(to the Kid)

Let's have the watch.

(to Steve)

Let's go. We got a cell waitin' for you.

STEVE

Who the hell are you, mister?

TRACY

I'm a cop.

TRANSITION:

21 INT. CLUB RITZ - NIGHT

21

A private club. On the bandstand, we see a torch singer sitting on the piano -- she is BREATHLESS MAHONEY, dazzling in a blue spotlight as she sings. Breathless is an accomplished gold digger, a bored survivor, a soft and beautiful cobra -- but at all times, she is a woman under control. She sings "I Always Get My Man."

The accompanist is a piano player named 88 KEYS.

As a BODYGUARD MOVES THROUGH the private club, we see that it is also a gambling casino.

LIPS MANLIS sits at a table and sips expensive champagne as he watches Breathless. He is dapper, mustache and all -- a dandy in a white tuxedo with a rose in the lapel. Two more BODYGUARDS lurk in the shadows nearby.

Breathless finishes the song as the First Bodyguard, a small man with nervous eyes, approaches Lips and leans down to speak quietly in his ear.

FIRST BODYGUARD

Bad news on the garage, Lips. They
bumped 'em all off. Our boys are getting
very nervous.

Lips frowns at the Bodyguard, who reluctantly withdraws as Breathless joins Lips at his table. Lips is served a plate of 24 oysters on the half shell which he digs into at high speed.

LIPS

(slurping)

Breathless that was wonderful -- as
always.

BREATHLESS

(looking away from the oysters)

I'm so happy you like it.

Lips is amused, he tips her a champagne toast and drinks. He makes her sick but he owns her. Suddenly, there's a flurry of confused movement and SCREAMS across the room as the employees attempt to conceal the gambling apparatus.

CUSTOMER

Raid! It's the cops!

The employees are too late.

Lips' bodyguards draw their guns and flank him and Breathless as cops hurry in and customers angle for the exits.

(CONTINUED)

21 CONTINUED:

21

Lips motions his bodyguards away, and Breathless glances up with boredom as THREE COPS approach his table.

FIRST COP

Okay, Lips. You're under arrest. Owing and operating a gambling establishment.

LIPS

Oh, yeah? Where's your warrant?

FIRST COP

(brandishing an envelope)

Right here, let's go.

Lips smiles contemptuously.

FIRST COP (CONT)

(to Breathless)

You, too, Breathless.

22 EXT. CLUB RITZ - NIGHT

22

The "cops" hustle an unconcerned Lips with Breathless into an unmarked car.

23 INT. UNMARKED CAR - NIGHT

23

Cradling his tommy gun in the back seat is Flattop.

LIPS

Flattop!...??

(he turns to Breathless)

These guys ain't cops...

The "Cops" push him into the back seat.

FLATTOP

Hello, Lips.

(to the driver)

Let's go.

The car moves out.

24 EXT. STREET - NIGHT

24

The unmarked car streaks through the night.

25 EXT. AT INTERSECTION - NIGHT

25

A VETERAN COP in a squad car sees the unmarked car with uniformed policemen in it go by. He starts up and follows it.

25A OMITTED

25A

26 EXT. SOUTHSIDE WAREHOUSE - NIGHT 26

The unmarked car streaks through the wide entrance of a warehouse, and the door closes behind it.

27 INT. SOUTHSIDE WAREHOUSE - NIGHT 27

The unmarked car SCREECHES to a halt in a cluttered cavern filled with large crates. Half a dozen dark figures including Mumbles, Itchy and Numbers (or Influence) step into the light and surround the car.

27A INT. DINER - NIGHT 27A

Tracy, Tess and the Kid. The Kid is stuffing himself. Gorging. Cramming food into his mouth with both hands and slurping soup. Tracy and Tess watch with patient interest. Tess leans toward him, takes a discreet whiff and shudders. He is not the cleanest.

TRACY
(to Kid)
You got a name?

KID
Kid.

TRACY
Kid?

KID
Kid.

TRACY
What's the name your mother and father gave you?

KID
What mother and father?

TESS
Who takes care of you?

KID
Who takes care of you?

27B INT. SOUTHSIDE WAREHOUSE - NIGHT 27B

AL "BIG BOY" CAPRICE smiles down at Lips, who is on the floor in front of him. Big Boy wears a wide fedora, kid gloves, and features a cheap clash of colors in his suit. He has a habit of cracking walnuts, chewing them thoughtfully, and stuffing the shells into his pockets.

(CONTINUED)

27B CONTINUED:

27B

BIG BOY

Aww, look what you done to your pretty tuxedo.

Big Boy helps Lips up off the floor and brushes off his lapels.

LIPS

Big Boy -- ain't we pals?

BIG BOY

No pals in this business, Lips. You taught me that.

He hands Lips a piece of paper and a pen.

BIG BOY (CONT'D)

Sign it.

Lips hesitates. Big Boy cracks another walnut and snaps his fingers at the "cops." Immediately, Lips signs the paper. Now Big Boy nods to the "cops."

28 EXT. SOUTHSIDE WAREHOUSE - NIGHT

28

The veteran cop stands outside the warehouse. He hurries back to his car and its radio.

29 INT. SOUTHSIDE WAREHOUSE - NIGHT

29

The sides of a large wooden crate have snapped up around Lips and a cement truck suddenly rolls forward, with its huge mixer churning. Lips' eyes flash with fear.

BIG BOY (CONT'D)

You're dirty, Lips. You need a bath.

Big Boy signals for the mixer.

LIPS

Not the bath, Big Boy! Not the bath!

BIG BOY

They say cement is good for the complexion.

The mixer is tipped. The cement begins to splatter over Lips.

LIPS

Big Boy, Big Boy! We're friends.

(CONTINUED)

29 CONTINUED:

29

BIG BOY
And I'm gonna miss you, Lips -- right
here, in the bottom of my heart.

As Flattop tapes Lips' mouth shut.

LIPS
Big Boy! Big B...

Lips sputters into silence.

Noticing a splatter of cement on his shoe, Big Boy turns
to Mumbles.

BIG BOY
(pointing)
Mumbles.

MUMBLES
Surboss.

Mumbles kneels and wipes the shoe with his handkerchief.

BIG BOY
Now!

He moves close to Breathless and sizes her up.

BIG BOY (cont'd)
You.

BREATHLESS
Me?

BIG BOY
How do you want it?

BREATHLESS
Want it?

He takes the stole from her shoulders.

BIG BOY
Around me, if a woman don't wear mink...

As he pauses, she's terrified by his contemptuous stare.

BIG BOY (CONT'D)
She don't wear nothin'.

She gives him her best smile.

(CONTINUED)

29 CONTINUED: (2)

29

BREATHLESS

I look good both ways.

Big Boy gives the nod and a wooden cover is slapped over the crate containing Lips. A trap door opens and drops the crate twenty feet to the dark river below. Big Boy watches as Lips hits the surface of the river with a loud SPLASH.

Immediately the group begins to cover the area including the trap door with wooden crates.

29A EXT. SOUTHSIDE WAREHOUSE - NIGHT

29A

The Veteran Cop stands outside the squad car, speaks into his car radio. Behind and unseen by him, a hand holding a club appears.

SAM'S VOICEOVER

(on car radio)

Repeat. You're at the Southside Warehouse?

VETERAN COP

Right. I don't know who they are and I can't see what's going on inside. Their car has no...

The club comes down on his head, knocking him out.

SAM'S VOICEOVER

(on car radio)

Don't go in without help. We're on our way...Lefty??

29B OMITTED

29B

30 INT. DINER - NIGHT

30

Tracy and Tess watch the Kid polish off a huge glass of milk.

TRACY

(after a moment)

We gotta call the Welfare Society. • Hey, Mike...

KID

The what?

TRACY

The Boys' Home. Mike, what kind of ice...?

(CONTINUED)

30 CONTINUED:

30

Suddenly the Kid bolts from the table, knocking over a bowl of soup. He gets all the way to the door before Tracy grabs his collar from behind.

TRACY (CONT'D)
Wait a minute...

He walks the Kid back to the table.

TRACY (CONT'D)
Where ya going? Sit down.

KID
You ain't sticking me in no orphanage.
I been there.

TRACY
Sorry, pal. It's the law. What's so bad about the orphanage? They feed you, they give you clothes...

Suddenly, Sam's voice calls over Tracy's wrist-radio:

SAM'S VOICE
Calling Dick Tracy! Calling Dick Tracy!

The Kid's eyes bulge with wonder at the wrist-radio.

TRACY
(to Mike)
Mike, you got any ice cream? Bring the kid some ice cream.
(into the wrist-radio)
Come in, Sam.

SAM'S VOICE
Southside Warehouse on the river.
Something's going on. Better get down here!

TRACY
What's going on?

SAM'S VOICE
To tell you the truth, Tracy, I don't know.

The Kid is transfixed by the radio.

TRACY
You don't know?

(CONTINUED)

30 CONTINUED: (2)

30

SAM'S VOICE

Can you get down here, Tracy?

TRACY

On my way.

Rising quickly, he drops some money onto the table.

TESS

What about the eating machine?

TRACY

Huh? Oh... Can you watch him or something?

Tess reacts.

TESS

Watch him do what?

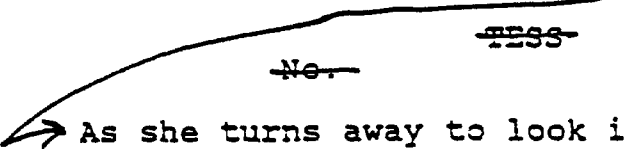
TRACY (CONT'D)

I don't know. Take him to my place.
I'll tell Pat to call the orphanage.

Tracy hurries to the door and leaves.

KID

You two married?)

~~TESS~~~~No.~~As she turns away to look in her purse the Kid starts to reach for the money that Tracy left on the table.TESS ~~(CONT'D)~~

(without turning back)

No. Touch that money and I'll break your arm.

The Kid's hand retreats. Tess turns around now and looks at him.

KID

I don't like dames.

TESS

Good. Neither do I.

The Kid looks back with suspicious respect.

TRANSITION:

30A OMITTED

30A

30B OMITTED

30B

31 INT. SOUTHSIDE WAREHOUSE - NIGHT

31

Brandon, detective SAM CATCHEM, THREE UNIFORMED COPS and the Veteran Cop with a bump on his head-- stand at one end of the silent warehouse as Tracy, at the other end of the warehouse, stares at walnut shells in his hand.

BRANDON

(his voice echoing)

What do you think, Tracy?

Tracy is silent as something catches his eye on the floor. He rises and moves toward it.

BRANDON (CONT'D)

Let's go, Tracy, haven't we covered this?

Tracy kneels and picks up a blue sapphire earring and puts it into his pocket. He walks toward the chief.

TRACY

There's a puzzle here, Chief. You don't want to walk away from a puzzle, do you?

He holds out the broken walnut shells in his handkerchief.

BRANDON

What?

TRACY

Walnuts.

BRANDON

Walnuts?

TRACY

Sam, bring in Flattop, Itchy and Mumbles.
Pat?

He hands Pat the walnuts.

TRACY (CONT'D)

Get these fingerprinted.

He starts to walk out.

SAM

(walking alongside him)

Flattop, Itchy and Mumbles? For what?

(CONTINUED)

31 CONTINUED:

31

BRANDON

What've they got to do with a handful
of walnuts?

TRACY

I want to find Lips Manlis. Fast.

TRANSITION:

32 EXT. POLICE HEADQUARTERS - NIGHT

32

With SIRENS WAILING, the paddy wagon pulls up to Police Headquarters. Pat, Sam and other DETECTIVES roughly escort Flattop, Mumbles and Itchy into the building. We recognize them as Big Boy's top gunmen.

33 INT. TRACY'S OFFICE - NIGHT

33

Tracy puts the earring into a box in his desk. It is a typical detective's office with the usual clutter: among the items is Tess' photograph. The clock on the wall reads 11:00 PM.

Tracy crosses to a hotplate, which is cooking chili in the can it came in. Pat and Sam push Itchy, Flattop and Mumbles into the room.

TRACY

Gentlemen. Where's Lips Manlis?

FLATTOP

Who's Lips Manlis?

ITCHY

Yeah, who's Lips Manlis? We get to make
one phone call -- that's the law.

Tracy picks up his telephone, rips it out of the wall and tosses it to Itchy. Itchy holds the dead phone, then tosses it onto Tracy's desk. Tracy turns back to his chili.

TRACY

Make a note, Pat. They waived their
right to a phone call. Take 'em down the
hall.

But Flattop steps close and grabs the front of Tracy's
shirt.

FLATTOP

Maybe you better look before you leap,
copper. We got rights.

(CONTINUED)

33 CONTINUED:

33

Tracy simply dumps hot chili from the spoon onto Flattop's hand. Flattop recoils in pain, releasing Tracy's shirt. He takes a swing at Tracy, but misses. Tracy buckles him with a thunderous hook to the stomach. All of it has happened in an instant.

TRACY

Take the bad man away, Pat.

Pat pushes Flattop, Mumbles and Itchy out of the room.

SAM

(quietly)

You can't do this, Tracy. The D.A.'ll say you're badgering witnesses.

TRACY

Get Mumbles.

Tracy heads toward the interrogation area. Sam follows.

SAM

(to Pat)

He wants to talk to Mumbles.

Pat swivels to the first DETECTIVE he sees.

PAT

Bring in Mumbles.

TRANSITION:

34 INT. INTERROGATION ROOM - NIGHT

34

The room is sparsely furnished: a few chairs and a table and a cabinet against the wall on top of which is a CERAMIC POLAR BEAR WATER PITCHER.

Mumbles bakes under incredibly bright, white hot lights in a jacket as Tracy grills him. MRS. GREEN, a stenographer, is present with pad and pen. As are Pat and Sam.

MUMBLES

(casual)

IdonnonuthnTrnoffthlihts.

TRACY

Mumbles, where is Lips Manlis?

MUMBLES

IdonnonuthnTrnoffthlihts.

(CONTINUED)

34 CONTINUED:

34

TRACY
Mumbles, where is Lips Manlis?

MUMBLES
(urgently)
TurnoffthlihtsTracyyoullnevrggetBig
BoyYunowhy?YouwnthmttoobadYoulnever getim.

TRACY
Thirsty, Mumbles? Where is Lips Manlis?

MUMBLES
Whatreyoudoing?!Thsisnotsmrtyucant
rughmeupYoucantdothsTreyyoucantdo
itTurnoffthlihtstsrnoffthlihtstsrnoff
thlihts.

TRACY
Where is Lips Manlis, Mumbles?

MUMBLES
Idonnonutin!ButIcantellyuyucant
roughmeupInomyrights.

TRACY
Where is Lips Manlis?

MUMBLES
IdintdoitYunoIdidntdoitYoucant
roughmeupanInomyrights...

TRACY
Where is Lips Manlis?

TRANSITION:

35 EXT. CLUB RITZ - NIGHT

35

A doorman sets up a freshly-painted sign which reads:

"RE-OPENING SOON"

36 INT. CLUB RITZ - NIGHT

36

Onstage, Breathless, dripping in diamonds, rehearses an
"up" number: "More" with 88 Keys joining her occasionally
from the piano behind her. A CHORUS LINE does a dance
number. Big Boy directs from the center of the room.

(CONTINUED)

36 CONTINUED:

36

BIG BOY

(to Chorus Line)

I want all them legs up at one time, like
the Music Hall... And I want it so
confetti and balloons come down
everywhere.

The dance number continues as Big Boy moves around,
followed by CHARLIE "NUMBERS" NORTON, a quiet calculating
accountant with eyes that seem to see and remember
everything. Numbers carries a ledger sheet and continually
makes notes.

NUMBERS

Big Boy, it's two a.m. These girls are
tired.

88 KEYS

Yeah, we been doin' this all night.

BIG BOY

(moving to the piano)

They're gonna do it till they get it
right. People come here, they're gonna
know who's king of this town.

As if to emphasize his point, Big Boy suddenly slams the
piano keys cover down onto 88 Keys' hand. 88 howls with
pain as he massages his hand.

BREATHLESS

That was a silly thing to do. He's the
top piano man in town...

BIG BOY

Shut up. Next time, I'll turn his
fingers into pretzels... keep playin',
piano man.

(to Breathless)

And remember this, sweet pea, bein' my
girl doesn't mean you get the right to
lip off. I just might do the same thing
to your face. C'mere...

He grabs her, smiles, slaps her lightly on the face and
kisses her as 88 resumes playing.

BIG BOY (CONT'D)

See, it sounds better.

36A INT. INTERROGATION ROOM -NIGHT

36A

TRACY

Where is Lips Manlis?

MUMBLES

GttahvsmwtrYucntdthstomeGtahvsmwtr.

Tracy pours a large tumbler of water from the water pitcher.

TRACY

Care for some water, Mumbles?

Tracy drinks it down.

MUMBLES

(screaming, exploding)

AlrightalrightBigBoydidthedidithekild
LpsMnlisBigBoydidthBigBoydidthedidit
hekildLpsMnlisBigBoydidth.

TRACY

(to Stenographer)

O.K., Mrs. Green, you heard him. That's his testimony.

MRS. GREEN

His what?

TRACY (CONT'D)

Put your pants on, Mumbles.

(to the stenographer)

Thank you very much, Mrs. Green. You may go now.

(to Pat)

Get him out of here.

Mrs. Green leaves as Pat and Sam take Mumbles out and down the hall and give him to another cop.

36B INT. HALLWAY - NIGHT

36B

MUMBLES

(mumbling furiously)

YucantusethatYubeatmeupIllnevr
tstify!Nevr!YubeatmeupThas
coercionItsilleglThascoercion
YubeatmeupYucantuseit.

SAM

(to Pat quietly)

I don't know what he was talking about,
but if that wasn't coercion I don't know
what is.

They open the door to the interrogation room and enter.

36C INT. INTERROGATION ROOM - NIGHT

36C

SAM
That's coercion, Tracy. It's illegal.

TRACY
We have what we want. Just tell the boys
in the lab these walnuts've got to
fingerprinted by eight in the morning.
I'm bringing Big Boy in tonight.

SAM
You're what?

PAT
This is the fifth time.

SAM
It's a big gamble, Tracy, if you can't
make it stick.

PAT
Yeah, it's a big gamble, Tracy.

TRACY
The gamble is leaving him on the street.

Tracy exits.

36D INT. CLUB RITZ - NIGHT

36D

Big Boy maniacally rehearses the chorus line and tries
singing with it. Suddenly the front door opens. Tracy
herds Itchy, Mumbles and Flattop into the room. Big Boy's
eyes harden as he sees Tracy, Pat and Sam.

TRACY
Hello, Big Boy.

Tracy shoves the hoods toward Big Boy.

TRACY (CONT'D)
Here's your garbage.

Big Boy cracks a walnut with his hand and walks toward
Tracy. Breathless observes the confrontation with
interest.

Tracy smiles ironically.

TRACY (CONT'D)
(to Big Boy)
We meet again. Where's Lips?

(CONTINUED)

36D CONTINUED:

36D

BIG BOY

This is a private club, copper. You got a membership card?

TRACY

Do you?

BIG BOY

I own it.

TRACY

Since when?

BIG BOY

Today. I made a deal with Lips.

He pulls out the contract.

TRACY

Where is he?

BIG BOY

He must've left town or something.

They are eyeball-to-eyeball for a moment, then Tracy looks Breathless over. He sees a sapphire hanging from one of her ears.

TRACY

What a coincidence.

Breathless stares at Tracy. Their eyes lock.

Big Boy cracks another walnut with a warning look at Breathless. Tracy turns back to Big Boy.

TRACY (cont'd)

You like walnuts, don't you?

BIG BOY

A lot of people like walnuts. They're good for the liver.

TRACY

Yeah, but they're bad for the brain. You're sloppy, Big Boy. You're under arrest for murder.

BIG BOY

(smiling)

You got evidence, Tracy?

(CONTINUED)

36D CONTINUED: (2)

36D

TRACY
(to Pat and Sam)
Get him out of here.

Pat and Sam slap handcuffs on Big Boy and push him toward the door. Big Boy smiles back over his shoulder as he exits.

BIG BOY
Boys, call my lawyer!

Breathless smiles as Tracy leaves.

BARTENDER
He's got a lot of guts.

BREATHLESS
Maybe.

She turns and goes toward her dressing room. Tracy waits for a moment out of Breathless' view and then crosses to her dressing room.

37 INT. BREATHLESS' DRESSING ROOM - NIGHT

37

Breathless is at her dressing table as Dick Tracy enters. She turns toward him.

BREATHLESS
You're breaking and entering, you know...

TRACY
I'm surprised you're alone in here.
Shouldn't you have a new boyfriend by now?

Breathless moves to the bar and pours two drinks.

BREATHLESS
I should, but I don't. Why do you ask?

TRACY
No reason.

Tracy accepts the drink, and a nervous Breathless clinks his glass with hers.

Breathless is tense.

BREATHLESS
Aren't you going to arrest me?

(CONTINUED)

37 CONTINUED:

37

TRACY

If I were going to arrest you, I'd have done it by now.

She watches him, intrigued and curious.

BREATHLESS

Then, what are you up to, honey?

TRACY

I want you to say who killed Lips Manlis in court.

Breathless laughs.

TRACY (CONT'D)

You don't have to be afraid of Big Boy anymore. Or maybe you weren't on Lips' side. Whose side are you on?

BREATHLESS

The side I'm always on... mine.

TRACY

No grief for your dear friend Lips?

BREATHLESS

I'm wearing black underwear.

TRACY

You know it's legal to take you down to the station and sweat it out of you under the lights.

Breathless smiles.

BREATHLESS

I sweat a lot better in the dark.

Their eyes lock together -- the wills of two strong people. The attraction is strong -- the pull is magnetic, and they both feel it.

BREATHLESS (CONT'D)

I know how you feel. You don't know if you want to hit me or kiss me. I get a lot of that.

After a moment:

(CONTINUED)

37 CONTINUED: (2)

37

TRACY

Look, there's nothing to be afraid of.
Big Boy's in jail. You're the one that
can keep him there. Give me a call.

He leaves abruptly. Breathless watches him go with a
smile.

TRANSITION:

38 EXT. TRACY'S APARTMENT BUILDING - SUNRISE

38

A weary Tracy enters the building.

39 INT. TRACY'S APARTMENT - SUNRISE

39

A singer SINGS on a small radio. A clean, simple, 2-room
apartment with second-hand furniture. As Tracy enters,
he is surprised to see Tess has fallen asleep in a chair.
Glancing into the bedroom, he sees the Kid sound asleep
in Tracy's bed.

Then he moves quietly across the room, kneels down beside
Tess and touches her hair gently. She wakes up with a
start.

TESS

Oh my goodness. What time is it?

She sits up straight.

TRACY

Six-thirty.

TESS

(getting her things together)

Gosh, I've got to be at the greenhouse.
New delphiniums coming in.

TRACY

Thanks for baby-sitting the Kid.

TESS

(turning to a vase of lilies)

Pat says he'll talk to the orphanage
today. Aren't these pretty?

She crosses to the door.

TRACY

Tess?

She stops and turns.

(CONTINUED)

39 CONTINUED:

39

TESS

Huh?

He crosses to her.

TRACY

I'd do anything for you.

TESS

(wryly)

I'll settle for a drive in the country.
Goodnight, Tracy.

She embraces him. They kiss.

TRACY

Good night.

She leaves. Tracy tiptoes across the room to peek at his new guest in the bedroom and then looks back at the empty living room couch where he will sleep.

DISSOLVE TO:

40 EXT. POLICE DEPARTMENT - DAY

40

Tracy appears from around the corner and walks in.

41 INT. TRACY'S OFFICE - DAY

41

A CLOSE SHOT of walnut shells.

TRACY

You tried the iodine transfer and the silver nitrate?

FRANK

(the Technician)

Twice. Big Boy Caprice's fingerprints are not on the walnuts.

TRACY

Well...I had to take the gamble.

Suddenly, Sam enters, out of breath.

TRACY (CONT'D)

(to Frank)

That's okay, Frank. Yes, Sam?

SAM

Tess is waiting.

(CONTINUED)

41 CONTINUED:

41

TRACY

Where?

SAM

Boys' department. Marshall and
Bradbury's.

Tracy's jaw drops.

TRACY

Marshall and Bradbury's?

SAM

She says she's not gonna go for a drive
in the country with the Kid if he's
wearin' the clothes he's got on.

TRANSITION:

42 EXT. CITY HALL - DAY

42

Accompanied by his LAWYERS, Big Boy, with Numbers (and
Influence) steps out of City Hall and is greeted by the
same swarm of REPORTERS that confronted Tracy at the opera.
He smiles, waves, tips his hat to PHOTOGRAPHERS as he moves
toward his limousine.

BIG BOY

Police brutality, boys. Five times.
Lucky I don't bruise easy.

FIRST REPORTER

Mr. Caprice, do you intend to take legal
action against the city?

BIG BOY

This Tracy character is either a fool
or crazy. The city should get rid of
him.

He starts into the car.

A VOICE

(muffled)

You mean if you don't get rid of him
first?

BIG BOY

(turning back)

Who said that?

The reporters are silent.

(CONTINUED)

42 CONTINUED:

42

As Caprice gets into his car, District Attorney JOHN FLETCHER appears. He is a handsome, well-tailored man with graying temples.

REPORTER

Mr. District Attorney, you're a candidate for mayor of this city. Will you take disciplinary action against Detective Tracy ?

FLETCHER

Even though Detective Tracy has been under a good deal of strain, he's still one of our very best men.

42A OMITTED

42A

43 OMITTED

43

44 EXT. MARSHALL AND BRADBURY'S DEPARTMENT STORE - DAY

44

Rushing out of the store, just past a "FLETCHER FOR MAYOR" poster, Tracy finds the Kid walking along in his underwear and T-shirt, putting on his clothes. Tracy rushes up the street and catches the Kid.

TRACY

Come here. What's the matter with you?

KID

I don't need no suit.

TRACY

(heated)

What's wrong with a suit?

KID

A suit's for school.

TRACY

School?

KID

Yeah. And that means the orphanage. I ain't wearin' no suit.

TRACY

Look, your clothes don't smell very good. But if you don't want a new suit, just walk back in there and tell her you don't want the suit. Otherwise just pick the one you like.

(CONTINUED)

44 CONTINUED:

44

KID

Yeah?

TRACY

Yeah.

They look at each other for a moment. The Kid turns, walks past Tracy, who joins him as they head back to the store. CAMERA PANS BACK to a parked car where we see Flattop and Itchy watching grimly. Flattop's eyes narrow.

FLATTOP

I've seen that kid somewhere.

45 INT. MARSHALL & BRADBURY'S - DAY

45

Tracy and Tess wait outside a dressing room curtain.

TESS

(confidentially)

Tracy, that suit is \$4.98.

TRACY

(momentarily shocked)

Well, that's about right.

TESS

Sam says we have to take him to the orphanage at 4 o'clock tomorrow.

TRACY

Four o'clock tomorrow? Where's he going to sleep tonight?

Pat's voice interrupts on the wrist radio.

PAT'S VOICE

Calling Dick Tracy... Calling Dick Tracy...

The Kid's head pops out from behind the curtain, riveted to the radio.

TRACY

(into wrist-radio)

This is Tracy.

(to the Kid)

Hurry up. Let's see the coat.

The Kid goes back to dressing.

(CONTINUED)

45 CONTINUED:

45

PAT'S VOICE

Tracy, the D.A. wants to see you. He's pretty hot under the collar.

TRACY

(into wrist-radio)

Okay, Pat.

The Kid emerges in an indescribable suit.

TESS

What do you think, Tracy?

TRACY

You two work it out.

He leaves. Tess stares at the suit.

KID

What're you looking at?

~~TESS~~*Let's discuss this.*

TRANSITION:

46 INT. DISTRICT ATTORNEY FLETCHER'S OFFICE - DAY

46

A Fletcher for Mayor poster is on the wall behind Fletcher's head. Chief Brandon and Tracy listen.

FLETCHER

Chief, I'm a candidate for Mayor. if you cannot control Detective Tracy, you'll just have to take him off duty or I'll have to prosecute him and take you off duty.

Fletcher leaves.

TRACY

I'm sorry, Chief.

TRANSITION:

47 INT. GREENHOUSE

47

Tess completes the placement of several giant purple orchids as Tracy takes a wary sniff of a large group of gardenias. The Kid polishes off the rest of a Dixie cup of ice cream and tosses it into the trash can as he follows behind Tess.

KID

~~What's next?~~ Let's go get
Something to eat.

(CONTINUED)

48 CONTINUED:

48

TRACY
People trust Brandon. He knows the
department.

TESS
And you don't?

TRACY
I have a job.

TESS
(to Kid)

Fish.

(to Tracy)
They trust you, Tracy. And frankly, I'd
like to have you around for a few years.

KID
Fish?!

TRACY
What's the point of being around a few
years if I'm not doing what I do?

KID
What'dya mean, fish?

TESS
(exasperated)
Fish. Like seafood.

KID
Oh, yeah? Steve used to swipe fish.

TESS
Does doing what you do mean you've got
to keep running around risking your life?

TRACY
Tess... If you do what I do and you
don't risk your life...

KID
He fried 'em, not bad.

TRACY
You don't have much of a life. I'm a
cop.

KID
You want to go look at a fish?

(CONTINUED)

48 CONTINUED: (2)

48

TESS
That was the idea.

KID
Well, I ain't lookin' at no fish I don't eat.

Tracy and Tess look at each other. Tracy steps on the gas.

49 INT. POLICE SOCIAL HALL - DAY

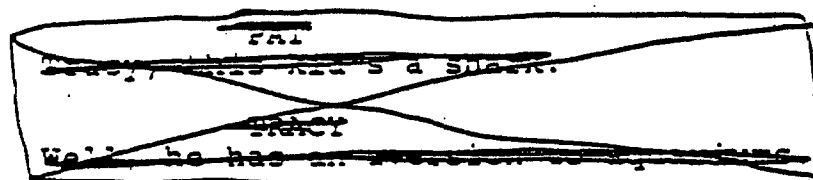
49

A cops' hangout, a pool table in the back, some cops half-in, half-out of uniform. Pat and Sam with their collars loosened.

The Kid is bent over the table, slamming balls home. He points to the next with his cue.

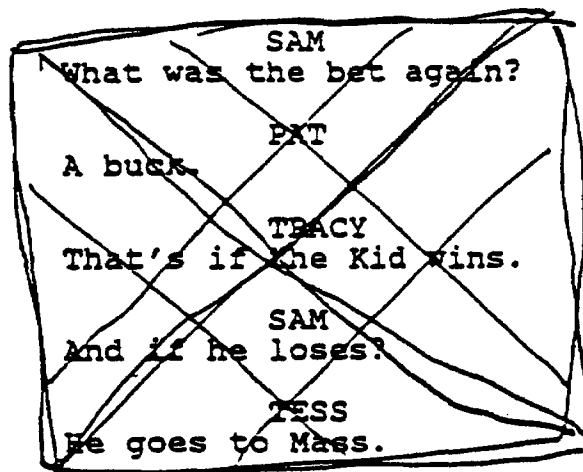
KID
Ten--

The 10-ball rockets off a cushion into a pocket.



KID
Twelve -- side.

The 12 rockets home.



The Kid points to the "15," a difficult carom, the ball comes to rest on the lip of the pocket.

(CONTINUED)

49 CONTINUED:

49

KID

~~Tracy, you're a good player. You're up, copper.~~

Tracy reaches for a cue, selects one expertly, chalks it -- and hands it to Tess.

The Kid's jaw drops.

KID

What's this?

TRACY

You're too good for me.

KID

A dame with a pool cue?

~~Tracy, you're a good player. You're up, copper.~~

Tess turns to the table, a virtuoso performance that accelerates, chalk dust flying, balls dropping, Tess perambulating around the table without hesitation.

Tracy stands by with his hands folded, a trace of a smile on his face. ~~Gum smokes and popping balls and the Kid's jaw drops and someone!~~

TESS

Five!

The 5 slaps off three cushions and down the hole.

TESS (CONT'D)

Eight -- the hard way.

~~(To the Kid)~~
~~Now about a little bit more cushions~~
~~against cushions~~

The Kid, in shock, doesn't answer. She hits the cueball, it hits the 8 which had come to rest in an unplayable position, the 8 now caroms off all four cushions and drops in the pocket Tess indicated.

Silence. Everybody still, their eyes on the open-mouthed Kid.

(CONTINUED)

49 CONTINUED: (2)

49

TESS
(to the Kid)

~~Let's go get something to eat.~~

TRANSITION:

50 EXT. TESS' APARTMENT BUILDING - NIGHT

50

The car pulls up to Tess' apartment building and parks.
Inside we see Tracy and Tess, with the Kid asleep on Tess' lap. Tess smiles warmly at Tracy.

TESS
(pointing to his wrist-radio)
We only got interrupted five times.

TRACY
(lifting radio to his ear)
Yeah.

TESS
Must be broken...

TRACY
Yeah --

Tracy and Tess catch themselves staring at each other.
A moment.

TRACY (CONT'D)
I've been thinkin'...

TESS
What about?

TRACY
Well... you living alone.

TESS
I like living alone.

TRACY
Huh?

TESS
You know that. I'm not the lonely type.

TRACY
Well...

TESS
What?...

(CONTINUED)

50 CONTINUED:

50

TRACY

I guess we have that in common.

TESS

Yes... We have that in common.

TRACY

Well...as long as we have so much in common...

TESS

Yes?

TRACY

Well, I'm getting a nest egg saved up now...more than six hundred bucks.

TESS

Yes?

Tess leans back in amazement and the Kid wakes up.

KID

Where are we?

Tracy opens his door and walks around and helps Tess out of the car and follows her to the door of her building. She stops and turns.

TRACY (CONT'D)

Look, maybe it's about time we...I mean, don't you think that we might be happier if...

Embarrassed, Tracy stops talking and stands motionless.

The Kid, still in the car, suddenly notices a car with no lights on moving up the street. It starts to pick up speed fast.

KID

Hey! Tracy, look out!

Tracy turns to see the oncoming car with a tommy gun protruding from the window.

A VOICE

Merry Christmas, copper!

Tracy pulls Tess into the doorway and covers her. The barrel snorts fire as bullets bite into the building. The Kid huddles on the floor of the car as bullets smack into bricks, garbage cans and windows.

(CONTINUED)

50 CONTINUED: (2)

50

As the car speeds away Tracy races to see if the Kid is o.k.

TRACY
You o.k., Kid?

KID
I'm o.k.

Tracy moves to the middle of the street with his pistol drawn and watches the departing car as it wheels and disappears into the night.

Tess comes to Tracy's side. Lights come on throughout the neighborhood and dogs BARK madly. TWO COPS on the beat run to him. So does the Kid, his eyes huge with excitement.

TRACY
Thanks for the tip, Kid.

COP
Who was it, Tracy?

Tracy stares at Tess, unable to resume the conversation with her.

TRACY
I'm not sure.

Tess returns his gaze.

KID
I thought we was goners.

TRACY
(his eyes still locked on Tess')
They're trying to scare us, Kid... just trying to scare us.

KID
(moving toward the departing car)
Jeez, this is incredible. Let's go get 'em. What're we waitin' for?

But Tracy's attention is all on Tess.

KID (CONT'D)
Let's go get 'em!

TRACY
I'm sorry.

(CONTINUED)

50 CONTINUED: (3)

80

TESS

Don't be. When you play in the street
it's part of the game. I know that.

(a moment)

But don't ask me to like it.

(with a faint smile)

G'night, Tracy.

She walks to her door and enters as Tracy stares after her,
then back at the dark street.

TRACY

(to the two cops)

Stick around here, boys, will you?

COPS

Sure, Tracy.

He and the Kid get into the car and drive off.

TRANSITION:

51 INT. TRACY'S OUTER OFFICE - NIGHT

51

The Kid sleeps. The door to the office is closed.

52 INT. TRACY'S OFFICE - NIGHT

52

The room is dark except for the light coming from the
goose-necked lamp. Tracy is working hard over a series of
photos of cars that resemble the one from which he was shot
at. He hears a KNOCK. The beautiful Breathless Mahoney
enters the room. Her left hand drags her fur stole
casually along the floor and her right hand holds a bottle
of champagne and two glasses. She smiles seductively.

BREATHLESS

I'm so glad you called.

She puts the two glasses on the desk and pours.

BREATHLESS (CONT'D)

I was beginning to wonder what a girl
has to do to get arrested?

TRACY

Wearing that dress is a step in the right
direction.

BREATHLESS

(picking up photo of Tess)

Pretty.... I'd like to change her hair.

(CONTINUED)

52 CONTINUED:

52

TRACY
I wouldn't.

Breathless sets the picture on the desk, gets up on to the desk. Tracy goes on working.

BREATHLESS
Are you going to make a move, or do I
have to do everything?

TRACY
I'm on duty.

BREATHLESS
What's your day off?

TRACY
Sunday.

BREATHLESS
It's a big world. It must be Sunday
somewhere.

Tracy is not made of wood -- her eyes, her voice, her body language are having a strong effect on him: Tracy the cop is controlling Tracy the man.

BREATHLESS (CONT'D)
Does it seem hot to you?

TRACY
Hot?

Dipping her fingers into the cold champagne, Breathless moistens her throat.

BREATHLESS
Why'd you call me here?

He is silent. Then her hand reaches across the desk and brushes Tracy's hair off his forehead. She moves closer and their eyes are locked until her focus moves down to the auto photos on his desk. After a moment, Tracy looks over at the top photo.

TRACY
Do you know that car?

Breathless sits on the edge of the desk.

BREATHLESS
What I'm looking for is a driver.
Preferably one with some mileage.

(CONTINUED)

52 CONTINUED: (2)

52

She comes closer. Her lips are moist. Tracy stares at her motionless. Finally he holds up the sapphire earring and drops it into her glass of champagne. She stares at him, startled.

TRACY

I called you here because I want to know if you're ready to testify.

She stares at him and finally shrugs. She comes closer. Very close. Tracy's eyes are locked on her lips but he makes no move as she closes her eyes and puts her lips into a position to be kissed. Finally she opens her eyes.

BREATHLESS

No?

Tracy is motionless. She backs away a little. Then she stands.

BREATHLESS (CONT'D)

You're right, Tracy. Why would you get mixed up with a cheap floozie like me?

She stands.

BREATHLESS (CONT'D)

I'll be lucky if I get through the week alive. These guys are tough. I don't even know if they followed me here. It isn't easy, Tracy. If you want to throw me in jail. Go ahead.

She exits.

Tracy gets up, watches her leave. He grabs his coat.

53 INT. OUTER OFFICE - NIGHT

53

Tracy hurries out.

TRACY

(to Sam)

Tell the boys to watch the kid. Get Pat and follow me.

54 OMITTED

54

55 OMITTED

55

56 OMITTED

56

57 EXT. CLUB RITZ - NIGHT

57

As Breathless noses her car into a niche between other cars parked in front of the club, she looks into the rearview mirror again to see that Tracy has followed. The club is shuttered, but there are lights on the second floor.

58 INT. TRACY'S CAR - NIGHT

58

Tracy pulls up slowly near the Club Ritz.

59 EXT. CLUB RITZ - NIGHT - TRACY'S POV

59

Breathless exits her car and says hello to gangsters JOHNNY RAMM and RIBS MOCCA as they get out of their car.

60 INT. TRACY'S CAR - NIGHT

60

He speaks into his wrist-radio.

TRACY

Come in... Pat, Sam -- we've got something hot here. Get upstairs across the street from the Club Ritz and stake it out.

61 INT. CLUB RITZ - CONFERENCE ROOM - NIGHT

61

A large room. Big Boy sits at the head of a long, shiny conference table, Flattop next to him. The lords of gangland sit at the table. They are: PRUNEFACE, Johnny Ramm, TEXIE GARCIA, the hard-bitten queen of prostitution, Ribs Mocca, SPUD SPALDONI, and several others. Their BODYGUARDS line the walls of the room. There is suspicion in every eye.

62 INT. HALLWAY ACROSS FROM CLUB RITZ - NIGHT

62

Pat is peering into huge binoculars, glued to the scene across the street. Sam is nearby.

PAT

Jumpin' jiminy...

63 EXT. THROUGH THE TELESCOPE - NIGHT

63

The gangland chieftains appear even more ominous from a distance and through a lens.

PAT'S VOICE (CONT'D)

Pruneface, Ribs Mocca, Johnny Ramm -- every top hood in town. These guys hate each other. What're they doin' together?

64 INT. CLUB RITZ - CONFERENCE ROOM - NIGHT

64

Big Boy cracks a walnut and looks down the long table at gangland's chieftains.

BIG BOY

I remember all you guys from when I was nothin'. Pruneface, you tossed a fire bomb in my car one night, and gave me this...

Big Boy yanks his collar open, revealing a large red scar on his neck.

BIG BOY (CONT'D)

But I forgive ya.

Pruneface toys with his neck.

BIG BOY (CONT'D)

Mocca, you put three slugs into me, but I lived. I forgive you too. And the rest of you guys? I owe you all somethin'. But I forgive all of you because I put the past in the past.

Big Boy cracks a walnut in his hands.

BIG BOY (CONT'D)

However, a boss who can not see the future is a liability to everyone concerned.

PRUNEFACE

What are you, a fortune teller?

There is a silence. Eyes shift. The slightest movement by anyone is watched carefully by everyone. Pruneface reaches into his jacket -- almost a fatal mistake. Every hood in the room opens his coat and touches his holster. Pruneface withdraws his hand, holding a pack of cigarettes. He strikes a match and lights a cigarette.

PRUNEFACE (CONT'D)

What's the matter, fellas -- nervous?
What'd ya mean "the future," Big Boy?

BIG BOY

Pruneface, What I mean is -- the future is me.

65 INT. HALLWAY ACROSS FROM CLUB RITZ - NIGHT

65

Pat is glued to the binoculars.

(CONTINUED)

65 CONTINUED:

65

PAT
...Spuds Spaldoni, Texie Garcia, Joey
DeSanto... Oh... oh no...

Pat holds up the binoculars for Sam.

66 BINOCULARS' POV

66

On the ledge outside the conference room is Dick Tracy.

SAM'S VOICE
What's he doing there?

PAT'S VOICE
Uh-oh.

67 INT. HALLWAY ACROSS FROM CLUB RITZ - NIGHT

67

Pat is now looking down into the street.

68 PAT AND SAM'S POV

68

The Club Ritz's uniformed DOORMAN who is always on duty paces under the overhang outside the club, slapping his arms to get warm. He is starting to move out into the street.

68A INT. HALLWAY ACROSS FROM CLUB RITZ - NIGHT

68A

PAT
(into wrist-radio)
Tracy, there's a doorman in the street.
Don't let him see you.
(to Sam)
Better get down there and distract him.

69 EXT. CONFERENCE ROOM LEDGE, CLUB RITZ - NIGHT

69

Creeping along the narrow ledge, Tracy moves to the window of the room. He sees the bulky shoulders of a bodyguard, stays back against the wall. But Tracy can hear only the rumble of voices, none of them clearly. Beneath his feet we see the molding begin to move slightly.

70 INT. CLUB RITZ - CONFERENCE ROOM - NIGHT

70

Big Boy has everyone's complete attention.

BIG BOY
We've got a problem of organization.
We're all split up. That's bad business.

There is a general agreement around the room.

(CONTINUED)

70 CONTINUED:

70

BIG BOY (CONT'D)

While we are divided, the cops can keep us under control. But use your imaginations.

Eyes shift. Glances are exchanged. There's just a trace of interest around the room.

BIG BOY (CONT'D)

We form a big company, see? Each of us here at the table are on the board of directors -- just like they do it at General Motors. I'm the Chairman of the Board.

SPALDONI

Why you?

BIG BOY

Because I have a vision -- a big boss must always have a vision...

The faces watching Big Boy look interested. Big Boy smiles.

BIG BOY (CONT'D)

What we've got in this town is thousands of small stores and businesses -- people who work real hard. I think they should be workin' real hard for us...

A dawning awareness sweeps through the room.

BIG BOY (CONT'D)

With our muscle, we will be their silent partner. Every time some citizen buys a pound of hamburger, we will get a nickel. Every time some guy gets a haircut, we will get a dime. We will dress like bankers and join the Rotary Club. Together we will own this town.

SPALDONI

(louder)

Why you?

Almost imperceptibly, Big Boy winks at one of his BODYGUARDS, who then leaves the room.

BIG BOY

Excuse me...?

71 PAT'S POV - BIG BOY TALKING (MOS)

71

The POV PANS DOWN TO INCLUDE Sam and the Doorman.

72 EXT. STREET - CLUB RITZ - NIGHT 72

Sam has engaged the Doorman now, pinning him under the overhang.

SAM

Um...when does it re-open?

DOORMAN

Tomorrow night.

SAM

Um...I hear it's going to be a really top show --

DOORMAN

(moving to the street)

Yeah, high class. Real high class.

SAM

(standing in his way)

Real expensive, huh?

DOORMAN

(a pause)

Yeah...The club is private. You gotta apply.

The Doorman starts to move out into the street, but Sam blocks his path again.

SAM

Tell me, when's the re-opening again?

73 PAT'S POV - THROUGH BINOCULARS 73

His POV PANS OVER and now INCLUDES a UNIFORMED COP in the alley looking up at the balcony.

74 INT. HALLWAY ACROSS FROM CLUB RITZ - NIGHT 74

Pat is stunned, he pans the binoculars onto Sam.

74A HIS POV - The uniformed cop. 74A

75 EXT. LEDGE - NIGHT 75

As Tracy moves slowly, the molding under his foot cracks slightly. Suddenly he hears a loud voice.

COP

Hey!...

Tracy sees the uniformed Cop in the street, pointing his night stick up at him. So does Sam.

(CONTINUED)

75 CONTINUED:

75

SAM
(moving quickly to the cop)
Excuse me.

COP
(to Tracy)
What're you...

SAM
(loud)
Excuse me. Could you tell me what time
it is?
(whispering)
That's Tracy up there.

The Doorman is puzzled by Sam's behavior.

COP
(quietly)
Sam... then the rumor's true? Tracy's
gone off his trolley?

SAM
(loud)
Thank you very much. Thank you.

Flattop moves toward the window to open it. Trapped, Tracy looks like a goner. As Flattop throws a cigarette out of the window, Tracy flattens himself against the wall. When Flattop closes the window and returns to his position behind Big Boy, the molding beneath Tracy gives way and he falls, catching himself by his fingertips.

Sam crosses back to the Doorman to engage him in conversation. The Doorman looks over Sam's shoulder at the Cop, but fails to see Tracy hanging from the ledge and the bodyguard who left the room crosses to Spaldoni's car.

SAM
When do you have to apply?

DOORMAN
Look, Pal, I'm just the doorman.

76 INT. CLUB RITZ - CONFERENCE ROOM - NIGHT

76

There's an air of excitement now among the chieftains.

PRUNEFACE
(to Big Boy)
When do we kill Dick Tracy?

.(CONTINUED)

76 CONTINUED:

76

BIG BOY

As you know, if anything happens to Tracy
I'm the prime suspect. You leave Dick
Tracy to me.

There's a long pause. The gangland leaders are stunned
by Big Boy's audacity but are cautiously agreeable, except
Spaldoni.

SPALDONI

I'm out.

BIG BOY

It only works if we're all in.

SPALDONI

Then it don't work. I got a good
business. I'll take my chances alone.

Rising, Spaldoni and his bodyguard head for the door but
find it blocked by Flattop. There is a moment of tension.

BIG BOY

Let him go. Maybe he'll have a change
of heart.

Flattop steps aside; Spaldoni leaves. Tracy pulls himself
up to window level close enough to hear.

PRUNEFACE

All right, Big Boy, we'll leave Tracy
to you. When does the board convene?

BIG BOY

Tomorrow night. Downstairs. The
re-opening of the Club Ritz, gentlemen.
I pick up the tab.

77 EXT. CLUB RITZ LEDGE - NIGHT

77

Tracy has dropped back out of sight. Below Tracy we see
Spaldoni and his men get into their limousine.

Tracy speaks into the wrist-radio.

TRACY

I could hardly hear a thing, Pat. But
if I'm right about what I think is
happening here, we're going to have to
move fast.

78 EXT. STREET ACROSS FROM CLUB RITE - NIGHT 78

PAT
(into wrist radio)
I really think you ought to come down,
Tracy.

79 EXT. CLUB RITZ LEDGE - NIGHT 79

TRACY
I'm coming down. I can't hear a thing.
We're gonna need a microphone. We've
got to...

Suddenly, Spaldoni's limousine blows to pieces with a fiery
EXPLOSION that leaves nothing but a cloud of smoke and a
couple of flat tires. Tracy is stunned.

80 INT. CLUB RITZ - CONFERENCE ROOM - NIGHT 80

Every hood in the room but Big Boy is over at the window,
staring down at the blown-up car. Big Boy looks extremely
confident and cool.

BIG BOY
Very upsetting.

He turns to look at the rest of them.

BIG BOY (CONT'D)
Very upsetting.

81 EXT. STREET - CLUB RITZ - NIGHT 81

The quiet of the night all disrupted now by the aftermath
of Spaldoni's explosion.

Pat angles toward Spaldoni's car.

PAT
Well, we didn't need a microphone to hear
that.

As he moves, a figure is revealed behind him, menacing in a
trenchcoat and large brown hat.

TRACY'S VOICE
(on wrist-radio)
Pat, I get the feeling Big Boy could have
control of this town in a few days.
We've got to find out what he's
doing...fast.

(CONTINUED)

81 CONTINUED:

81

The figure is looking up at Tracy. This is THE BLANK. He turns slightly and we see for a fraction of a moment that he is completely faceless, a lump of flesh beneath the hat. He turns away and disappears.

TRANSITION:

82 INT. TRACY'S APT./BEDROOM/BATHROOM - EARLY MORNING (RAINING) 82

CLOSE ON a pair of small hands that hold a baseball. The ball is autographed: "Best wishes, Joe MiDaggio." CAMERA DRAWS BACK to find the Kid in pajamas, sitting on the edge of a cot in the small dining area. Tracy is in the bathroom brushing his teeth. The Kid watches.

PAT'S VOICE

(on Tracy's wrist-radio)

What do you want me to tell Bug Bailey?

TRACY

Tell the Bug we've got to get into the Club Ritz tonight.

The Kid walks curiously toward Tracy.

TRACY (cont'd)

Peppermint.

Tracy sprinkles some tooth powder onto the Kid's palm. Reluctantly, the Kid touches the tooth powder in his palm with the tip of his tongue as Tracy reaches for his hat and raincoat.

KID

(reaching for the tooth powder)

For a tough guy, you do a lot of pansy things.

TRACY

(putting on his hat)

Oh, yeah?

There is a KNOCK on the door. The Kid crosses to the living room.

83 IN THE LIVING ROOM

83

Tracy between the bathroom and living room.

TRACY

Who is it?

(CONTINUED)

83 CONTINUED:

83

MRS. SKAFF'S VOICE
Mr. Tracy?

TRACY
Yes?

MRS. SKAFF ~~(V.S)~~
I'm Mrs. Skaiff. I'm from the Welfare
Department.

The Kid freezes.

TRACY
The Welfare Department?

MRS. SKAFF ~~(V.S)~~
I'm afraid we're going to have to take
the young man to the orphanage.

The Kid streaks to the bedroom.

TRACY
I'll be just one minute, please.

84 OMITTED

84

84A IN THE BEDROOM

84A

The Kid has taken on the look of a cornered animal,
whipping into his clothes.

MRS. SKAFF'S VOICE
I hope you understand, Mr. Tracy. As a
single man you can't just pick up a child
off the streets and take him home. He
belongs in an orphanage. It's the law.

85 IN THE LIVING ROOM

85

Tracy is finishing dressing as:

86 IN THE BEDROOM

86

The Kid is dressed. He stuffs his autographed baseball
into his pocket and quietly raises the bedroom window to
the fire escape. He takes one last glance around the room,
and is obviously going to miss it.

MRS. SKAFF'S VOICE (CONT'D)
He has to be processed through proper
channels. Then we'll place him in the
proper orphanage.

(CONTINUED)

86 CONTINUED:

86

On the dresser, the Kid sees Tracy's wallet. His survival instincts take over as he stuffs it into his pocket. Starting out the window, he is greeted by another CRACK OF THUNDER. He ducks back for a moment, then steps out to the fire escape as the rain begins to fall.

87 IN THE LIVING ROOM

87

TRACY

Well, I believe I have the situation under control, Mrs. Skaff. If you'll just give me a minute.

Tracy, at the front door, hears the activity, crosses to the bedroom.

MRS. SKAFF'S VOICE

Don't force me to get a court order, Mr. Tracy.

88 IN THE BEDROOM

88

Tracy finds the Kid is gone.

TRACY

Damn...

89 INT. HALLWAY TRACY APARTMENT HOUSE - DAY

89

FLATTOP

(speaking in an impeccable falsetto voice as Mrs. Skaff)

I don't enjoy being unpleasant, but I can be very firm if I have to.

90 IN THE LIVING ROOM

90

Tracy crosses back to the front door.

TRACY

Just leave the kid to me, I'll take care of it.

(opening the door)

Do you...?

Flattop steps INTO VIEW, his gun pulled. Tracy looks at Itchy, who has also produced a gun.

FLATTOP

We don't want no kid, copper.

91 EXT. STREET IN FRONT OF TRACY'S APARTMENT - DAY

91

The Kid, scrambling through an alley to the street, suddenly stops, oblivious to the rain. He pulls the wallet from his pocket and removes the money, but before he can throw the wallet into a nearby trash can, he sees Tracy's badge pinned to it. He stops. He's torn. He looks up at Tracy's apartment.

Suddenly the front door to Tracy's building flies open and a struggling Tracy is shoved down the steps by Flattop and Itchy to a waiting car. The Kid backs into the alley just as Itchy attempts to shove a resistant Tracy into the car. Flattop hammers him over the head with the butt of his gun.

The Kid is stunned as he sees the two thugs throw Tracy inside the car and Itchy jump into the driver's seat. The Kid runs toward it as it starts to pull away. He splashes through puddles and almost trips a couple of times before he reaches the back of the car. Lunging, the Kid grabs the bumper and pulls himself onto the car as it begins to pick up speed.

Curled up inside the spare tire on the back of the car, the Kid holds on tightly as the car ROARS off. His eyes are wild and frightened, but he grips the tire with all his strength.

TRANSITION:

92 INT. BASEMENT OF TESS' APARTMENT BUILDING - MORNING

92

Flattop and Itchy shove Tracy down the last couple of steps, and he comes face to face with Numbers and a smiling Big Boy, who pulls a handful of walnuts from his pocket.

BIG BOY

Glad you could join us, Tracy.

As Flattop and Itchy sit Tracy on an orange crate in front of an old boiler furnace, Big Boy crunches all of his walnuts with a single squeeze. Big Boy glances around at the messy basement.

BIG BOY (CONT'D)

We thought it might be better if you met us here at your girlfriend's apartment building while she's at work.

TRACY

Yeah?

(CONTINUED)

92 CONTINUED:

92

BIG BOY

Tracy, this place is a dump. Don't you think your little honey's got a right to something better? If you were on my payroll, you could make her very happy.

Big Boy puts the cracked walnuts in one pocket and from another takes a large wad of bills. He starts peeling off money and stacking it on a table beside Tracy.

BIG BOY (CONT'D)

We all have our price, Tracy, just tell me when to stop.

The money adds up to a large pile.

TRACY

Are you gonna put all that money down there?

BIG BOY

Fifteen thousand clams?

Tracy stares at him.

BIG BOY (CONT'D)

Okay, Tracy... I can't tell you how happy I am that we could make this arrangement.

Big Boy finishes putting all the money down and smiles. Tracy picks up the stack of money from the table and takes a long look at it. THROUGH THE WINDOW, we SEE the Kid watching, looking a bit disillusioned.

TRACY (CONT'D)

This is a lot of dough, Big Boy.

Big Boy smiles confidently.

TRACY (CONT'D)

And you are guilty of an attempted bribe of an officer of the law!

Tracy pitches the money in Big Boy's face, and in the same motion slams an elbow into the pit of Flattop's stomach. He levels Itchy with a whip-like left hook, but then is grabbed from behind by Flattop.

BIG BOY

C'mon, c'mon, take the money. You prig, take the money.

(CONTINUED)

92 CONTINUED: (2)

92

He begins to throw the money into Tracy's face as Flattop and Itchy tie Tracy to a chair.

BIG BOY (CONT'D)

Take it, you stuffed shirt. You yellow canary.

Flattop holds his gun at Tracy's temple, and Big Boy's lip curls into an ugly sneer as he backhands Tracy across the mouth.

BIG BOY

No? What a terrible accident you're going to have.

(pointing)

See those? Those are your girlfriend's trash cans. You brought 'em down to the cellar after you brought her over those pretty flowers you left upstairs.

Big Boy crosses to the furnace.

BIG BOY (CONT'D)

But who knows if they'll find the trash cans. I don't even know if they'll find your body.

Big Boy puts his hand near the furnace.

BIG BOY (CONT'D)

Ouch!! This accident's been waiting to happen all day. When your friend Itchy knocks off that safety valve this basement is chop suey.

He turns, crosses to the stairs as Itchy takes a position by the safety valve, twirling a wrench in his hand. Big Boy turns back again to Tracy.

BIG BOY (CONT'D)

Want to change your mind?

TRACY

Why? I love a good bowl of chop suey.

The boiler furnace roars as Big Boy and the others head for the stairs.

BIG BOY (CONT'D)

So long, sucker. You shoulda made the deal.

Alone now, Tracy struggles with the rope.

93 EXT. TESS' APARTMENT BUILDING - MORNING

93

Big Boy and the others get into their car and drive away. The Kid hides behind a corner until they are gone, then hurries back to the basement window. Looking in, he sees the furnace begin to shake just a bit from the pressure. With all his strength, the Kid jimmies the rusty window open, slips through and drops to the basement floor.

94 INT. TESS' BASEMENT - MORNING

94

The boiler furnace is rattling and shaking wildly now as steam fills the room. Tracy struggles with the rope, and sweat covers his face from the intense heat of the boiler as the Kid rushes up to him.

TRACY

Kid -- get the hell out of here!

The Kid tries to untie the rope, but the knot is too tight.

KID

These knots! I can't get 'em loose!

TRACY

It's gonna blow -- get out while you can!

The Kid stops and steps away from Tracy and looks at the shaking furnace. There's fear in his eyes, but he's thinking fast. Reaching into his pocket, he pulls out the autographed baseball, then turns back to the basement window. He throws the baseball through the window, spraying the floor with glass.

Quickly, the Kid picks up a sharp sliver of glass, then returns to Tracy and begins to saw through the rope. The boiler is shaking wildly now and the steam is thick and hot. Suddenly, the rope snaps and Tracy quickly shrugs the rope away. He scoops up the Kid with one arm and dashes up the stairs two at a time.

Upstairs, Tracy dashes to the door, unlocks it and takes a half a step outside. That's when it happens: BOOM! A red flash of smoke and fire, a tremendous explosion.

94A OMITTED
0 94B OMITTED (95)
96

94A

97 EXT. TESS' APARTMENT BUILDING - MORNING

97

Tracy is on the ground, a short distance from the explosion. Stunned, his face is dark, his eyebrows singed and his clothes torn. Tracy looks up. The Kid is there.

(CONTINUED)

97 CONTINUED:

97

TRACY

You're all right, Kid.

KID

Gee, Tracy, that was a lot of dough.

A weary Tracy struggles to his feet.

TRANSITION:

98 INT. CITY HALL CORRIDOR - DAY

98

Tracy and District Attorney Fletcher walk briskly down a marble corridor of City Hall. Tracy is hot under the collar; Fletcher is coldly detached.

TRACY

Are you telling me not to pull Caprice in?

FLETCHER

Again?! Tracy, Fourteen witnesses insist Caprice spent the entire morning at a dance lesson. I'm sorry.

TRANSITION:

99 INT. TRACY'S OFFICE - DUSK

99

Tracy and Tess stand on each side of a proud Kid as Chief Brandon presides.

BRANDON

(reading from paper scroll)

"For action in the face of grave danger, the Kid -- whose name will be filled in later when he picks one out -- is awarded this Honorary Detective Certificate with Badge."

The Kid tries to conceal that he is really very touched by the honor.

TESS

The best looking officer on the force, with or without a name.

TRACY

Congratulations, pal.

BRANDON

This is a temporary certificate until you pick a name for yourself.

(CONTINUED)

99 CONTINUED:

99

KID

What's the matter with "Kid"?

TRACY

Nothin'.

Tracy produces a badge.

TRACY (CONT'D)

But this means no more jumping on the back
of cars anymore.Tess helps pin the badge onto the Kid's suit. The Kid
pulls Tracy aside.

KID

(whispering)

Tracy...

TRACY

Yeah?

He leans down.

KID

(whispering)

I got a badge for you.

TRACY

What?

The Kid points to Tracy's desk.

KID

(whispering)

Top drawer.

Tracy walks over to the desk, opens the drawer, sees his
wallet, opens it -- his lost badge.

TRACY

Where did you...??

Tracy breaks into a smile and offers a handshake to the
Kid.

TRACY (CONT'D)

Put 'er there... Detective.

Brandon pulls Tess aside.

BRANDON

What about the orphanage?

(CONTINUED)

99 CONTINUED: (2)

99

TESS
We put it off till tomorrow.

TRANSITION:

100 EXT. CEMETERY - NIGHT - CITY IN B.G.

100

A deserted cemetery.

BIG BOY
What's the matter -- we're not paying
you enough money?

Fletcher appears.

FLETCHER
It's Tracy. I killed his case against
you, but that's the last thing I'm going
to do, you hear me? I'm out.

Big Boy jabs a hard forefinger into Fletcher's chest.

BIG BOY
I own you. You are mine. You are going
to be the mayor of my city. You do what
I tell you to do. When you're dead,
that's when you're out... Mr. Mayor.

Turning away, Big Boy returns to his limousine where
Numbers waits and gets into the back seat.

TRANSITION:

101 INT. TRACY'S APARTMENT - NIGHT

101

Alone in his apartment, Tracy studies the mug shots of the
gangland chieftains who attended Big Boy's meeting at the
Club Ritz. He hears a knock and picks up his gun and goes
to the door.

TRACY
What kind of ice cream?

Tracy opens the door and sees the provocative Breathless
Mahoney.

BREATHLESS
(after a moment)
Fresh peach. You better eat it right
away. It's starting to run a little.

Tracy makes a quick check of the hall and then turns back
to her.

(CONTINUED)

101 CONTINUED:

101

BREATHLESS (CONT'D)

Aren't you going to frisk me, honey?

Breathless enters the apartment, touching a lamp shade,
the arm of a chair, an old beat-up radio.

102 EXT. TRACY'S STREET - NIGHT

102

TO BE WRITTEN: SCENE BETWEEN TESS AND KID ON THE STREET.

103 INT. TRACY'S APARTMENT - NIGHT

103

BREATHLESS

If I testify against Big Boy he'll have
me bumped off.

TRACY

(looking up from mug shots)
He'd have to bump me off first.

BREATHLESS

Why?

TRACY

Because I'd be protecting you twenty-four
hours a day.

Breathless turns around now and stares at Tracy.

BREATHLESS

You would?

TRACY

That's my job.

BREATHLESS

(softly)

Do you always put so much of yourself
in your job?

TRACY

Well...you'll never know till you
testify.

Breathless smiles. Slowly, seductively, she crosses the
room toward Tracy.

BREATHLESS (CONT'D)

There's a pool of darkness in you, Tracy.
And I'm here to take a swim. Come here.

Breathless delivers an incredible kiss of fire.

(CONTINUED)

103 CONTINUED:

103

Suddenly, Tess appears unseen in the half-open door. She backs silently into the hallway.

Breathless finally withdraws from the kiss. She stares at him. As we hear the SOUND of the Kid's feet running up the steps, Tracy quickly wipes off the lipstick.

Now Tess and the Kid appear in the doorway, eating ice cream cones. Breathless is not un-pleased that Tess has arrived at just this moment. The Kid's eyes bug out a bit.

BREATHLESS (CONT'D)

What a cute little boy.

For once, the Kid is speechless. Breathless continues to look Tess over.

TRACY

Uh, Tess, this is--

TESS

(to Tracy)

I know who she is.

(to Breathless)

Hello, Miss Mahoney.

BREATHLESS

You must be Miss Trueheart. I've been admiring your picture. Tracy's told me so much about you.

TESS

He doesn't know so much about me.

BREATHLESS

Oh? Well, we'll be in touch, Tracy.

(nods to Tess)

Miss Trueheart.

She turns and walks to the door, stops and pats the Kid on the head.

BREATHLESS (CONT'D)

What a cute little boy.

The two women trade one last glare, and Breathless exits the room. Tess turns to Tracy, whose smile is a little helpless.

TESS

I bet she does, marvelous undercover work.

She sticks a dripping ice cream cone in Tracy's hand.

(CONTINUED)

103 CONTINUED: (2)

103

TRACY

Making our move on the Club Ritz tonight.
What is this? Is this pistachio?

At the window, the Kid watches wistfully for Breathless to appear on the street.

KID

Now that's what I call a dame.

Tess crosses to the window and stares down at the street, hiding from Tracy the tears welling up in her eyes.

TRANSITION:

104 EXT. CAR BARN - NIGHT

104

A taxi pulls to the curb in an industrial area, deposits 88 Keys and drives away. Checking the address, 88 Keys moves into the car barn.

105 INT. CAR BARN - NIGHT

105

88 looks confused. His incessant gum chewing stops and he looks around carefully, sees only a chair and table. Mystified, 88 inspects the chair and table briefly. In the center of the table sits a small leather suitcase, an envelope beside it. There's also an intercom speaker.

He sits.

Another light goes on -- a backlight that outlines the figure in the trenchcoat and hat we have seen before. The figure holds a microphone, and his voice comes through the speaker in a distorted, hoarse whisper. It is THE BLANK. He holds his head in a pained manner, shielding his barren face, never looking directly at his listener.

THE BLANK

Open the suitcase.

88 shrugs, then opens the suitcase and finds it filled with money.

THE BLANK (CONT'D)

Five thousand. Your first payment.

88 KEYS

For what?

THE BLANK

You want to make a lot of money helping Big Boy?

(CONTINUED)

105 CONTINUED:

105

Again, 88 Keys stops chewing his gum. He is stunned.

THE BLANK (cont'd)
(impatiently)
Yes or no.

88 KEYS
(quickly)
Yes.

THE BLANK
Hand the envelope to Big Boy. Tell him
it was slipped under your door. You
don't know where it came from.

88 Keys picks up the envelope. He can hardly see the
figure.

88 KEYS
Who do I tell them you are?

THE BLANK
You don't, because you never saw me.

He lifts his head, and for an instant 88 Keys can see that
he is a lump of flesh beneath the hat. 88 is shaken.

THE BLANK (CONT'D)
And don't try to find me, I'll find you.

The light goes out. The Blank is gone. 88 looks
bewildered, and a little shaken.

TRANSITION:

106 EXT. TESS' APARTMENT - NIGHT

106

A distraught Tess gets out of her car and passes the
newsstand on her street. A figure in the shadows observes
her, a masked man.

107 INT. CLUB RITZ - CONFERENCE ROOM - NIGHT

107

Big Boy is climbing into evening dress, assisted by Flattop
and Numbers. The Blank's envelope is torn open and 88 Keys
reads the note to Big Boy as a curious Breathless listens
in the background.

(CONTINUED)

107 CONTINUED:

107

88 KEYS

(whispering as he reads)

...If you kill Dick Tracy you will be the prime suspect and the city will mobilize against you, but for ten percent of your business we guarantee Dick Tracy will not be a problem for you anymore and you will not be suspected of anything...

Big Boy frowns like an ominous thundercloud. He begins to tie his tie.

88 KEYS (CONT'D)

What can you lose? If they don't deliver you don't pay.

Flattop helps Big Boy into his evening jacket.

BIG BOY

Piano man, would you like me to snap my fingers and have you made into a hamburger? I'm gonna make a deal with some bum you never saw and don't know how to get to?

(to Numbers)

Get him outta here. Go play the piano.

On the way out, 88 Keys passes Breathless.

BREATHLESS

What was that all about?

88 KEYS

My income tax.

He leaves.

BREATHLESS

(to Big Boy)

What was that all about?

BIG BOY

That's none of your business. I'm your business. Get over here.

Breathless drifts over to Big Boy.

FLATTOP

You want me to follow him?

BIG BOY

Where to? The piano?

(CONTINUED)

107 CONTINUED: (2) 107

He slaps Breathless lightly on the face, then grabs her by the throat and kisses her.

TRANSITION:

108 INT. TRACY'S APARTMENT - NIGHT 108

Tracy, in a rush, finishes strapping on his gun and throws on his coat. The Kid appears with his jacket on.

TRACY

Where do you think you're going?

The Kid looks at Tracy pleadingly.

TRACY (CONT'D)

I'll be back later.

The Kid, beaten, turns back to the bedroom and closes the door. Tracy looks after the Kid a moment, puts on his hat and his wrist-radio, and starts for the door.

TRANSITION:

109 EXT. CLUB RITZ - NIGHT 109

A crowd is entering the club.

110 INT. MAIN ROOM - NIGHT 110

The room is packed with well-dressed PATRONS as Breathless sings "I Always Get My Man." (The song will continue until the end of the upcoming montage sequence.)

110A EXT./INT. GARAGE - CLUB RITZ - NIGHT 110A

A GREY-HAIRED WAITER enters the garage and opens a door to the busy, crowded kitchen, and slips in unnoticed.

111 OMITTED 111

112 INT. MAIN ROOM - NIGHT 112

The entire atmosphere of the Club is changed from the quiet elegance of Lips Manlis to the wild revelry of Big Boy. Breathless continues to sing as a CHORUS LINE of skimpily dressed floozies dances behind her.

Big Boy sits in the center of it all, a ruling monarch. With him at his table are Pruneface, Texie Garcia, Johnny Ramm and Ribs Mocca.

(CONTINUED)

112 CONTINUED:

112

BIG BOY

What do you think? Is this high class
or not?

PRUNEFACE

I gotta hand it to ya, Big Boy, they're
the best broads in town.

113 EXT. STREET - NIGHT

113

A police car pulls silently to the curb across the street
from Club Ritz.

114 INT. TRACY'S CAR - NIGHT

114

Tracy speaks into his wrist-radio.

TRACY

Move in -- take your positions.

115 EXT. STREET - NIGHT

115

Other police cars pull into the area and ring the Club.

116 EXT. ROOFTOP - NIGHT

116

Sam and BUG BAILEY, a bespectacled and deeply focused man
with listening equipment, are dressed in black. They dash
across the rooftop, quickly jimmy the lock on the skylight
and slip down a rope they've tied to a pipe on the roof.

117 INT. ATTIC - NIGHT

117

Flashlights in the dark attic. Bug Bailey begins to remove
the primitive and elaborate microphones from his black
satchel as a fascinated Sam watches. Sam speaks into his
wrist-radio:

SAM

We're in. No trouble.

TRACY'S VOICE

Make it snappy, Sam.

Bailey begins to drill a hole in the floor.

118 INT. MAIN ROOM - NIGHT

113

Breathless sings on the bandstand in a blue spotlight.
Near the guarded stairway leading upstairs, the grey-haired
waiter checks his watch.

119 INT. POLICE CAR - NIGHT

119

Tracy is looking at his watch and the second hand climbs to 12. He speaks into his wrist-radio:

TRACY

Okay, boys... let's go!

He watches uniformed cops pour out of the cars and head for the building.

120 EXT. CLUB RITZ - NIGHT

120

A DOORMAN sees the cops coming toward the building. He quickly presses a button.

121 INT. MAIN ROOM - NIGHT

121

A LOUD BELL RINGS, and the customers begin to panic. Except Breathless, who continues to sing. Big Boy rises quickly at his table and crosses to the gambling tables in back.

BIG BOY

Take it easy. Everything's under control.

Two people step away from the 21 table, it revolves into the wall and is replaced by a dining table for two and they sit.

122 EXT. CLUB RITZ - NIGHT

122

Cops enter.

123 INT. MAIN ROOM - NIGHT

123

POLICE begin to pour into the entrance. During the confusion, the stairway is left unguarded, and the grey-haired waiter slips upstairs.

This is a major bust as TWO DOZEN COPS enter the room from every direction. Tracy is the last to enter: the General in command. Every eye is on him as he crosses the room, seeing a few familiar faces along the way but the gambling tables are now concealed.

TRACY

Judge Harper. You look nice without your robes on. How are you, Congressman? Good to see you and your daughter out on the town.

The BLONDE with the CONGRESSMAN is definitely not his daughter.

124 INT. UPSTAIRS CONFERENCE ROOM - NIGHT

124

The grey-haired waiter enters, turns on the lights and closes the door. He climbs onto the conference table and sees the holes that are being drilled.

125 INT. MAIN ROOM - NIGHT

125

The big detective moves to Big Boy's table, where he looks the chieftains over.

TRACY

The gang's all here. Looks like a class reunion.

BIG BOY

This is a private party -- invitation only.

TRACY

Here's my invitation -- a search warrant.

Tracy tosses the warrant on the table. Still at the microphone, Breathless watches Tracy.

He gives her a glance -- simply enough, Tracy has a hard time keeping his eyes off her. A UNIFORMED COP approaches Tracy.

COP

No gambling. Nothing.

Tracy looks at the tables behind him.

BIG BOY

You mean you thought we have gambling here?

PRUNEFACE

I wouldn't be caught dead in a place that permitted gambling.

The chieftains are in a merry mood at Tracy's expense. At the stairway, Tracy sees the grey-haired waiter slip back into the room.

TRACY

I'll be back, Big Boy.

BIG BOY

Let us know when you're droppin' in. We'll throw you a big party.

(CONTINUED)

125 CONTINUED:

125

TRACY

The big party's reserved for you.
(motions the police to leave)
Let's go, boys.
(to Big Boy)
At the Big House.

He turns and follows the police to the door. The chieftains look at one another.

PRUNEFACE

(to Big Boy)

I thought you was going to take care of Tracy?

BIG BOY

(suspiciously)

He didn't really look around. I don't get it.

TEXIE

Relax, Big Boy. He was just trying to louse up your opening.

Breathless continues to sing. Finally, everything is normal again and the party resumes.

126 EXT. STREET - NIGHT

126

Breathless sings over:

The police cars drive away as Tracy gets into the back seat of his car and speaks into his wrist-radio:

TRACY

We're out, Sam. Tell Bug he's on his own.

The grey-haired waiter runs up to the car and jumps in beside Tracy as he drives away.

127 INT. CAR - NIGHT

127

Peeling off his disguise, the waiter is Pat.

TRACY

How'd it go?

PAT

Clockwork.

(CONTINUED)

127 CONTINUED:

127

TRACY

Let's hope Big Boy thinks I'm too stupid
to look under the top of a table.

Behind their heads, through the rear window, the face of
the Kid rises, his nose pressed to the glass.

TRACY (CONT'D)

It's embarrassing.

PAT

Yeah, I'd call it embarrassing.

128 EXT. MOVING CAR - NIGHT (MATTE PAINTING)

128

The Kid, hanging onto the back of the car for dear life,
ducks out of sight.

TRANSITION:

129 EXT. CLUB RITZ - DAY

129

Breathless sings over:

Outside the Club Ritz the same night.

A car pulls to the curb and three men get out: Flattop,
Itchy and Mumbles. Each man carries a couple of black
satchels into the Club Ritz.

130 INT. CONFERENCE ROOM - NIGHT

130

Breathless sings over:

Big Boy sips coffee as the three men enter the conference
room. Opening one of the satchels, Flattop dumps bundles
of money onto the long table.

BIG BOY

All right. Now get over to 132 Broad
Street next, the Acme Diner.

As Numbers counts the money, CAMERA RISES to the ceiling,
where we see a microphone concealed in the light fixture.

131 INT. ATTIC - NIGHT

131

Breathless sings over:

Bug Bailey has set up his listening post. He's in position
with the headset and microphones.

(CONTINUED)

131 CONTINUED:

131

He also has a wrist-radio strapped on, and has gotten himself comfortable with a fat sandwich, half-eaten, the other half resting in wax paper, and a thermos of coffee, the top of which serves as a cup at the ready. The cup is filled.

Bug speaks into his wrist-radio:

BUG

Tracy, this is Bug. The Acme Diner...

132 EXT. STREET - NIGHT

132

Breathless sings over:

Dick Tracy drives his car, listening to his wrist-radio.

BUG'S VOICE (CONT'D)

...That's at 132 Broad Street.

Tracy makes a note of the information Bug has just passed along and turns his car around.

133 INT. ACME DINER - NIGHT

133

The Acme Diner is entered by FACE ONE and Tracy pops up from behind the counter and Face One puts his hands in the air.

TRANSITION:

MONTAGE SEQUENCE: (TO BE REWRITTEN)

Breathless' song continues with energy over:

A swirl of imagery: FACE TWO on the phone. Then Big Boy on the phone. Then Bug speaking to Tracy. Then Tracy turning his car while giving instructions. Then police cars racing into the night. Then Face Two shows up at PLACE TWO and Tracy materializes again..

NEWSPAPER HEADLINE: "Extra!! Tracy Battles Mob."

Tess works sadly with flowers in Greenhouse.

FACE THREE on the phone. Then Big Boy on the phone. Then Bug listens and calls Tracy. Tracy listens to Bug and turns. Face Three gets to PLACE THREE (which is full of prostitutes). Tracy and his men show up and make the arrests.

Face Three tries to mix 'it up with Tracy and Tracy flattens him.

(CONTINUED)

133 CONTINUED:

133

At home, Tess is brushing her hair at a bathroom mirror. She stops suddenly. MOVE IN on Tess.

FACE FOUR on the phone. Then Big Boy on the phone. Then Bug listens. Then Tracy turns his car around. A Ford coupe with Face Four in it speeds through the night, pursued by Tracy firing his pistol. The Ford goes out of control and smashes into a brick wall.

FACE FIVE on the phone. Then Big Boy on the phone. Then Bug listens. Then Tracy turns his car around. Tracy's squad arrives at a restaurant like wild commandos, interrupting a big payoff to Face Five who elects to shoot it out with Tracy. He loses the election.

Tess opens a closet door and reaches for a suitcase. She throws it on the bed and begins to pack. MOVE IN on Tess.

A final swirl of imagery: OTHER FACES on phones. Big Boy on phone.

Bug listens.

Tracy turns car around.

Axes smash slot machines, gambling tables are turned over, hoods are herded into paddy wagons.

NEWSPAPER HEADLINE: "Tracy Wipes Out Gambling Ring: Pressure Builds on Caprice."

END MONTAGE SEQUENCE as Breathless' song finishes.

134 OVER AN EXTREME CLOSE-UP OF A GIANT COCKROACH

134

approaching a giant sandwich. We hear Big Boy raving. As the cockroach reaches the sandwich, and the huge cup of coffee next to it, we see that they are on the top of a table. Beyond, we see Bug Bailey monitoring the headset in the attic.

135 INT. CONFERENCE ROOM - NIGHT

135

Big Boy is raving to Pruneface while he's being fitted for a new tuxedo.

BIG BOY

Tracy hit (Face One, Face Two, Face Three, Face Four, Face Five.)

Big Boy jerks away from the startled TAILOR, who quickly scurries out of the room.

BIG BOY (CONT'D)

Everywhere I turn, it's Tracy, Tracy, Tracy! It's like he's readin' my mind.

136 INT. CLUB RITZ ATTIC - NIGHT

136

When Bug turns and reaches for the sandwich, he sees the cockroach and a look of total horror comes over his face. The cockroach stops, then heads to the interior of the sandwich. Bug swats desperately at the cockroach but doesn't realize he has tipped over the cup of coffee. Bug, intent on his work, monitoring Big Boy's fulminations and scribbling notes, doesn't realize that the coffee is silently dripping into the microphone hole.

137 INT. CONFERENCE ROOM - NIGHT

137

BIG BOY

Texie Garcia's out of action -- Ribs
Mocca and Johnny Ramm. Now DeSanto.
Who's next?

Pruneface jabs a forefinger into Big Boy's chest.

PRUNEFACE

You said you had a way of takin' care
of Tracy. You said make it look like
an accident. Leave it to me, you said.
Well, let me tell you something.

He puts a newspaper in front of Big Boy featuring Tracy's
exploits in the headline.

PRUNEFACE (CONT'D)

I'm takin' this bum outta the headlines.
I'm rubbing him out.

BIG BOY

Not so fast. You shoot Tracy, they point
the finger at me.

As he reaches for the newspaper, something suddenly catches
Big Boy's eye. A small drop of liquid has fallen onto the
photograph of Tracy.

Glancing suspiciously at the ceiling, he sees a liquid
stain. A couple more drops fall, and Big Boy touches them
with his finger. He tastes it and looks puzzled.

Big Boy climbs up onto the table and looks in the light
fixture. Seeing the microphone, he reaches for his gun.

TRANSITION:

138 EXT. MIKE'S DINER - NIGHT

138

A greasy spoon. Through the front window we see MIKE at
the stove, the Kid is asleep in a booth.

139 INT. MIKE'S DINER - NIGHT (TO BE REWRITTEN)

139

Tracy wolfs down a bowl of chili as Tess stares at him.

TRACY
Not hungry?

Tess shakes her head.

TRACY (CONT'D)
Mike, what do you put in this chili --
malted rubber?

MIKE
Sometimes I wonder why I slave over a
hot stove for you, Tracy.

Tess looks at Tracy.

TRACY
What's the matter?

TESS
(after a moment)
Tracy, I'm leaving.

Tracy stops eating.

TESS (CONT'D)
I used to be afraid that maybe things'd
never settle down. That you'd never take
some time.
(a moment)
Now I know it.

As Tracy stares at Tess, the small, frightened voice of
Bug Bailey can be heard over Tracy's wrist-radio:

BUG'S VOICE
Calling Dick Tracy! Come in, Tracy!

Tracy ignores his wrist-radio.

TESS
(after a moment)
You've got Big Boy on the run now.
That's good.

The wrist-radio erupts again:

BUG'S VOICE
Come in, Tracy... Come in, Tracy...

Tracy still ignores it.

(CONTINUED)

139 CONTINUED:

139

TESS
(after a moment)
Good luck, Tracy.

BUG'S VOICE
Please come in...

Tracy speaks into his wrist-radio:

TRACY
What is it, Bug?

BUG'S VOICE
Go to the Southside Warehouse...

Tracy stares at Tess. There is a moment.

TESS
Go ahead, Tracy.

TRACY
I'll be back.

Now Tracy bolts for the door as Tess watches him go.

TRANSITION:

140 INT. SOUTHSIDE WAREHOUSE - NIGHT

140

Bug Bailey is blindfolded and bound in a wooden crate next to a trap door which is opened to the river below.

Bug can say nothing as the barrel of Flattop's gun is in his mouth. The wrist-radio is in front of Bug's face on an edge of the crate that will encase churning cement waiting to be poured.

TRACY'S VOICE (CONT'D)
I can't quite hear you, Bug, but I'm on my way to the Southside Warehouse.

BIG BOY
(whispering)
Good.

Big Boy removes Flattop's gun from Bug's mouth. Bug suddenly drops his head forward, grabs the wrist radio with his teeth and flips it high into the air. It drops through the open trap door and lands in the river below.

Big Boy snaps his fingers and the cement mixer tips and begins to shower on to Bug and fill the crate. He turns around and leaves with Numbers.

TRANSITION:

141 INT. TRACY'S CAR - NIGHT

141

Tracy drives through the streets. He speaks into his wrist-radio.

TRACY
Come in, Bug. Come in, Bug.

Tracy's car drives into the night.

TRANSITION:

142 INT. TRACY'S CAR - SOUTHSIDE WAREHOUSE - NIGHT

142

Tracy cuts the motor and parks silently.

143 DEATH OF BUG SEQUENCE (TO BE WRITTEN):

143

A) TRACY ARRIVES.

B) TRACY ENTERS WAREHOUSE.

C) HE SEES AT DISTANCE THE BACK OF BUG, WHO APPEARS TO STILL BE ALIVE.

D) HE SEES THE DANGER FROM PRUNEFACE AND FLATTOP, ETC., THAT HE WILL ENCOUNTER IF HE ATTEMPTS TO SAVE BUG'S LIFE, AND HE PROCEEDS WITH IT.

E) AFTER DEALING HEROICALLY WITH THAT DANGER, HE GETS TO BUG AND FINDS THAT BUG IS ALREADY DEAD.

F) SUDDENLY TRACY IS ENTRAPPED, IN DANGER OF BEING BURIED IN CEMENT, AND WHILE TRACY IS COPING WITH FLATTOP AND PRUNEFACE, PRUNEFACE IS SHOT TO DEATH BY THE BLANK. THE UNARMED FLATTOP RUNS AWAY, AND TRACY IS LEFT DISTRAUGHT ABOUT BUG AND CONFUSED ABOUT THE BLANK.

TRANSITION:

144 INT. CLUB RITZ - CONFERENCE ROOM - NIGHT

144

Big Boy is being treated like a king: a shave and haircut, manicure and shoe-shine. He glares at Flattop, and his voice is quiet but dangerous.

BIG BOY
How long's this guy been working for Tracy?

FLATTOP
Who says he is working for Tracy?

(CONTINUED)

144 CONTINUED:

144

BIG BOY
(to Breathless)
Ever hear of a guy with no face?

BREATHLESS
Honey...Dick Tracy drives you crazy,
doesn't he?

BIG BOY
(with rising fury)
All right, all right, that's enough!
I want 'em dead, both of 'em. I want
this no-face dead, and I want Tracy
dead. Did you bums forget how to kill
people?! Doesn't the way you do your
work mean anything to you? Don't you
have any pride in what you do? Do you
have no sense of duty? I want Dick Tracy
dead!

Grabbing a bottle of hair tonic he flings it at the huge
mirror. The mirror smashes into a thousand pieces.

NUMBERS
(yelling)
But, Big Boy, you wanted it to look like
an accident.

BIG BOY
(quietly, after a moment)
Yeah.

TRANSITION:

145 EXT. SOUTHSIDE WAREHOUSE - NIGHT

145

Tracy walks to the car with Pat and Sam, the sound of a
FOG HORN in the background.

PAT
...Don't get me wrong, Tracy. If you
say there was a man with no face, I'll
bet the mortgage there was. But who's
he workin' for?

SAM
Yeah, who's he workin' for?

Tracy looks around quietly at his surroundings. The sound
of the fog horn continues.

(CONTINUED)

145 CONTINUED:

145

TRACY
I don't know. But I didn't dream him
up. Let's go, boys.

CUT TO:

145A EXT. STREET - NIGHT

145A

Big Boy's limousine cruises down a mid-town street.

145B INT. LIMOUSINE - NIGHT

145B

Big Boy sits with 88 Keys in the back of the limousine.
Numbers is driving.

88 KEYS
I don't know, Big Boy. I guess you use
force. They use finesse. But you get
rid of the problem of Tracy, and it only
costs you ten percent.

Big Boy stares at 88 Keys for a long time.

88 KEYS (cont'd)
What can you lose?

Big Boy pulls an envelope stuffed with money out of his
pocket.

BIG BOY
Okay, piano player.
(hands envelope to 88)
You got a deal.

They shake hands.

145C INT. CLUB RITZ - NIGHT

145C

88 Keys sings at the piano "What Can You Lose?"

146 INT. MIKE'S DINER - NIGHT

146

Chief Brandon is at the counter with the Kid. Tracy walks
in.

BRANDON
Mike, give this kid a stick of spearmint.

The Kid angles over to Mike as Brandon approaches Tracy.
Tracy seems surprised to see Brandon.

TRACY
Where's Tess?

(CONTINUED)

146 CONTINUED:

146

BRANDON

Out of town. She asked if me and the boys could take care of the Kid till they take him to the boys home.

TRACY

Tess went out of town?

BRANDON

Oh.

Brandon hesitates, not knowing what to say.

BRANDON (CONT'D)

Sorry, Tracy. She said you knew.

Tracy is bewildered.

BRANDON (CONT'D)

Anything I can do?

TRACY

No, Chief, thanks for filling in.

The voice of 88 Keys continues to sing of lost love as Tracy crosses to the counter with the Kid following. Tracy orders coffee. So does the Kid. They look at each other. Mike looks at them both.

147 EXT. STREET - NIGHT

147

Brandon walks alone in the street.

148 OMITTED

148

149 EXT. STREET - NIGHT

149

Tracy and the Kid walk together.

TRANSITION:

149A EXT. TESS' CAR (POSSIBLE MAT PAINTING) - NIGHT

149A

Tess' car drives in the night.

149B INT. TESS' CAR - NIGHT

149B

Tess drives.

150 INT. CLUB RITZ - DIFFERENT DAY

150

Breathless sits at the piano and joins in the song with 88.

(CONTINUED)

158 CONTINUED:

158

THE BLANK
I work for Big Boy. He wants you.

TRANSITION:

159 INT. TRACY'S OFFICE - NIGHT

159

The Kid sits staring at Tracy.

TRACY
(barking)
I know him, it's not him. Did you call
Pittsburgh? C'mere. Look, tell those
guys this doesn't look anything like what
I said, this is the shape of the head,
the ears were like this. Got it?

He looks at the Kid. The Kid just stares at him. A long
box with a note on it is brought in and put on his desk.

TRACY (CONT'D)
What's this?
(to Sam)
Open it.

He stands and smacks the coffee pot.

TRACY (CONT'D)
This is old! How'm I ever gonna get one
measly piece of evidence that sticks on
Big Boy if I can't get one cup of hot
coffee!

He looks at the Kid again who does not avert his gaze.

TRACY (cont'd)
Look...I'm a cop. I can't keep a kid.
It's the law.

He stands up and walks into the hall.

159A EXT. HALLWAY - NIGHT

159A

As Tracy reads the note from the box.

TRACY
Who's on the coffee?! Rip Van Winkle?!
Where are the other...?

INSERT of Tess Trueheart's card:

"Dear Dick. We really should talk this
out. Please come over to greenhouse..."

(CONTINUED)

159A CONTINUED:

159A

TRACY (CONT'D)
(quietly and hurriedly)
Chief, would you take care of the Kid
for a while. Tess wants to talk.

Sam has untied the box.

SAM
Tracy! You got flowers.

He holds them up, but Tracy is gone.

159B EXT. POLICE STATION - NIGHT

159B

Tracy dashes out as a WELFARE WORKER walks in.

160 EXT. GREENHOUSE - NIGHT

160

Tracy's car pulls up. He gets out and enters the greenhouse.

161 INT. GREENHOUSE - NIGHT (TO BE WRITTEN)

161

Tracy enters and finds himself alone in the greenhouse surrounded by masses of flowers. A PERIOD SONG emanates from a small radio. A faucet is left running into a sink. He waits for Tess, smiles and breathes the heady fragrances.

162 INT. POLICE STATION - NIGHT

162

The Kid comes face to face with the Welfare Worker who has come to take him away.

163 INT. GREENHOUSE - NIGHT

163

As Tracy breathes the flowers he feels a buckling in his knees and moves to sit in a chair. He sees a paper bag on the floor out of which several muffins have fallen.

Suddenly a light goes on--a spotlight shining directly into his eyes. The dance music is interrupted by static and then by the filtered and distorted voice of The Blank.

THE BLANK'S VOICE
Relax, Tracy.

TRACY
Who are you?

The Blank's voice comes filtered and distorted into the room.

(CONTINUED)

163 CONTINUED:

163

THE BLANK'S VOICE
Your big career is over.

Gas emits from jets beneath the calla lillies.

TRACY
If you're working for Big Boy tell him
he's making a big mistake.

The gas increases from beneath the delphiniums, the force
blowing papers around the room and rippling Tracy's clothes
as he attempts to rise.

THE BLANK'S VOICE
It won't hurt--it won't even kill you.
Just relax and go to sleep.

Tracy is finally able to stand but lunges for the door and
collapses, unconscious.

TRANSITION:

164 INT. MIDWAY HOTEL - NIGHT

164

A fleabag hotel in the center of town. A bored NIGHT CLERK
reads a dime mystery novel behind the front desk, and an
OLD MAN sits in the lobby in rumpled clothes, reading a
newspaper.

Suddenly, the front door bursts open -- we see a flash of
Dick Tracy in hat and trenchcoat, and so do the Night Clerk
and the Old Man, as he bursts through the lobby and strides
up the steps two at a time.

CLERK
(yelling to him)
Hey -- close the damn door.

The Clerk walks over to close the door. The Old Man
returns to his newspaper.

165 INT. HOTEL CORRIDOR - NIGHT

165

Still with his back to us, Tracy moves to Room 429 and
unlocks the door. He goes in and closes the door behind
him.

166 INT. ROOM 429 - NIGHT

166

District Attorney Fletcher sits on the bed, impatiently
smoking a cigarette. He looks up as Tracy enters.

(CONTINUED)

166 CONTINUED:

166

FLETCHER
You're late, Tra.....!!

There is a sudden look of terror in his eyes as he sees a revolver in Tracy's gloved hand.

FLETCHER (CONT'D)
No, wait... who are...

Two SILENT SHOTS spit from the gun. Fletcher falls backward, then tumbles to the floor, stone dead. For the first time we see Tracy's face -- but it isn't Tracy at all -- it's The Blank.

167 INT. HOTEL CORRIDOR - NIGHT

167

Leaving the room quickly, he crosses the hall to the back stairway and opens the door. 88 Keys is there carrying Tracy over his shoulder, unconscious. He follows The Blank quickly into the room.

168 INT. LOBBY - MIDWAY HOTEL - NIGHT

168

The Night Clerk reacts to the muffled scuffles upstairs by pouring himself some coffee and the Old Man puts his paper down again.

169 INT. ROOM 429 - NIGHT

169

88 Keys has propped Tracy up in a chair and The Blank is finishing placing the gun that killed Fletcher into Tracy's hand. He then places an envelope into Fletcher's pocket, also a gun in his hand.

The Blank sits and stares at Tracy.

88 KEYS
(whispering)
Now????!!

The Blank nods. Suddenly, 88 Keys begins to yell at the top of his voice as he reads from a pad:

88 KEYS (CONT'D)
You can't blackmail me, Dick Tracy!!!
Nobody does that to me!! Nobody
blackmails me!! Put that gun away!!!

170 INT. MIDWAY HOTEL LOBBY - NIGHT

170

The Night Clerk, at his desk, hears the yelling.

(CONTINUED)

170 CONTINUED:

170

88 KEYS' VOICE

Who do you think you're dealing with?!
If I go to jail, you go to jail!! I can
have you run off the police force!! I
don't have to pay you!! I don't have
to give you a dime!! I don't have to
give you a nickel!! Put that gun away...

As the yelling escalates, the Night Clerk comes out from
behind his desk and starts up the stairs.

OLD MAN

You better call the police.

171 EXT. STREET - NIGHT

171

COPS RUN TO THE HOTEL.

172 INT. ROOM 429 - NIGHT

172

The Blank signals 88 to the window and out. Just as he
hears FOOTSTEPS in the hallway outside the hotel room door,
The Blank passes a bottle of ammonia under Tracy's nose
and exits through the window. He peeks back in from the
fire escape as Tracy wakes up just as the Night Clerk
enters the room, finding Tracy with a gun in his hand and
a murdered Fletcher in front of him. Aghast, the Night
Clerk puts up his hands in horror as the COPS rush in.

TRANSITION:

173 SPINNING NEWSPAPERS

173

Over a photograph of Dick Tracy the HEADLINE reads: "Dick
Tracy Arrested for Murder of D.A. Fletcher -- Evidence of
Blackmail -- No Bail Set." The Kid puts the newspaper
down. He is in an orphanage.

174 INT. CLUB RITZ CONFERENCE ROOM - DAY

174

Big Boy holds the newspaper in his hands, throws back his
head and laughs. 88 Keys sits calmly off to one side,
observing. Other gang members sit at the table, including
Flattop, Mumbles, Numbers and Itchy.

BIG BOY

That's beautiful. I want this hung on
my wall. I gotta hand it to you, 88.
Your people did it. They got Tracy out
of the way.

Big Boy takes a bulging envelope from his inside pocket.

(CONTINUED)

174 CONTINUED:

174

BIG BOY (CONT'D)
He's still alive. Keep him out of the way.

He gives 88 Keys the envelope and looks at his gang down the table.

BIG BOY (CONT'D)
We're back in business, boys. I may run for Mayor myself!!!

He laughs hysterically.

TRANSITION:

175 MONTAGE SEQUENCE:

175

A swirl of gangland activity, with an "up" song blaring in the b.g. We see dice rolling, cards being dealt, MOBSTERS roughing up SMALL STORE OWNERS, stacks of money rising higher and higher -- a brief but vibrant collage on the move once again. In the center of it, Tracy lies on his bunk alone in a cell, the Kid, revolted, pushes away a bowl of mush in the orphanage and Big Boy king of the city.

A huge CLOSE-UP of Tess' transcendently beautiful face is SUPERIMPOSED OVER Tracy lying in the jail cell.

TRANSITION:

176 INT. JAIL CELL CORRIDOR - NIGHT (TO BE REWRITTEN)

176

Brandon and the Kid walk.

BRANDON
(an energetic whisper)
I'll tell you why there's no bail, Kid. Two witnesses in the lobby saw him dash into the hotel and run up the stairs toward Fletcher's room. He was found in the room with a gun in his hand and Fletcher lying dead on the floor. And everyone knows there was trouble between them.

KID
Hey, wait a minute -- you sound like you believe it!

(CONTINUED)

176 CONTINUED:

176

BRANDON

I'm only telling you why the judge said no bail. On top of that we found a blackmail note in Fletcher's pocket and the handwriting experts say Tracy wrote it.

177 INT. JAIL CELL - NIGHT

177

Tracy sits with Chief Brandon and the Kid.

TRACY

Why would Big Boy kidnap Tess? It's a Federal offense.

BRANDON

Well, it certainly looks like she's been kidnapped.

TRACY

(to himself)

I could find her in ten seconds if I got back on the street.

Brandon glances toward the guard waiting outside the cell and steps back into the corridor.

BRANDON

(after a moment)

Well...I'll leave the two of you alone for a minute. They should be coming to transfer you to County Jail in a little while.

He leaves. The Kid and Tracy sit together.

TRACY

The orphanage lets ya stay up this late?

KID

It's not so bad. They let you out if a grown-up picks you up.

TRACY

It's not so bad?

KID

Good food.

177A EXT. JAIL PARKING LOT - NIGHT

177A

Brandon walks into the night air. He turns and looks back toward the interior of the jail where Tracy and the Kid are and then walks to a car. He looks around and then bends down to talk to the driver. It is Sam. Pat sits next to him.

177B INT. JAIL CELL - (TO BE WRITTEN)

177B

SCENE INCORPORATING DUTY TO SOCIETY VS. THE VALUES OF FAMILY WHICH CONCLUDE WITH:

The Kid gives Tracy a long look.

KID

I got my permanent certificate, Tracy.

TRACY

You finally picked a name?

KID

Yeah...

He takes the certificate from his pocket and unrolls it.

KID (CONT'D)

If it's all right with you...

He shows it to Tracy.

INSERT - THE CERTIFICATE

It now reads: "DICK TRACY, JR."

Tracy gives the kid a long look.

KID

I believe in you, Tracy.

Tracy puts his hand on the Kid's shoulder. The Kid throws his arms around Tracy's neck, and the two of them hug each other tightly.

TRANSITION:

178 EXT. JAIL PARKING LOT - NIGHT

178

Sam and Pat see Chief Brandon get into his car with the Kid and drive off.

179 EXT. JAIL BACK ENTRANCE - NIGHT

179

Tracy is brought out in cuffs by TWO GUARDS and is put into the back seat of a squad car.

(CONTINUED)

179 CONTINUED:

179

He is surprised to see Sam and Pat in the front seat.

TRACY

What are you two doing here?

PAT

It's a long trip to County Jail. I'd say it would take at least eight hours to get there.

TRACY

It's only five miles. What're you...??

Sam leans back and begins to unlock Tracy's handcuffs.

SAM

I heard about a smart detective once who solved a whole case in just exactly eight hours.

For a second, Tracy stares open-mouthed at Sam.

TRACY

(quickly)

Call Headquarters. Get a car to meet us at Thirty-fourth and Central. And step on it. Pat, tell the Chief I'm gonna kiss his big red Irish face... Oh, and Pat, tell 'em to bring something...

180 EXT. SQUAD CAR - NIGHT

180

The car zooms into the night and turns a corner on two wheels.

SNAPPY DISSOLVE:

181 INT. MUMBLES' ROOM - NIGHT

181

Grabbing Mumbles by the undershirt, Tracy slams him against the wall.

TRACY

Talk, you cockroach. Who set me up?

MUMBLES

Whatdyata talkintomeaboutit?Idintset youupWhatdayata talkintomeaboutit?

TRACY

Okay, Pat.

(CONTINUED)

181 CONTINUED:

181

Pat brings in the CERAMIC POLAR BEAR from the Interrogation Room. Sam and a COP watch. Tracy thrusts the polar bear in front of Mumbles' face.

TRACY (CONT'D)
Isn't this pretty, Mumbles?

A wary Mumbles doesn't answer.

182 INT. POLICE HEADQUARTERS - NIGHT

182

Chief Brandon walks to a telephone and puts the receiver to his ear. Behind him the Kid continues to read the police ticker.

BRANDON
Brandon speaking.

VOICE ON PHONE
You interested in getting Big Boy?

BRANDON
(frantic, to ASSISTANT)
Pick up the phone! Pick up the phone!
(quietly)
Yes?

VOICE ON PHONE
Go to Thirty-eighth and Grand and wait
for a call.

183 INT. A TELEPHONE AGAINST A WALL - NIGHT

183

We see the back of a figure in a trenchcoat holding the phone, and then at an oblique angle we see the figure is The Masked Man who kidnapped Tess.

BRANDON'S VOICE
Who is this?... Hello?

The Masked Man hangs up the phone.

184 INT. POLICE HEADQUARTERS - NIGHT

184

Brandon holds the dead receiver in his hand and stares at his Assistant.

BRANDON
Thirty-eighth and Grand? That's the Club
Ritz.
(to his aides)
Watch this kid'till I get back. Get my
car.

SNAPPY DISSOLVE:

184A INT. MUMBLES' ROOM - NIGHT

184A

Now Tracy lifts the head off the polar bear. A large wire recorder is revealed. Mumbles tenses.

TRACY

You don't want to tell me who set me up,
huh, Mumbles?

MUMBLES

Wdytlskalskdkdjsksklasdsmnlup.

TRACY

All right.

Tracy flips a switch inside the polar bear.

MUMBLES' VOICE

Bgbyklslslkdkskdemensolpmns.

TRACY

You want Big Boy to hear that?

MUMBLES

(nonchalantly)

Wdtskdoaeocpdjktmsdjgjtwwpn.

Tracy rewinds the recording and plays it again.

TRACY

You want Big Boy to hear that?

MUMBLES

(patronizingly)

Whdlsjdlwlemdismemnddndn.

Tracy rewinds the recording once more, but this time when it plays back he holds his fingers around the wire.

MUMBLES' VOICE

"BgByklldLips Manlis."

TRACY

Whatd'ya think, Mumbles?

He plays it back once more with his fingers around the wire. Mumbles stares, paralyzed.

MUMBLES' VOICE

"Big Boy killed Lips Manlis."

Tracy plays it back once more and there is still no response from Mumbles.

(CONTINUED)

184A CONTINUED:

184A

TRACY (CONT'D)

Okay, c'mon boys, let's go play this for Big Boy.

MUMBLES

(a paradigm of elocution)

Wait! 88 Keys, the piano man, he set you up. Big Boy paid him to get you out of the way.

TRACY

88 Keys and Big Boy, huh? Okay, boys, take him in.

Tracy walks out, Pat and Sam follow as another COP handcuffs Mumbles to take him in.

TRANSITION:

185 INT. TRACY'S SQUAD CAR - NIGHT

185

Sam is driving, Tracy beside him, Pat in back. Tracy is deep within himself.

SAM

So what do we do? Grab 88 Keys or go straight for Big Boy?

TRACY

Sam, can't you see, somebody wanted to get me out of the way. In order to get me out of the way they made it look like I blackmailed and killed Fletcher. Now we're faced with the probability that Tess has been kidnapped. If Tess has been kidnapped, the question becomes: By whom? Who would kidnap Tess and then not even bother to ask for a ransom of any kind?

PAT

(bewildered)

So what do we do? Grab 88 Keys or go straight for Big Boy?

TRACY

(distantly)

Is the enemy of my friend my enemy? And is the enemy of my enemy my friend?

SAM

What?

(CONTINUED)

185 CONTINUED:

185

TRACY
Or is the enemy of my enemy my enemy?

PAT
(to Sam)
What did he say?

TRACY
(confirming)
The enemy of my enemy is my enemy.

SAM
(to Pat)
The enemy of his enemy is his enemy.

186 EXT. POLICE CAR - NIGHT

186

It corners on two wheels.

TRANSITION:

187 INT. CLUB RITZ MAIN ROOM - NIGHT

187

Big Boy walks to the phone and puts it to his ear. Nearby sit Flattop, Numbers and Itchy. Other GANGLORDS and their BODYGUARDS enjoy themselves.

BIG BOY
Caprice speaking.

His eyes narrow as he listens at some length.

BIG BOY (CONT'D)
Who is this?

188 INT. WALL TELEPHONE - NIGHT

188

The Blank listens on the telephone.

BIG BOY'S VOICE
(agitated)
Who is this?

The Blank hangs up.

189 INT. CLUB RITZ MAIN ROOM - NIGHT

189

Big Boy stares at the receiver then hangs up and turns to Flattop.

BIG BOY
Take a look around the joint.
Something's fishy.

He cracks a handful of walnuts.

190 EXT. TRACY'S SQUAD CAR - NIGHT 190

It corners on two wheels.

191 INT. TRACY'S SQUAD CAR - NIGHT 191

Sam pulls the car into a street near the Club Ritz, Tracy is quietly determined as he climbs out.

TRACY

Sam, you take the front. We're going to the roof.

PAT

Tracy, why're we going to the roof?

TRACY

I don't know. It seems like a good place to hide.

192 INT. CLUB RITZ MAIN ROOM - NIGHT 192

As the band begins a catchy tune, Flattop rushes into the Main Room.

FLATTOP

Big Boy -- I think you should come with me. Quick!

193 EXT. STREET - NIGHT 193

Tracy and Pat hurry up the last few steps of a fire escape and arrive at the roof.

PAT

Tracy, why are we going to the roof?

TRACY

(lightly)

Always try to be on top of things, Pat.

194 EXT. ROOFTOPS - NIGHT 194

Tracy and Pat scamper across rooftops toward the roof of the Club Ritz.

PAT

Tracy, why are we going to the roof?

TRACY

Pat, whoever framed me is framing Big Boy.

PAT

On the roof?

195 INT. CLUB RITZ - NIGHT

195

The gloved hand of The Blank is on the receiver of a wall phone.

THE BLANK

(into phone)

Can you get through to Chief Brandon?

196 INT. CHIEF BRANDON'S CAR - NIGHT

196

He is quietly pulling up near the outside of the Club Ritz, speaking into his car radio.

CHIEF

This is Chief Brandon...

197 INT. OUTSIDE CLUB RITZ ATTIC DOOR - NIGHT

197

Big Boy waits for Flattop to unlock the heavy door.

198 EXT. CLUB RITZ ROOF - NIGHT

198

Tracy and Pat arrive on the roof. As they look down, they see Tess Trueheart tied to the chair, bound and gagged.

PAT

Jumpin' Jimminy.

TRACY

O.k., Pat, I'm going to...

BANG!! A gunshot rings up through the skylight and Tracy shoves Pat out of the line of fire.

199 INT. CLUB RITZ ATTIC - NIGHT

199

Big Boy has entered the attic room and seen Tess. Flattop fires off another shot at Tracy.

BIG BOY

(screaming)

Where did this dame come from? WE'VE
BEEN FRAMED!! WE'VE BEEN FRAMED!!

(to Flattop)

Untie her!

Flattop rushes to untie her.

BIG BOY (CONT'D)

Kidnapping! They're going to get us on
kidnapping!! We've got to get her out
of here.

((CONTINUED))

204 CONTINUED:

204

BIG BOY
(crazed)
This is it. Lock all the doors. Burn
the records. Break out the guns.

NUMBERS
Jeez, boss, Tracy's dame?

BIG BOY
Somebody set us up. They're going to
get us on a kidnapping rap. All of us.
Let's go.

The panic rises. Big Boy quickly unlocks his safe and
stuffs his pockets with money. The hoods begin to arm
themselves with the machine guns and shotguns stored in
an ammunition closet and they rush downstairs.

Big Boy moves quickly to the door and down the steps
clutching his hostage, Tess. Numbers, Itchy and the other
hoods follow.

205 INT. CLUB RITZ MAIN ROOM - NIGHT

205

An unsuspecting clientele dances on as Breathless is
singing a catchy tune accompanied by 88 Keys and the band.

BIG BOY
Hurry it up. Hurry it up.

Some of Big Boy's men lock and bolt the doors and others
take positions at the windows, discreetly covering their
weapons from the Club Ritz patrons. Breathless sings on.

206 EXT. CLUB RITZ FRONT ENTRANCE - NIGHT

206

Sam hurries to the Chief.

SAM
Chief, the only way we'll get into this
joint is bust our way in.

BRANDON
I'll just have to put everybody inside
under arrest.

207 EXT. CLUB RITZ ROOF - NIGHT

207

Pat leans over the skylight. Tracy is busy making
calculations with paper and pencil. He scurries out of
Pat's view and back in again, making new calculations.

(CONTINUED)

207 CONTINUED:

207

PAT

Tracy, what are you doing?

Tracy goes back out of view and comes back in again carrying a long sideboard table which he turns upside down and leaves under the skylight. Pat is confused.

PAT (cont'd)

Tracy, you okay?

208 INT. CLUB RITZ MAIN ROOM - NIGHT

208

Breathless sings. The patrons gamble. Big Boy pushes Tess up to a window, glances down and sees Brandon and his men taking positions in the street.

BIG BOY

Numbers, tell them coppers they'll never take me alive.

Numbers goes. Big Boy turns to the rest of his men.

BIG BOY (CONT'D)

We're making a break for it! Let's get out of here!

209 EXT. CLUB RITZ ROOF - NIGHT

209

PAT

(looking down at Tracy)

What?

210 INT. CLUB RITZ ATTIC - NIGHT

210

CLOSE ON TRACY. He reaches OUT OF SHOT and brings INTO SHOT his hat, which he pulls over the top of his head tightly.

TRACY

All right, Pat, jump!

PAT'S VOICE

What?

TRACY

Jump, Pat.

211 EXT. CLUB RITZ ROOF - NIGHT

211

CLOSE ON PAT. He jumps, dropping OUT OF THE SHOT.

212 INT. CLUB RITZ ATTIC - NIGHT 212

As Pat's feet land on one end of the sideboard, a large solid trash can in the center acts as a fulcrum, catapulting Tracy upward from the other end.

213 EXT. CLUB RITZ ROOF - NIGHT 213

Tracy, with both hands gripping the brim of his hat, explodes up through the glass of the second skylight and lands on the roof. He runs to the edge of the roof and freezes as he hears Chief Brandon:

BRANDON'S VOICE

(on a bullhorn)

All right, Big Boy, this is it!

Tracy looks down and measures the distance for his next leap.

214 INT. CLUB RITZ MAIN ROOM - NIGHT 214

Pushing Tess along the edge of the main room of the Club, Big Boy leads his men to the entrance of the garage.

BIG BOY

When I hit my horn, that's the signal to go.

215 EXT. CLUB RITZ FRONT ENTRANCE - NIGHT 215

Chief Brandon holds a bullhorn to his mouth.

BRANDON

Come out with your hands up!

216 INT. CLUB RITZ MAIN ROOM - NIGHT 216

The MUSIC STOPS and Breathless, onstage, stands poised by her microphone.

BRANDON'S VOICE (CONT'D)

Everybody else, stay put! You're all under arrest! Be calm!

217 EXT. CLUB RITZ STREET - NIGHT 217

CHIEF BRANDON (CONT'D)

You are all under arrest. If you'll...

He looks up and sees Tracy sail from the club roof to the third floor fire escape of the adjoining building, then riding the bannister from level to level to the ground.

Tracy crosses to Chief Brandon, who is amazed to see him.

218 INT. CLUB RITZ GARAGE - NIGHT

218

Four cars are lined up, filled with hoods, facing the garage door. The drivers REV their engines like bombers on an aircraft carrier. Flattop and Itchy get into the third car. Gasoline fumes fill the garage, and Big Boy climbs into the back seat of the last car in the line with Tess. Numbers is in the driver's seat.

The Kid, now in the garage, watches on his hands and knees.

219 EXT. CLUB RITZ STREET - NIGHT

219

BRANDON

(hesitating)

What if he tries to bust out and brings
Tess with him?

TRACY

Big Boy's too smart for suicide. We've
got to go in.

220 INT. CLUB RITZ GARAGE - NIGHT

220

BIG BOY

Now! Hit your horn!

Numbers hits the HORN. The cars streak in a single line toward the garage door.

Big Boy opens his door and just as Numbers steps on the gas, Big Boy suddenly rolls out of the car, pulling Tess with him --leaving his henchmen to face the fire outside.

221 EXT. CLUB RITZ STREET - NIGHT

221

Tracy and the Chief are crossing the street to the front entrance.

TRACY

Some of you men come with us. The rest
of you circle the building until...

222 EXT. STREET IN FRONT OF CLUB RITZ - NIGHT

222

BLAM! The garage doors fly off their hinges as the first car suddenly smashes through them and opens fire. Tracy dives behind the front fender of the Chief's car. The Chief joins his men behind a line of cars across the street from the club. All hell breaks loose.

(CONTINUED)

222 CONTINUED:

222

Tracy shoots out the left front tire and the car rolls over onto its left side continuing onto its hood, skids on its hood into the building across the street from the club (near the Chief) and bursts into flames on impact, which continues throughout the remainder of the sequence as:

The second car roars out of the garage. Tracy, in the center of the street, rolls for cover behind the left rear bumper of the Chief's car. As the second car roars by, Tracy opens up, cutting open the side of the car like a sardine can.

The second car fishtails down the street and continues headlong into a telephone pole and fire hydrant on the far side of the alley, sending up a fountain of water which continues for the rest of the sequence.

Tracy goes toward the wreckage and the fountain ready for action as Flattop's car roars out of the garage with Itchy driving. The driver is distracted by gunfire, swerves, side-swiping the Chief's car, knocking it out toward the center of the street. The driver continues but his car gives out as his trunk abuts the Chief's trunk.

Flattop gets out of his stalled car with no place to go. He spies Tracy near the curtain of water drawn across the street as the fourth car sails out into a hail of bullets.

With the street blocked by fire and police on the right and wreckage on the left, the car has no choice, it is clearly going to pile over the ass end of Flattop's stalled car.

FLATTOP
I've got you, Tracy!

Tracy whirls just as the fourth car sails over his head, lands, continues to careen down the street, stopping just short of the police barricade. Tracy cuts a commanding figure against the water backdrop.

TRACY
Give up, Flattop!

Flattop, back lit by a curtain of fire from the first car, responds with a wild volley, narrowly missing Tracy.

Tracy responds with a single round. Flattop, mortally wounded, tips toward the pavement in a jerky movement, propelled about by the recoil of his tommy gun, like a mad man with a jackhammer, finally hitting the pavement with a thud when his gun runs out.

Tracy turns toward the Club entrance.

223 INT. CLUB RITZ MAIN ROOM - NIGHT

223

Big Boy runs back into the main room of the Club Ritz with Tess. The patrons cower under tables and against walls.

As he hurries through the room, Breathless eyes him from behind the bar. She is sipping a drink, smoking a cigarette.

BREATHLESS

Bon voyage, tough guy.

She watches Big Boy shove Tess into the Club's wine room.

224 EXT. FRONT ENTRANCE - CLUB RITZ - NIGHT

224

Tracy searches frantically through the bullet-riddled cars. There is no sign of Tess. Only the inert bodies of Flattop, Itchy, et al. But no Big Boy. Tracy dashes into the Club Ritz.

225 INT. CLUB RITZ - NIGHT

225

The place is a shambles, patrons still cowering under tables as Tracy comes to the center of the room. He sees Breathless at the bar.

TRACY

Where are they?

BREATHLESS

Who?

There is a sound of a FOGHORN.

TRACY

Where are they?

BREATHLESS

I don't know.

Tracy just looks at her. He hears the SOUND again.

226 INT. WINE ROOM - NIGHT

226

Tess and Big Boy disappear behind a moving wall of wine bottles.

227 INT. SEWERS - NIGHT

227

Big Boy cannot close the wall to the wine room securely, but he lodges several planks in front of the wall which have been put there for the purpose of obstructing the opening. We hear the FOGHORN clearly as Big Boy shoves Tess down onto an oversized skateboard and lies down beside her, pushing slowly off down the incline of the drain.

228 INT. CLUB RITZ MAIN ROOM - NIGHT

228

BREATHLESS (CONT'D)
Would it make a difference to you, Tracy?
You think she's more your kind?

As Tracy stares at her and drifts toward the wine room, he hears the sound of the FOGHORN again, this time quite faint.

229 INT. WINE ROOM - NIGHT

229

Tracy enters the wine room, sees the wall slightly askew, and realizes that Tess and Big Boy could be behind the wall. The wall is impossible to budge, and suddenly he stops trying and listens to the faint FOGHORN. TRACY REALIZES WHAT THIS MEANS.

He turns and runs.

230 INT. SEWERS - NIGHT

230

A sweating Big Boy and a terrified Tess roll through the tunnel.

231 EXT. CLUB RITZ - NIGHT

231

Tracy bursts out of the entrance past 88 Keys, who is handcuffed and being led to a police car, and runs down the street, leaving a puzzled Sam and Chief Brandon.

232 EXT. STREETS - NIGHT

232

Tracy runs.

233 EXT. MORE STREETS - NIGHT

233

Tracy runs.

234 INT. SEWERS - NIGHT

234

Big Boy and Tess roll on through the tunnel. The FOGHORN sounds.

235 EXT. STILL MORE STREETS - NIGHT

235

Tracy runs.

236 INT. SEWERS - NIGHT

236

Big Boy yanks Tess by the hair as they arrive at the end of the tunnel.

237 EXT. RIVERBANK - NIGHT

237

Tracy arrives at a vantage point which affords him a direct line of sight to the tunnel's opening where Big Boy is emerging with Tess, his hostage.

238 EXT. CITY BRIDGE - NIGHT

238

Big Boy drags Tess up onto the bridge and they head across it as a brightly lit cruise ship steers toward its center.

239 EXT. RIVERBANK - NIGHT

239

Tracy sprints toward the bridge in pursuit.

240 EXT. BRIDGE - NIGHT

240

As Big Boy pulls Tess toward the center of the bridge, he realizes it is separating to allow the cruise ship to pass. Suddenly SHOTS are HEARD. Big Boy halts and reverses his direction, pulling Tess back the way they came. He sees Tracy pursuing them, and realizes his only alternative is to pull Tess down into the gear house of the drawbridge, which he does just as FIREWORKS from the ship begin to explode spectacularly in the sky.

241 INT. GEAR HOUSE - NIGHT

241

Opening the door, Big Boy yanks Tess into a subterranean concrete room and leans heavily back against a cement wall, gasping for breath. He looks around him. Big Boy is startled for a moment by the monstrous industrial mechanism he is confronted with. Gears mesh, levers crank, giant wheels revolve at an agonizingly slow pace, groaning against a great weight. The drawbridge gear room is laden with years of grease and dust and dirt.

Big Boy begins to tie Tess to the huge slowly-moving drawbridge gear. His eyes dart quickly toward the door as it starts to open. He grabs his gun and crouches behind the huge gear, using Tess as a shield. Tracy enters the room slowly, and his eyes search every corner. Big Boy peers up over the gear and Tess, raises his gun and aims it directly at Tracy.

BIG BOY

Drop the gun, copper, or this next bullet's got your girlfriend's name on it.

TESS

Don't do it, Dick!

(CONTINUED)

241 CONTINUED:

241

As Tracy drops his gun, it falls into the huge revolving spokes, then rattles to the floor below and FIRES spontaneously, hitting somewhere behind Big Boy. Big Boy whirls toward the sound and FIRES his gun at it.

Dropping to his knees, Tracy disappears from sight as he crawls now under another of the huge, menacing gears and comes up behind Big Boy.

Startled, Big Boy pivots just as Tracy puts a heavy shoulder into Big Boy's soft belly and drives him to the floor. Big Boy's gun CLATTERS across the floor and the two men wrestle under the wheels of more gears.

Big Boy's massive hands close around Tracy's throat, and the detective strains to break their death grip. He hammers Big Boy across the jaw, then hammers him again, and then a third time. Big Boy's grip is broken as he falls away from the force of the third blow.

Tracy tries to untie Tess from the moving gear, but Big Boy heaves his body onto him, knocking Tracy closer to the giant spokes. It's strength against strength as Big Boy tries to muscle Tracy's head into a gear opening.

Closer and closer, Tracy's head dangles. The huge gear starts down to crush Tracy's head, but the detective pounds both fists against Big Boy's ear and Big Boy flies backward in pain. Tracy jerks his head out of the opening just a moment before the powerful gear crushes down, at the same time bringing Tess one tooth of the gear closer to being crushed.

Big Boy scrambles out from under the wheel, and scurries for the gun. Tracy reaches out and tackles him, spilling Big Boy to the floor, then hammers him with a flurry of lefts and rights.

Both men are exhausted as Tracy puts all his strength into one last roundhouse punch. Big Boy falls heavily to the floor, attempting to rise, but collapses at Tracy's feet.

Tracy turns back again to untie Tess, but sees something out of the corner of his eye: The Blank stands in the doorway that leads into the sewer tunnel. His gun is pointed directly at Tracy as he steps farther into the room. Big Boy struggles to his feet and faces The Blank.

THE BLANK

(pointing the gun at Big Boy)

Don't move, Big Boy. I outsmarted you.
I knew you'd panic.

(MORE)

(CONTINUED)

241 CONTINUED: (2)

241

THE BLANK (Cont'd)
I brought you down with kidnapping, the
only crime you didn't commit.

Big Boy freezes, glimpsing his own gun on the floor a few
feet away.

BIG BOY
Whoever you are -- we can make a deal.

THE BLANK
No deal. I'm taking it all. With you
two out of the way, I'll own this town.

Tracy takes a step toward The Blank.

TRACY
I know who you are.

The Blank trains the gun on Tracy as Tracy takes another
step.

TRACY (CONT'D)
I know what you've done.

The Blank just stares at Tracy.

TRACY (CONT'D)
(continuing to walk)
I know what you want. It's not going
to happen.

The Blank's hand seems frozen on the trigger for a moment.
He then lowers the gun, pauses, but as Tracy continues to
walk toward him, he raises it again and aims at Tracy, his
fingers tightening on the trigger.

As Tess comes one notch closer to disaster, THE KID's head
pops up from behind the equipment and he suddenly dives
for The Blank, tackling him from behind. As The Blank
pitches forward, face first, dropping his gun, Big Boy
scrambles to retrieve his own gun, whirls and blasts two
shots into The Blank, turns to a charging Tracy and is met
by a thundering punch that knocks him backward over a
guardrail and down into the center of the moving gears.
He screams, and the last thing he sees is the giant gear
crushing down on him as Tracy yanks the rope from Tess'
feet and then her hands, freeing her from the giant gear,
a last tooth away from being crushed.

The gear revolves on as we HEAR from the cruise ship
outside the strains of AULD LANG SYNE. The Kid watches
with big eyes.

(CONTINUED)

241 CONTINUED: (3)

241

TESS

I knew you'd find me, Tracy.

Tracy embraces Tess. Then he turns and crosses the room to The Blank and kneels down beside him.

Carefully removing The Blank's hat, and now peeling back layers of material which constitute The Blank's face, Tracy reveals BREATHLESS MAHONEY whose long tresses at last topple free.

KID

Will ya look at that.

TRACY

Call an ambulance, Tess.

Tess stares at Breathless for a moment, then hurries away to find a telephone. Propping Breathless up in his arms, Tracy sees the small ironic smile appear.

BREATHLESS

You were right. I couldn't squeeze the trigger.

TRACY

It was a great plan, Breathless. You almost pulled it off. The city would have been yours.

BREATHLESS

Yeah. My only mistake was you.

Breathless raises her heavy eyes to Tracy.

BREATHLESS (CONT'D)

Tell me the truth, Tracy. Could it ever have happened between us?

TRACY

It came damn close.

Breathless smiles again and looks almost peaceful. With a nearly lifeless hand, Breathless pulls Tracy's face close to her. She kisses him very gently. Then her hand falls limply away.

Tracy looks very sad as he gently lays Breathless back on the concrete. Rising slowly, he looks down at her.

(CONTINUED)

241 CONTINUED: (4)

241

There's a mixture of bitterness and hurt in his eyes as he stares at her -- he looks vulnerable, feeling a sense of loss, of what might have been, although it never had a chance.

Then the cop takes control of Tracy again. His eyes toughen. He stands there in the empty gear house while huge sprockets idle.

TRANSITION:

242 EXT. MIKE'S DINER - DAWN

242

Looking through the front window of the diner we see Tracy, Tess and the Kid at a table, talking excitedly.

243 INT. MIKE'S DINER - DAWN

243

The Kid is very animated. Tess' eyes shine with happiness as she listens to the Kid's story.

KID

...also he was her piano player. And that's how we got 88 Keys to confess that The Blank killed Fletcher.

TESS

Not bad.

TRACY

You may be too smart to need this, but I'd like to give it to you anyway.

From his pocket, Tracy takes a small box and gives it to the Kid. The Kid looks surprised, and then delighted as he opens the box and finds a small wrist-radio. His eyes get as big as silver dollars. Tracy glances at Tess, and they both smile as they watch the Kid's excitement.

Mike approaches the table with several bowls of chili on a tray. He plops them down in front of Tracy, Tess and the Kid, spilling a little chili over the edge of each bowl. Tracy and Tess take a spoonful of the chili.

TRACY

Not as good as usual, Mike -- what'd ya do, wash the bowls?

TESS

Aw, don't listen to him, Mike. I think it's just marvelous.

(CONTINUED)

243 CONTINUED:

243

MIKE

Except for the guy she goes out with,
this lady has real taste.

Mike leaves the table and returns to the counter. The Kid
is still examining his wrist-radio as Tracy turns to Tess
again.

TRACY

I've been thinking, Tess...

TESS

Yeah? What about?

TRACY

Well... you living alone.

TESS

(tentatively)

I like living alone.

Tracy is silent.

TESS (CONT'D)

We have that in common, I guess.

TRACY

Yeah?

TESS

Well... don't we?

Tracy stares at her, concentrated. The Kid suddenly looks
at Tracy, aware that something peculiar is happening. Tess
seems slightly confused. Tracy clears his throat
uncomfortably and continues.

TRACY

Well, when two people have a lot in
common, they oughta do something about
it.

It suddenly dawns on the Kid what Tracy is leading up to.
Even Mike is listening intently behind the counter.

KID

Uh-oh.

TRACY

(whispers softly)

Shut up, Kid.

(CONTINUED)

243 CONTINUED: (2)

243

MIKE
(tapping his chest)
Heartburn, Tracy -- heartburn.

Tracy throws a warning glance at Mike, then turns back to Tess. Tess looks at Tracy questioningly.

TRACY
Yes... well...

TESS
Yes...?

The Kid stares open-mouthed.

TRACY
Well, I was thinking that you and I
could...

TESS
Yes -- yes?

TRACY
Well, what do you think?

Tess draws back to look him right in the eye.

TESS
Dick Tracy, are you asking me to...

TRACY
Well... yeah. I guess I am. I...

Suddenly, as a relief to the uncomfortable Tracy, Pat's voice booms over both wrist-radios:

PAT'S VOICE
Calling Dick Tracy! Calling Dick Tracy!
Robbery in progress, Tracy. Metropolitan
Bank.

KID
Hot diggity dog!

The Kid leaps from his chair and dashes for the door. Instinctively, Tracy rises, takes two steps toward the door, then turns back to Tess.

TESS
What are you waiting for? A nice, safe
desk?

(CONTINUED)

243 CONTINUED: (3)

243

TRACY

Tess, you're one in a million.

He tosses her a small jewelry box, then heads for the door. Opening the box, Tess finds a small diamond ring. She smiles warmly.

244 EXT. STREET - DAWN

244

Tracy's car streaks through the breaking dawn with the SIREN WAILING and Tracy and the Kid inside, loving every minute of the chase.

FADE.

THE END