

"F. I. S. T."

An Original Story

by

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Screenplay

by

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THIRD REVISED DRAFT.

FADE IN:

- 1 EXT. FACTORY - EARLY MORNING 1
- 2 CLOSE SHOT ON FACTORY WORK WHISTLE 2
- 2A INT. A LIVING ROOM - THE FLATS OF CLEVELAND 1937 - DAY 2A

Smoke stacks in silhouette -- steam and smoke against a dark sky.

A cramped living room. At its center is a closed casket made of cheap wood. Some twenty people kneel there, praying, surrounding the casket, led by a PRIEST. They are saying the Rosary, many with thick accents. We LINGER ON one old man with snow-white hair, MISHKA. Two young men stand at the rear of the room, both wearing worn and shiny black suits. Neither of them is praying. JOHNNY KOVAK, in his early 20's, is muscular, tall and dark. ABE BELKIN is Johnny's age -- smaller, thin, his eyes rigidly fixed on the casket.

PRIEST

Our Father, who art in Heaven, hallowed be Thy name, Thy kingdom come, Thy will be done, on earth as it is in Heaven.

JOHNNY

(whispering)

Where's Ma?

MOURNERS (O.S.)

Give us this day our daily bread and forgive us our trespasses --

ABE

In the kitchen with those guys from the company.

- 2B INT. THE KITCHEN - DAY 2B

Johnny opens the door, walks into the room. Sitting at a small kitchen table we SEE MRS. KOVAK, in her 50's, a small woman wearing black. With her at the table are HOLDEN and TOMMY, his driver.

HOLDEN

(kindly)

... So, Mrs. Kovak. I want to express the company's condolences. These are hard times for everyone --

Mrs. Kovak looks at the check in her hand.

HOLDEN

Your husband was a good worker.

2B CONTINUED:

2B

Mrs. Kovak nods. Holden sees Johnny.

HOLDEN

-- Your father was a good worker --  
(to Johnny)

I'm Charles Holden. I'm here to express  
our sympathy --

Johnny, eyes blazing, takes a step toward him.

JOHNNY

(quietly)  
Get the hell outa here!

Tommy steps between Johnny and Holden.

TOMMY

Easy, bud.

Johnny sees the check his mother is holding.

JOHNNY

How much, Ma?

MRS. KOVAK

(after a beat)  
Three hundred dollars.

Johnny shakes his head, stands there. In the momentary  
silence, we HEAR the ROSARY from the living room.

JOHNNY

Three hundred dollars ! -- That's what  
my father's life was worth?

MRS. KOVAK

Johnny --

JOHNNY

How many more accidents before their  
company makes things right?

HOLDEN

(to Mrs. Kovak)  
I know that in these moments people  
say things they don't really mean.

JOHNNY

(tightly)  
... Give him the check back, Ma.

Mrs. Kovak does nothing. Holden gets up.

JOHNNY

... Give it back, Ma!

2B CONTINUED: (2)

2B

Holden glances at Johnny.

HOLDEN

Goodbye Mrs. Kovak.

He walks out, Tommy behind him.

JOHNNY

Ma!

She gets up from the table, walks to the door leading to the living room.

MRS. KOVAK

We gotta eat.

She enters the living room leaving him alone in the kitchen.

JOHNNY

(quietly, choked)

Jesus, Ma.

3 EXT. DARK BRICK BUILDING HOUSING THE FLECKNER FOOD AND STORAGE PLANT - EARLY MORNING 3

A large group of MEN are shoved against a fence. Looking inside -- waiting. They spill across the wet narrow cobblestone street. A shiny black car approaches -- HONKING, it pushes its way through the unemployed poorly dressed Men. They sullenly and reluctantly move to clear a path for the car.

4 EXT. STREET - POV INTERIOR OF THE CAR - EARLY MORNING 4

Haggard faces of the Men peering inside. A glimpse of a well-dressed MAN in the back who doesn't even glance up from his morning paper as the car forces its way through the Men and disappears behind the gates.

5 EXT. FLECKNER FOOD AND STORAGE PLANT - CLOSE ON THE MEN - DAY 5

Shoved against the gates -- One of them is a huge hulking black man, LINCOLN DOMBROWSKY. Three men approach the fence from the other side. One of them is GANT, a foreman, who walks with a limp, is choleric, small. The others are GUARDS. The Guards open a gate and protect Gant on either side as he walks out among the Men. He looks them over.

GANT

All I need is one guy, don't matter who.

He looks them over, picks out the black man.

5 CONTINUED:

5

GANT

You. You're big enough. Your name?

DOMBROWSKY

Dombrowsky.

Gant looks at him, grins.

DOMBROWSKY

I'm Polish.

GANT

(grinning)

Get in there...

(a beat)

... Polak.

They move inside the fence.

6 INT. WAREHOUSE - DAY

6

We HEAR a very LOUD BUZZER. In the f.g., Gant stands on a raised platform with Dombrowsky in front of him. In the b.g., we SEE Johnny, Abe, some fifty other Men working.

The warehouse is a cavernous rectangular hall stacked with crates and boxes. The Men are carrying crates of fruit and vegetables from the boxcars in a railroad yard facing one side of the warehouse.

GANT

(to Dombrowsky)

You stay as long as I want you to. If the delivery don't get here 'til ten at night, you stay 'til ten. You get paid eight hours, period. Get sick, too bad. Don't like the deal, get outa here right now. Understand?

DOMBROWSKY

Yes, suh, Mr. Gant.

GANT

Drop some of the stuff, ruin our merchandise, it's outa your pay -- that's company policy.

Gant pushes the LOUD BUZZER again.

GANT

Kovak, get over here, put Mr. Dombrowsky to work.

Johnny comes over, looks at the big black man, stares at him.

6

CONTINUED:

6

DOMBROWSKI

What you lookin' at? Ain't you never  
seen a -- Pole before?

JOHNNY

You're -- Polish?

6 CONTINUED: (2)

6

DOMBROWSKY

The name's Lincoln Dombrowsky.

JOHNNY

(moving across warehouse)

Lincoln Dombrowsky? What part of Poland  
are you from?

DOMBROWSKY

South Poland.

Johnny laughs and shakes hands. Dombrowsky smiles.

JOHNNY

My name's Johnny Kovak.

They shake hands. The LOUD BUZZER GOES OFF AGAIN..

GANT

I said get him to work, Kovak!Johnny glares at Gant, takes Dombrowsky to a pile of crates,  
picks up two of them. Dombrowsky watches him, picks up  
only one.

JOHNNY

How come you're only takin' one?

DOMBROWSKY

(bitterly)

All us Polaks is lazy.

Johnny grins. They enter warehouse and stack crates.

JOHNNY

Dombrowsky... Where did you get that name?

DOMBROWSKY

... Phone book --

Gant stands by his shed and presses his nerve jarring  
buzzer.

GANT

C'mon, move -- got potatoes comin' in.

Abe walks past Johnny who is climbing the ladder.

ABE

(jokingly)

Got potatoes comin' in... must be our day.

JOHNNY

Catch --

6

CONTINUED: (3)

6

Johnny makes like he is going to drop a crate on Abe... Abe smiles then strains to move a pallet loaded with sacks of flour.

7 EXT. RAILROAD TRACKS - THE FLATS - DUSK

7

Johnny and Abe walking along a railroad track in the flats.

JOHNNY

Fourteen hours we were in there today.  
You know that? An' we only get paid for  
eight.

ABE

It's a job, Johnny.

JOHNNY

-- It's crap --

He kicks at some garbage.

JOHNNY

It's a crap life, that's what it is.

Abe jostles him.

ABE

Hey, I been working hard all day an' I  
don't need to be hanging around with no  
sour bohunk.

Abe, laughing, throws a punch that connects lightly, then  
runs -- Johnny chases him along the tracks.

8 INT. THE KOVAK'S KITCHEN - NIGHT

8

MRS. KOVAK is setting a big pot of stuffed cabbage and  
dumplings on the table. Johnny is drinking a waterglass  
of red wine. Abe pours a little wine in his glass, then a  
lot of water. Johnny watches him.

JOHNNY

An' this buzzer goes off and nearly puts  
me through the roof -- it's a sound you  
can't get used to... Someday I'm gonna tear  
that buzzer out by the roots an' give it  
to ya, Ma.

MRS. KOVAK

Don't break nothing! They pay you the money.

JOHNNY

Yeah -- We're gonna buy mansions up in the  
Heights. Right, Abe?

A beat.

ABE

(grinning)  
All the companies got buzzers.

MRS. KOVAK

Don't start trouble, Johnny. Always some  
trouble. Your pa -- he never complained.

8

CONTINUED:

8

Johnny looks at her, stops eating, looks down at the table.

JOHNNY

Yeah.

Looks at Abe, then places his elbow on the table. Abe accepts the challenge. They begin to arm wrestle.

MRS. KOVAK

(smacking Johnny on the back  
of his head)

Stop it! Finish eating.

9

INT. THE WAREHOUSE - DAY

9

Johnny, Abe, Dombrowsky, SAMUELS, a haggard, middle-aged man, and a half-a-dozen other men at the end of the warehouse, talking.

10

CLOSEUP - GANT'S BUZZER

10

It RINGS with a shrill SOUND.

11

BACK TO SCENE

11

GANT

(yelling)

Get to work over there!

They go to the loading dock, begin carting crates of tomatoes into the warehouse. Dombrowsky only carries a single crate. Gant sees it.

GANT

Having trouble with your back?

DOMBROWSKY

No, Mr. Gant.

GANT

Take two more of those crates.

Dombrowsky piles two more crates into his arms. The men watch as the black man starts walking the heavy weight gingerly.

GANT

Hurry it up. We ain't got all day.

Dombrowsky stumbles under the weight. The crates of tomatoes fall to the ground. Many of them splatter, roll over the warehouse floor. The men watch.

GANT

That's three crates of tomatoes. Company says --

DOMBROWSKY

11 CONTINUED:

11

GANT

You break 'em, you pay for 'em -- company policy.

Dombrowsky glares at him.

GANT

You hear me?

DOMBROWSKY .

(after a beat; quietly)

I heard you.

GANT

Now get down there and pick 'em up. We're running late.

Dombrowsky gets down on all fours to pick the tomatoes up. Gant watches him crawl, grins, walks away toward his shed. The men stand there, watch. Suddenly Abe walks up to Dombrowsky, hunkers down, helps him.

ABE

You guys just gonna stand there?

Johnny goes to help them, Samuels, many of the other men. Gant looks up from his shed, sees them helping Dombrowsky.

GANT

(shouting)

What are you doin', Belkin? Get back to work!

The men ignore him.

GANT

Get to work! All of you!

Men start moving gradually away from Dombrowsky, still trying to gather up the tomatoes. Johnny, Abe, Samuels, are still helping him. Gant moves furiously from his platform toward them.

GANT

(screaming)

Didn't you hear me?

Johnny and Abe move away. Samuels, crawling on the ground, his back to Gant, stays there. Gant stands over him as Samuels, in seeming defiance, still helps Dombrowsky.

GANT

Samuels, you're fired!

Samuels turns, looks at Gant like he doesn't understand.

GANT

11 CONTINUED: (2)

11

Samuels gets up, walks away.

SAMUELS

I didn't hear you, Mr. Gant. I'm sorry,  
I --

GANT

Get out! You're through!

Gant walks back towards his shed. Dombrowsky is still on the ground, motionless, staring at the cement. Samuels stands there in shock, removed from the men, who are in a group watching him.

SAMUELS

(desperately)

I didn't hear him. I got hurt in the war. Abe, tell him. It's true. I don't hear good. Please --

(starting to break down)

-- Tell him, Johnny. It's true. I didn't hear him. I didn't.

Gant's BUZZER GOES OFF several times. The men look helplessly at each other and look at Samuels, who just stands there.

JOHNNY

(to Abe)

... Tonight.

DISSOLVE TO:

12 EXT. LOADING DOCK - NIGHT

12

Johnny, Abe and the other men are unloading a truck that is backed into the loading dock... the driver, SAM CALLAHAN, a large man in his fifties, watches the truck being unloaded.

CALLAHAN

Better get this fish inside before it spoils.

ABE

We're movin' as fast as --

JOHNNY

(to Sam)

Just mind ya own business.

CALLAHAN

It's my business -- it's gonna spoil.

JOHNNY

(taking a crate)

... What do I care?

12 CONTINUED:

12

Abe takes a crate of fish and Gant comes over -- he pokes Abe.

GANT

You -- take two! Two! We don't need any lazy bastards around here -- Hear me, Belkin?!

ABE

I hear ya.

GANT

-- Take two! C'mon, Kovak. You're another lazy bast --

JOHNNY

Call me a bastard -- 'an I'll lay ya out.

GANT

Work don't mean nothin' to a rich man like you?

Johnny erupts. Picks up a crate and smashes it at Gant's feet.

GANT

That's outa your pay Kovak!

Abe hands Johnny another crate. He smashes it down on the dock.

GANT

(screams)

What the hell are you doin.?

JOHNNY

We wanna see Boss Andrews.

GANT

Andrews don't talk to guys like you -- get out -- you're fired!

Abe now smashes a crate. Others start throwing crates.

GANT

You're fired! All of you! Every one of you bastards!

Dombrowsky joins Johnny and Abe -- they strain to move the huge load -- it begins to move -- Gant panics -- calls for the Guard.

GANT

Stop them! Stop them!

The Guard comes to the loading dock. Dombrowsky grabs him. The stack starts to topple. Gant stands in shock.

12 CONTINUED: (2)

12

JOHNNY

... Now -- we wanna see Boss Andrews.

13 INT. AN OFFICE - NIGHT

13

A brightly-lighted office inside the building. MR. ANDREWS, a beautifully-dressed, middle-aged man, suave, and friendly, sits behind his desk. Facing him are Johnny, Abe and another worker.

ANDREWS

I'm glad you told me these things. You have some legitimate complaints. Let's agree on this. From now on, Mr. Gant can't fire anyone without my approval... How's that?

JOHNNY

What about payin' for things ya drop by accident?

ANDREWS

From now on -- if something's accidentally damaged, you won't have to pay for it.

ABE

What about overtime? Bein' paid waiting for deliveries?

ANDREWS

I won't lie to you. That's out of my hands. I'll have to talk to my superiors. All right? We'll try to be fair.

They don't say anything.

ANDREWS

Now to be fair all around, you'll go back to work and move that load of fish inside right away.

JOHNNY

How do we know you're gonna talk to 'em about extra pay?

ANDREWS

I give you my word.

The men don't say anything.

13 CONTINUED:

13

ANDREWS

And by the way, I want to praise you, Mr. Kovak, for bringing all this to my attention. The problems will be corrected.  
 (looks at his watch)  
 Do we have a deal?

Johnny goes to the door where all the men are huddled... They whisper and nod... Johnny turns to Andrews.

JOHNNY

(still suspicious)  
 Okay... we gotta deal.

Andrews and Johnny shake hands. The men get up, move for the door.

ANDREWS

(yelling)  
 Get Gant in here!

Johnny and the men leave as Gant comes in. Johnny grins at Gant. Gant avoids looking at him, looks at Andrews. After the men leave, Andrews stares at Gant.

14 INT. A WORKERS' TAVERN - NIGHT

14

A little tavern in the Flats that night.. Flushed with their triumph, Johnny, Abe, Dombrowsky and three or four of the other men who were at the warehouse are drinking beer at a table. They all have their beer mugs raised high.

The table faces the bar, at the end of which men are arm-wrestling. The champ, is a big, bearded man in his 40's -- JUGOVICH. Any man can wrestle him by putting a penny down on the bar. Men keep putting down pennies and losing. The referee is the bar owner, ZIGI, a fat little man who stands behind the bar. Jugovich keeps winning in the b.g., as Johnny and his friends drink beer.

ONE OF THE WORKERS

(at Johnny's table, beer  
 mug raised)  
 Here's to Johnny Kovak!

JOHNNY

(lifting mug)  
 Here's to Lincoln.

DOMBROWSKY

(lifting mug)  
 Abe Lincoln!

14 CONTINUED:

14

They drain their mugs. The waitress, sexy, dark-headed, in her early 20's, comes over. She is MOLLY STORI.

MOLLY

Another round?

JOHNNY

Here's a new face -- what's ya name?

MOLLY

Another round?

WORKER

Yeah -- put it around Johnny.

Worker puts Johnny's arm around her waist.

MOLLY

(angrily)

Keep your hands to yourself!

DOMBROWSKY

(imitating Gant)

You break it, you pay for it.

X

They laugh at her. She is angry, doesn't understand the laughter.

JOHNNY

We're celebrating -- you Irish?

MOLLY

(angrily to Johnny)

Something wrong with that? Why can't you be a gentleman like your friend here?

She indicates Abe.

JOHNNY

Did you hear that? She thinks you're a gentleman.

ABE

I ain't a gentleman. I'm just shy.

Molly walks away. Jugovich, a giant of a man. without takers at the bar, calls to Johnny.

JUGOVICH

Johnny, you come on, we rattle.

ONE OF THE BAR PATRONS

(shouting)

Bust his arm, Johnny.

14 CONTINUED: (2)

14

JOHNNY

.. It's been a hard night, Jug -- Abe  
-- you take him on.

ABE

I don't wanna hurt you, Jugs.

They laugh. Abe goes to the bar. The men slam nickels and dimes down. He puts his elbow on the bar and flexes his arm. They begin to arm wrestle. As Abe is about to lose Johnny puts his hand in to help -- they both strain but Jugovich wins. In the midst of the laughter, VINCE DOYLE -- five or six years older than Johnny, wearing a suit and a fedora -- walks in with JOCKO, a big man, dressed the same way.

ZIGI

(laughing)

Look who's here! It's Vince Doyle.  
And lookit the big-shot suit he's got.

Some of the bar patrons hoot. Doyle waves at the bar.

MISHKA

You slummin', Vince?

DOYLE

I got a little business to talk over  
with Zigi.

JOHNNY

(excited)

Hey, Vince, hear about us at the warehouse?

14 CONTINUED: (2)

14

ABE

Johnny put their back to the wall. Almost had a walkout.

JOHNNY

We won, Vince!

DOYLE

(sarcastically)

What'd you win, kid?

15 INT. KOVAK KITCHEN - LATE EVENING

15

Mrs. Kovak is in the kitchen reading a Hungarian newspaper. Johnny and Abe enter slightly drunk.

Johnny pauses at the door -- his mother stares wonderingly at him.

MRS. KOVAK

Something wrong, Johnny?

Johnny pauses dramatically. Then proudly pulls out Gant's ripped buzzer with trailing wires from beneath his coat... he grins.

16 EXT. THE WAREHOUSE FENCE - DAY

16

Johnny, Abe and Dombrowsky walking to work the next morning. X  
From a distance, they see a large group of MEN clustered around the Fleckner Foods fence. They hear shrill, cursing VOICES. They start running and we SEE shotgunned guards are lined in a row inside the fence. Gant is there, looking the men on the outside over. Gant is smiling, calm. The gate is locked.

A WORKER

(seeing Johnny and Abe)

They won't let us in!

GANT

We need 42 men today. The company is changing personnel.

JOHNNY

(shaking fence)

Let me in there! I wanna see Andrews!

GANT

(through fence)

Mr. Kovak wants to see Mr. Andrews. I'm sorry, Mr. Kovak, Mr. Andrews is out of town.

JOHNNY

(to the men in strike with him)

Come on! We're goin' in!

16 CONTINUED:

16

Johnny, Abe and the other Men start bullying through the new men lined up outside the gate waiting to take their jobs. We SEE one of the new men is Samuels.

SAMUELS

I gotta work, Johnny.

Johnny ignores him. The new Men block them. Punches are thrown. The guards on the other side of the fence move closer.

GANT

(smiling)

You're trespassing on private property,  
Kovak.

A wild and chaotic free-for-all breaks out outside the fence between the old workers and the new Men lined up for their jobs. Gant continues to grin.

DISSOLVE TO:

17 INT. DOYLE'S NIGHTCLUB - LATE AFTERNOON

17

The sun streams into the empty club, revealing the fake palms and cheap decor. Johnny sits at a back table. He is drinking whiskey straight from a water glass, a bottle of bourbon in front of him, smoking a gnarled cigar stub. He is moody and depressed. Jocko is behind the bar. Doyle enters -- Jocko indicates Johnny.

DOYLE

(approaches Johnny)

The winner.

JOHNNY

(slurring slightly)

Who asked you, Vince?

Doyle sits down opposite him.

DOYLE

You gotta go out and ya gonna save the world, huh. It cost us a twenty to get you out.

JOHNNY

He shook my hand --

DOYLE

Christ, Johnny. You don't go screwin' with people like that. You got no push.

JOHNNY

He shook my hand. The bastard said we had a deal.

17 CONTINUED:

17

Doyle laughs.

DOYLE

Yeah, sure. You come work for me. We'll get rich.

JOHNNY

(sarcastically)

Always lookin' out for me, ain't you, Vince?

DOYLE

(getting up)

Rest on it. Relax. Hey, Johnny --

Johnny doesn't say anything. He pushes past Doyle and exits.

18 INT. WORKERS' TAVERN - NIGHT

18

Sam Callahan, wearing a rumpled suit, his hair neatly combed, approaches Johnny, who is slumped in a booth with Abe.

ABE

Listen, it ain't all your fault. These guys are almost better off -- Ya don't hear me complainin'.

He looks up at Callahan.

CALLAHAN

I'm Sam Callahan, Johnny. Remember me?

Johnny looks at him blankly.

CALLAHAN

(grinning)

I delivered that load of fish at Fleckner Foods the other night.

X

JOHNNY

Yeah. What do you want?

CALLAHAN

I thought maybe you're lookin' for a job.

Johnny looks at him.

JOHNNY

(looks at Abe)

Ya did, huh --

ABE

What kinda work?

JOHNNY

Yeah -- what kind of work?

18 CONTINUED:

18

CALLAHAN

(smiling at him, sitting down)  
Lemme tell ya about who I am -- See --  
I'm president of the Federation of  
Interstate Truckers, local 302, Johnny.

JOHNNY

The president.

CALLAHAN

(smiling)  
You hear of it?

JOHNNY

No!

ABE

The union.

CALLAHAN

(nodding)  
Not much of one. I figure we got about a  
hundred guys right now. I don't know how  
you feel about unions, Johnny, but I saw you  
at Fleckner's -- you got a way with men.

X

JOHNNY

Yeah, I did a lot for 'em.

CALLAHAN

(points to a man in a wheelchair)  
Y'know Joe Harper over there? He's with  
the union -- 'course he can't drive no  
more.

ABE

What happened to him?

CALLAHAN

Went off the road pushin' too hard for the  
company. There's a lotta guys like that.  
The companies we work for, Johnny, they're  
full of creeps like your Mr. Andrews. They  
smile and stick it into you. We got no  
insurance, no overtime. Lotta guys, gettin'  
busted up in bad trucks.

JOHNNY

What d'you want me to do -- ?

CALLAHAN

Sign every trucker up you can, tell 'em  
unless they join up, unless they all join  
the Federation, it's never gonna get better.

Johnny stares at him.

18 CONTINUED: (2)

18

JOHNNY

How about my lawyer here -- me an' Abe work together.

CALLAHAN

Then ya both got a job! We can't pay you but every guy you sign up -- you get a commission.

X

JOHNNY

I don't know nothin' about trucks.

CALLAHAN

I'll show you everything.

JOHNNY

I don't think I'm interested.

CALLAHAN

You'll get an office.

ABE

Maybe we'd have a chance to get even.

CALLAHAN

An' you'll get transportation.

X

JOHNNY

You guys got a car?

19 EXT. A STREET IN THE FLATS - DAY

19

Driving a very battered delivery truck, Johnny sees a beautiful young blonde, ANNA ZERINSKY, walking down the sidewalk. He HONKS the HORN at her, but the girl won't even look at the car.

X

JOHNNY

Hey, Anna, remember me?

She looks at him, keeps walking. He drives beside her.

JOHNNY

At the Christmas dance last year.

She keeps walking.

JOHNNY

I'm the guy -- I asked you to dance.

She keeps walking; he grins.

JOHNNY

Don't you remember? Three times.

(a beat)

You didn't wanna.

19 CONTINUED:

19

She looks at him; he gives her a big smile.

JOHNNY

In case ya dying to know -- my name's Johnny Kovak.

She doesn't say anything, keeps walking.

JOHNNY

What's yours?

ANNA

You know what it is.

JOHNNY

Your last name. You got one, don't you?

ANNA

(after a beat; quietly)  
Zerinsky!

JOHNNY

(grinning)  
Zerinsky? Pretty. Some kinda Polak?

X

ANNA

(indignantlly)  
It's Lithuanian.

JOHNNY

(grinning)  
-- Ain't you rare.

She looks at him angrily, speeds up.

JOHNNY

Jesus, I didn't mean nothin'. It's true.  
Not many Lithuanians running around, most  
of them are dead.

X

X

She looks at him, slows a bit.

JOHNNY

Wanna have a beer or somethin', Anna?

ANNA

I don't drink beer.

JOHNNY

Well, let's just go someplace an' talk.

X

X

ANNA

What do you wanna talk about?

19 CONTINUED: (2)

19

JOHNNY

(exasperated)

Anything you wanna talk about. Baseball...  
books -- the Bible, anything -- I'm game.

X

ANNA

What do you know about the Bible?

JOHNNY

Jesus! It's one of my favorites. An eye  
for an eye -- and all that -- It's a great  
book.

ANNA

(after a beat)

Do you always lie?

JOHNNY

If it helps me get along with stuck-up ladies.

She looks at him.

JOHNNY

Where you goin'?

ANNA

To work.

JOHNNY

(bragging)

I can give you a ride.

ANNA

I don't go for rides.

She suddenly turns in at a factory entrance -- and walks in.

JOHNNY

Damn, can't you even say goodbye?

ANNA

(her back to him, walking in)

Goodbye.

She walks inside. Johnny stands on the sidewalk, looks after  
her in disbelief.

JOHNNY

Very stuck-up.

20 EXT. THE CONSOLIDATED TRUCK LOT - DAY

20

Johnny and Abe driving an old jalopy up to the company's  
gate. A GUARD halts them.

JOHNNY

We're from the Federation of Interstate Truckers. We wanna talk to the men.

GUARD

(looks at them)

Just a minute.

He walks over to a phone and talks to someone. Johnny and Abe, waiting in the car, are visibly nervous. The Guard walks back slowly, eyeing them.

GUARD

You gotta leave the car here.

Johnny and Abe walk through the lot. They see they are being watched by two men who follow at a distance. They approach the truck area. The truckers eye them suspiciously as they come toward them. The two men keep following at a distance. They approach the first TRUCKER.

JOHNNY

I'm Johnny Kovak. I'm with the Federation of Interstate Truckers and I wanna talk to you about --

TRUCKER

Not interested.

ABE

Well, we just wanted to talk --

TRUCKER

(angrily, very loud)

You didn't hear me. I said I ain't interested.

Johnny turns from him, walks to another man.

JOHNNY

I'm Johnny Kovak. This is Abe Belkin. We're with the Federation of Inter --

ANOTHER TRUCKER

(nervous, not looking at him)

Give me a break, will you?

ABE

I thought we'd talk about the pay you're --

ANOTHER TRUCKER

(glancing at the two men following them)

Look, I pay my dues. Just leave me alone, all right?

20 CONTINUED: (2)

20

Johnny looks at the two men following them, disgustedly turns for another trucker. We SEE them approach and turn away from two other men. Finally they turn and start walking back to the gate. The two men follow them. So do the truckers' eyes. When they get to the gate, the Guard opens it for them, grinning. Johnny sees that the jalopy's rear tire is flat. He turns to the Guard.

The Guard slams the gate on him, grins.

ABE

Come on, Johnny.

Abe opens the trunk. Johnny stands there, looks at the truckers still watching them. He takes the jack, gets down to fix the tire. The truckers watch him.

21 EXT. A ROAD/INT. THE JALOPY - DAY

21

Johnny and Abe driving the jalopy down a two-lane road. They see a truck parked at the side of it.

ABE

There's one.

Abe pulls the jalopy behind the truck.

22 EXT. THE ROAD - DAY

22

Johnny and Abe approach the truck on the driver's side. Johnny knocks on the door. A tire iron is smashed suddenly from the inside of the door, missing Johnny's hand by inches. Johnny and Abe jump back. The driver is TOM HIGGINS, a fat, blustering, red-headed Irishman.

HIGGINS

Get the hell away from my rig.

JOHNNY

Listen, I'm with the union.

HIGGINS

Bullshit.

ABE

We're signin' up members.

HIGGINS

Last time somebody knocked on my door they took my load.

ABE

We got cards.

Abe holds up a card. Higgins, who still has the tire iron in hand, snatches the card, peers suspiciously at it.

HIGGINS

Okay, you're from the union. Now get outa here.

ABE

Don't you wanna do somethin' about what the companies are doin' to the drivers?

JOHNNY

Look, if you sign up for the union, they can't screw you that bad.

HIGGINS

Upside down they can screw you. And start all over again.

JOHNNY

If everybody signs up, they can't screw you at all.

HIGGINS

Yeah? I'll sign up when everybody's signed up. How's that?

ABE

We can give you more clout with the company.

HIGGINS

(grinning)

You two guys?

JOHNNY

The union.

HIGGINS

(grinning)

You sure you and Abie here just don't wanna collect dues?

ABE

You'd make the dues up in the raises we get you.

HIGGINS

(laughing)

Bullshit.

JOHNNY

(angry)

All right, screw you. You wanna end up with busted kidneys and no money for pushing this rig -- go on. Let's go, Abe.

HIGGINS

(after a beat)

Wait a minute.

22 CONTINUED: (2)

22

JOHNNY

We got a meeting Friday. Eight o'clock. St. Stephen's basement. Just show up.

HIGGINS

What's your name?

JOHNNY

(grinning)

Kovak. What's yours?

HIGGINS

Tom Higgins. Everybody knows me.

(a pause)

But I ain't gonna sign nothin'.

JOHNNY

(walking away)

See you Friday, Tom.

Johnny and Abe head back for the jalopy.

23 INT. A CHURCH HALL - NIGHT

23

A Federation of Interstate Truckers banner is draped across a table at the front of the room. There are three chairs there. Sam Callahan and Abe are sitting in two of them; the third is empty. On the table are a gavel, a pitcher filled with water, and glasses. Callahan keeps glancing at his watch.

About a hundred men are seated on wooden chairs in the room. Tom Higgins is in the front row; some of the others are men we saw at the truck dock. Higgins blusters from the front row.

HIGGINS

We gonna sit here all night?

CALLAHAN

(to Abe)

Where's Johnny?

ABE

He had to talk to somebody.

Callahan shakes his head annoyedly, stands up, bangs the gavel.

CALLAHAN

You guys know I'm no speaker. We called you together here tonight to meet Johnny Kovak, our new organizer. He'll be here any minute.

HIGGINS

I'm goin' home.

CALLAHAN

But I guess I might as well say a few words.

HIGGINS

Get 'em out already.

CALLAHAN

I'm tryin', Tom.

The men laugh.

CALLAHAN

You guys know the companies are puttin' it to us worse 'n ever before. And the only way we got holdin' 'em off is gettin' together. That's what a union's all about.

The DOOR OPENS LOUDLY at the back of the hall. The commotion interrupts the meeting. The men turn to look. Johnny comes into the room pushing a wheelchair with JOE HARPER in it. Harper looks emaciated. Harper nods and waves to the men that he knows. Johnny pushes Harper's wheelchair behind the speaker's table. Callahan bangs his gavel.

CALLAHAN

All right, you guys. Here's Johnny Kovak. Let's give him a big hand.

Only three or four men applaud. Sam sits next to Harper, puts his arm around his chair.

JOHNNY

(very intensely)

I'm not gonna give you guys any sermons. You know your problems better 'n me. You wanna sign up for the union, okay. I'm not gonna twist your arm.

The men quiet, listening to him.

JOHNNY

Most of you guys know Joe Harper. Joe was one of the first guys in this union. Payin' dues on time more 'n twenty years. Comin' to meetin's. Doin' what he was asked to do ... being a brother.

The men are very quiet.

JOHNNY

All his life he run from one place to another to feed his family.

(MORE)

## JOHNNY (CONT'D)

The only crap the company gave about Joe was to have him run more and more. 'Til he couldn't run no more. Now the company don't give no damn at all. But I wanna tell you guys -- something. We ain't askin' the company for nothin' -- We're payin' Joe's doctor bills, we're takin' care of his family, we're gonna stand behind him. 'Cause Joe's a good union man and goddamnit we're gonna take care of him and the people he loves.

Harper nods briefly, the men look at him.

## JOHNNY

(intensely)

And I wanna tell you somethin' else. You guys sign up and join this union, we can get you the money for the doctors and overtime and you won't have to kill yourself makin' a buck --

(a beat)

-- like you're doin' --

(a beat)

-- like my old man did.

(a pause, then louder)

You sign up and you make the union tough and we'll make you tough. No goddamn company bastard livin' up in the Heights is gonna walk over your life. I promise you that.

He looks at the men in the complete silence, then turns suddenly and goes over to Joe Harper.

## JOHNNY

Come on, Joe, let's go home.

He pushes the wheelchair down the aisles and out. The men watch them silently as they leave. Then Higgins gets up from the front row and walks up to Callahan.

## HIGGINS

(quietly)

Where do I sign?

The other men get up quietly and stand in line behind him as Abe and Callahan start making out membership forms. The men are dazed by what they've seen, as are Callahan and Abe.

A long, black car pulls up to the building where Johnny and Abe's office is located.

24 CONTINUED:

24

The driver gets out and opens the back door. A tall, well-dressed man steps to the curb. He stops for a moment, looks at the building, and smirks slightly. He is ARTHUR ST. CLAIR. He starts walking up the stairs.

25 INT. JOHNNY'S OFFICE - NIGHT

25

Johnny is alone, his feet up on the desk, talking on the telephone. He is wearing a shirt and tie -- the tie hangs loose around his neck. He looks tired. The door to his office is open.

JOHNNY

(on the phone)

We're up over 300 men, Sam. Abe's still out right now.

St. Clair steps through the door, looks at Johnny, the office, and the Federation banner, which seems to amuse him a bit.

JOHNNY

I'll get back to you, Sam. Yeah, okay.

He puts the phone down, keeps his feet up on the desk, and stares at St. Clair.

ST. CLAIR

Mr. Kovak, I'm Arthur St. Clair. I'm the general counsel for Consolidated Trucking.

JOHNNY

(not getting up)

I know who you are.

ST. CLAIR

May I sit down?

JOHNNY

You climbed the stairs, pal.

ST. CLAIR

(smiling)

It occurs to me, Mr. Kovak, that we have some concerns in common.

Johnny looks at him.

ST. CLAIR

In different ways, we are both concerned about truckers. You for the union --

(a beat)

-- and your commission --

Johnny smiles at him.

ST. CLAIR

And I -- I'm concerned for the company --  
 (he returns the smile)  
 -- and our profits, of course.

JOHNNY

Uh-huh.

ST. CLAIR

It's been brought to my attention, Mr. Kovak, that you have a special talent for -- uh, communication -- with drivers. I'd like to put that talent to work.

JOHNNY

How you gonna do that?

ST. CLAIR

By hiring you to work for us.

Johnny laughs.

ST. CLAIR

Think seriously about it, Mr. Kovak. Think of the good you can do inside the company helping our drivers.

JOHNNY

What about the union?

ST. CLAIR

(smiling)  
 Well, your associate --  
 (a pause)  
 -- Mr. Belkin could carry on for you.

Johnny grins.

ST. CLAIR

Salary, of course, is no problem. We'd be happy to double whatever you're making -- in salary and commissions.

JOHNNY

(grinning)  
 Not bad.

ST. CLAIR

Very fair, I'd say.

JOHNNY

(quietly)  
 Ya know something, St. Clair?  
 (MORE)

25 CONTINUED: (2)

25

JOHNNY (CONT'D)

I knew when I took this job -- I had a feeling that if I did my job right -- somebody come walking up those stairs. Somebody like you -- an' tell me things you're tellin' me -- an' I knew then what I was gonna tell ya -- just like I know now -- St. Clair -- ! Ya stinkin' up union property. Get the hell outa my office.

X  
X

St. Clair blinks with the words, stares at him silently a moment, then grins.

ST. CLAIR

(rising)

As you get older, Kovak, you'll find civility can be learned.

(a beat)

Sometimes even taught.

(he goes to the door)

When you change your mind, give me a call.

DISSOLVE TO:

26 INT. CLOTHING FACTORY - DAY

26

A hot and humid place. Filled with sewing machines. Anna Zerinsky joins the other tired and perspiring women and girls as they line up to punch out at the time clock.

27 EXT. FACTORY ENTRANCE - DAY

27

Johnny sees Anna and shouts.

JOHNNY

(behind her)

Hey! Anna!

She turns, sees Johnny standing there in a suit and tie. She looks exhausted.

ANNA

What do you want?

Johnny sees her eyes are brimming with tears.

JOHNNY

Why are you crying?

ANNA

Why do you want to know?

JOHNNY

I'm interested.

27 CONTINUED:

27

ANNA  
(wiping a tear away)  
Don't you ever cry?

JOHNNY  
Sure -- but only when I peel onions.  
She grins a little through her tears.

X

JOHNNY  
Hey, Anna, let me buy you a --

ANNA  
I don't drink beer.

JOHNNY  
Coffee? A cup of coffee?  
(he gently turns her face  
towards him)  
How about some ice cream? Ya like  
ice cream?

Anna, hesitating, looks at Johnny.

JOHNNY  
You can trust me.

He takes her arm. She quickly and forcefully takes it  
away, moves away from him. He sticks both hands in his  
pockets, theatrically.

JOHNNY  
Okay, okay. No hands. See?

She smiles skeptically, walks down the sidewalk with him.

28 INT. CAR - LOOKING DOWN ON THE FLATS - DAY

28X

Johnny and Anna are sitting in Johnny's car licking  
double-dip ice cream cones.

X  
X

JOHNNY  
That's what we're tryin' to do with the  
union. Make sure guys can't be, you know,  
stepped on by the company anymore. How  
about if we go to a show sometime?

ANNA  
At the factory, we had two girls tried a  
union there. They threw 'em out.

JOHNNY  
They got Ginger Rogers down the Lyceum.

ANNA  
Then the girls couldn't get jobs anyplace  
after that.

28 CONTINUED:

28

JOHNNY

You look a little like Ginger Rogers, you know that?

She looks at him annoyed.

JOHNNY

(grinning)

Saturday night? I'll pick you up.

ANNA

I got plans.

JOHNNY

Sunday night.

ANNA

I got plans.

JOHNNY

You sure got a lotta plans. How about next Easter?

ANNA

You always push people?

JOHNNY

(grinning)

When I really want somethin'.

They look at each other a moment.

JOHNNY

Next Saturday. I'm free.

ANNA

(after a beat)

No hands?

Johnny sticks his hands into his pockets again, grins.

JOHNNY

(poses in a freeze)

A statue.

Anna laughs.

29 EXT. MYRTLE'S DINER - TRUCK STOP - DAY

29

Johnny coming out of the diner. There are several trucks on the lot. A TRUCKER is walking into Myrtle's as Johnny is coming out.

THE TRUCKER

Hey, Kovak. Guy in that rig, says he wants to sign up.

29 CONTINUED:

29

Johnny sees a truck parked at the far end of the lot.

JOHNNY

(grinning)

Yeah? Thanks.

30 EXT. THE ROAD - DAY

30

Johnny approaches the truck jauntily, knocks on the cab door. The DRIVER, a cap pulled over his eyes, looks out.

JOHNNY

(confidently)

I'm Kovak from the union, did you want to see me?

DRIVER

Yeah, I been thinking about signing up.

THREE MEN get out of the back of the truck and circle quietly behind Johnny. He doesn't see them sneak up on him.

BIG MAN

(behind him)

Hiya, Kovak.

Johnny turns, sees the three Men, all carrying tire irons.

BIG MAN

(grinning)

We wanna sign up, Kovak.

They advance on him. Johnny backs instinctively to the cab door. The Driver suddenly slams him in the back with the door. Knocked forward, Johnny goes down. As he does, The Big Man kicks him. Johnny reels back, is kicked again. They lift him into the cab of the truck, throw him over the seat, and hit him with their fists.

31 INT. THE KOVAKS' KITCHEN - DAY

31

A TELEPHONE RINGS in the kitchen. Johnny sits at the table, glum, eating, one of his eyes puffed and very black.

MRS. KOVAK

Somebody for you.

Johnny takes the phone.

JOHNNY

Yeah.

ST. CLAIR'S VOICE

(on phone)

Arthur St. Clair, Kovak. Have you given my proposition further thought?

31 CONTINUED:

31

Johnny takes the phone and smashes it furiously against the kitchen wall. Mrs. Kovak watches in shock. Johnny stands rigidly for a few moments, then walks to the wall, picks up the pieces of the phone, and puts them on a table. Mrs. Kovak watches open-mouthed.

JOHNNY

(quietly)

We need a new phone, Ma.

32 INT. THE CHURCH BASEMENT - NIGHT

32

A rowdy union meeting in the church basement. In contrast to the last meeting, the hall is jammed. Sitting at the table are Johnny, Abe, and a big man in his early 40's, Max Graham. X

CALLAHAN

We got here today from Indianapolis a man all of you know or heard about. A man who's a regal legend in the union movement --

HIGGINS

It's Henry Ford!

The men laugh.

CALAHAN

Max Graham, the national president of this union. X

A few applaud; some catcall; they are a motley rebellious group.

GRAHAM

Thank you, Sam. I want to talk to you men about somethin' I been seein' everyplace I go -- X

HIGGINS

Skirts!

The men laugh. Graham stops, looks at Higgins. X

GRAHAM

Any of you real smart guys wanna crack wise, get the hell outa here and do it outside. I don't wanna think the companies sent you in here to disrupt this meeting. X

The men quiet down; Higgins looks angry but meek; Johnny looks at Abe, grins -- likes what Graham has just done. X

32 CONTINUED:

32

GRAHAM

(after a beat, savoring  
the silence)

What I wanna talk to you about is this business of Boolshivik agitating. I seen 'em in Pittsburgh, in Detroit, you got 'em right here in Cleveland -- tryin' to stir up good union men against the system.

X

HIGGINS

(sarcastically)

Let 'er rip, Max!

X

Graham looks at Higgins -- some of the men are tittering at Higgins' defiance -- then ignores him and continues.

X

GRAHAM

Now I know we got problems with the companies now and then -- but that's why the Federation's here. To iron those things out with your bosses. And, to make sure the companies can still cut a profit. Because -- we all know -- the company stops makin' a profit, we stop makin' a profit.

X

JOHNNY

(whispering to Abe)

I thought he was on our side.

GRAHAM

But these Boolshiviks. They don't care about the company. And that means they don't care about you, either. They just wanna stir you up into losin' your jobs.

X

ABE

(whispering to Johnny)

I ain't on his side.

GRAHAM

Now the other thing I have to talk to you about is gettin' your dues in on time.

X

The men moan. Johnny looks at Graham and the men.

X

FADE OUT.

FADE IN:

33 INT. THE WORKERS' TAVERN - NIGHT

33

The place is full. Graham is sitting at a table, drinking boilermakers. The shot glasses are lined up in front of him. Around him are Callahan, Johnny and Abe. The red-headed waitress, Molly Story, brings them beer.

X

33 CONTINUED:

33

GRAHAM

(dowing a shot)

We sure as hell come a way since then, Sam.  
The holes in the road. Dust. Ice --

X

JOHNNY

(interrupting)

I'll be right back.

Johnny walks off across the tavern, spots Mishka and some of his friends at a table.

MISHKA

Get over here, you! Don't you come see your friends?

JOHNNY

(to Molly)

I wanna buy Mish a drink.

Johnny walks after Molly toward the bar.

MISHKA

(laughing)

Big shot. Won't even drink with us.

(shouting after Johnny)

I seen you when you got diapers, Johnny.

Graham watches Johnny from his table.

X

GRAHAM

Every bohunk in here know him?

X

ABE

(grinning)

Everybody likes Johnny.

Graham looks at Abe, says nothing. Johnny has caught up with Molly.

X

JOHNNY

(grinning)

Hey, Molly. He wants to go out with you.

MOLLY

Who?

JOHNNY

The gentleman you like. Abe.

She walks disdainfully away. Johnny goes back to his table, sits down as Graham is talking.

X

GRAHAM

One time. Outside of -- where the hell was it, Sam? Fort Wayne?

X

X

33 CONTINUED: (2)

33

JOHNNY

(whispering to Abe)

Her name's Molly. She wants to go out with you.

ABE

(whispering, grinning)

Aww, how do you -- she doesn't even know my name.

JOHNNY

(whispering)

She does so. She told me. You're a famous man.

Abe looks at her across the tavern.

JOHNNY

(grinning, whispering)

If you don't, I will.

Abe laughs.

GRAHAM

Couldn't fix the damn truck. Near froze to death.

(a pause, then to Johnny)

You're not a driver, are you, Kovak?

JOHNNY

... No.

GRAHAM

Didn't think so. Stirrin' the guys up. All this granstanding.

CALLAHAN

Max, what are you talking. Since Johnny come in, we've grown.

GRAHAM

You mean he's grown.

(anger rising)

Gettin' a commission on each one, Kovak. Makin' yourself a name. Puttin' money in your mattress. You never even drove a truck.

JOHNNY

See you later, Sam.

GRAHAM

Pretty soon, the company will come along. Offer you somethin'. You'll take.

Johnny gets up suddenly, furiously, grabs Graham by his lapels, pulls him over the table. The bar hushes.

X

X

X

X

X

X

X

X

X

X

X

X

X

X

X

X

33 CONTINUED: (3)

33

JOHNNY

(low)  
I don't take nothin'.

He holds Graham, his face next to his. Then he suddenly releases him, turns, grabs his coat, and walks out of the place without saying anything else. Graham reaches for a shot glass, gulps it. The noise in the bar resumes.

X

ABE

I'll see ya, Sam.

Abe gets up quickly.

CALLAHAN

Have another beer, Abe. Come on back.

Abe walks toward the door. On the way there, he bumps into Molly.

ABE

I'm sorry --  
(a beat)  
Molly.

MOLLY

(smiling)  
. It didn't hurt, Abe.  
(a beat)  
I'm off Friday.

Abe smiles, leaves.

DISSOLVE TO: X

34 OMITTED

34X

35 OMITTED 35X  
36 EXT. A STREET IN THE FLATS - DUSK 36

Johnny is driving. It is early evening, twilight, summer. X  
He is on a residential street in the Flats. He cranes towards  
the passenger side window, looking at addresses. The street  
is crowded. Couples are on porches, children playing out-  
side. A man in an undershirt with a drooping moustache plays  
an accordion on a second-story porch.

Johnny stops in front of a house. He yells for Anna.

The people in the street and on the porches look at him.

The accordionist stops playing. Johnny sits behind the wheel,  
conscious of all the eyes on him. He yells again.

36

CONTINUED:

36

The accordionist points at him and grins. A fat woman comes to the porch, stands next to the accordionist, stares at Johnny. The whole street is watching him.

He glances at the people looking at him, sees that the accordionist and his wife are craning their necks from the porch at him now.

JOHNNY

How is everyone tonight?

He goes up to the door of the house, knocks. No response. Knocks louder. No response. He is ready to pound his fist on it when Anna opens the door. Anna looks a mess. Her hair is tied up. She has been scrubbing the floor.

JOHNNY

We got a date, Anna, I've been waitin'  
-- dressed to kill, huh?

ANNA

(irritated)

Today's Friday -- our date is for tomorrow.

JOHNNY

Tomorrow? Today don't bother me, Anna.

ANNA

It bothers me -- have you been drinking?  
(a beat)  
I don't think you're funny.

JOHNNY

(laughs)

I think you're funny looking.

ANNA

What does that mean?

JOHNNY

Don't worry about how you look -- I'll take  
ya some place dark.

ANNA

I can't go.

JOHNNY

Why not.

ANNA

I've got a headache.

JOHNNY

From what?

36 CONTINUED: (A2)

36

ANNA

From some slob -- standing on my doorstep  
insulting me.

JOHNNY

'Cause if you can't go -- I might as well  
go out with the original.

36 CONTINUED: (2)

36

She slams the door in his face. He stands there dumbfounded a second, not knowing what to do. He peers self-consciously around the street, sees everyone tittering at him now. The accordionist is laughing loudly. Johnny stomps angrily back to the car, slams the door. The accordionist starts playing again. The jalopy roars off.

37 INT. THE WORKERS' TAVERN - NIGHT

37

Abe and Molly sitting at a table. Johnny charges into the place, which is full.

Johnny throws the car keys on the table.

JOHNNY

You can have the car, Abe.

The bar patrons stare at him.

ABE

What's the matter with you? Where's your date?

JOHNNY

She was so late so I stood her up!

(walking away from him)

Here -- take the car, will you.

(He looks at Molly)

She's crazy for ya -- I knew it... ya know -- you kinda remind me of Ginger Rogers.

Johnny walks out.

ABE

Hey, Johnny!

Abe and Molly look after him, laugh.

MOLLY

Is he always like that?

ABE

(grinning)

What do you expect, he's a Hunkie!

MOLLY

Is he your best friend?

ABE

(after a beat)

Yeah. We lived next door to them. Johnny and me -- we grew up like brothers.

Molly doesn't say anything for a moment.

37 CONTINUED:

37

MOLLY

I don't like the way he looks at me  
sometimes.

ABE

(grinning)

You're pretty, that's all.

Molly considers it.

ABE

Hell, you're beautiful.

Molly smiles.

ABE

Hey -- ya do look like Ginger Rogers.

MOLLY

(laughing)

You're worse than him.

DISSOLVE TO:

38 EXT. KOVAK HOUSE - NIGHT

38

Johnny is about to enter when he notices front door is ajar  
... he rushes in.

39 INT. KOVAK HOUSE - NIGHT

39

Johnny rushes in and sees his mother sitting among the shat-  
tered remains of her wrecked furniture... she is expression-  
less.

MRS. KOVAK

The men -- they say next time they break  
you, Johnny...

40 EXT. THE STREET - NIGHT

40

From the ANGLE of a car in the street, we SEE Molly waving  
to Abe at her apartment door. He is happy, whistling. He  
walks toward the jalopy. It is late. There is no one in  
the street. He sees a man leaning on the back of a car  
behind his. He looks at the man, walks around to the dri-  
ver's side of the jalopy. He sees another man there. He runs.

They chase him down the street. He runs toward an alley.  
It's a dead-end. He's trapped. They knock him down, beat  
him. They are the Big Man, and the others who beat Johnny up.

41 EXT. THE STREET OUTSIDE CONSOLIDATED - DAY

41

Johnny running an emergency union meeting in the street.  
Trucks are around, -- Consolidated guards are watching.

41 CONTINUED:

41

HIGGINS

We can't just go runnin' out and --  
(a beat)

-- strike for Christ's sake. Just 'cause somebody got beat up -- I didn't sign up to lose my job, Johnny. Huh? Did we?

ABE

(his arm in a cast -- he  
still bears signs of  
the beating)

I don't want to strike no more'n you do, Tom. I don't want anybody to lose jobs. None of you guys. But what are you gettin' from us? They payin' your doctors' bills? They payin' you overtime? All we been doin' so far is takin' your dues.

JOHNNY

(picks up from Abe)

What Sam and me are gonna do -- we're gonna go in and talk to 'em. If that don't work -- we'll see. How's that?

The men voice approval, look at each other pleased.

JOHNNY

Sam, all right with you?

CALLAHAN

Fine with me, Johnny.

JOHNNY

You wanna take a vote?

CALLAHAN

All those in favor of Johnny and me goin' in, get 'em up.

The men put their arms up.

HIGGINS

(shouts)

And don't take no crap!

42 INT. THE CONSOLIDATED BOARDROOM - DAY

42

The chair at the head of the table is empty. On one side of it sit Phillip Talbot, Langley and Arthur St. Clair. Johnny and Callahan walk into the room in worn suits. They look nervous.

PHILLIP TALBOT

(getting up)

My father should be here in a moment, gentlemen. I'm sorry for the delay. Sit down.

42 CONTINUED:

42

Callahan and Johnny sit down across from them, leaving the chair at the head of the table empty.

CALLAHAN

That's all right, Mr. Talbot. We got the time.

Callahan smiles lamely, nervously. The three men smile back at him condescendingly.

JOHNNY

(whispering to Callahan)

What are you sittin' here for, Sam?

CALLAHAN

(whispering, nervous)

What -- what do you mean, Johnny?

JOHNNY

(whispering)

If he's gonna sit over here -- then you oughta sit there...

He points to the other end of the long table.

CALLAHAN

(whispering)

This is okay, Johnny.

JOHNNY

(forcefully)

Come on.

He and Callahan walk to the other end of the table. Callahan sits down at that end. St. Clair, Phillip Talbot and Langley stare at them in disbelief. Johnny sits down next to Callahan. He grins at the three other men, a distance removed from them now across the table. Winthrop Talbot walks in.

WINTHROP TALBOT

I'm sorry I'm late, gentlemen, these meetings --

He sees the table arrangement, sees Callahan and Johnny at the other end. He whispers an order to St. Clair.

WINTHROP TALBOT

Why don't you move down here, perhaps we can hear each other better.

Callahan looks at Johnny.

JOHNNY

Naw, this is fine. 'Less you men wanna come down here.

42 CONTINUED: (2)

42

Johnny grins. Winthrop Talbot, understanding, smiles at him.

WINTHROP TALBOT

I believe we can hear fine -- let us begin.

The three men and Win Talbot move down to the other end leaving Callahan at the head of the table. Johnny and Talbot smile at each other.

ST. CLAIR

This is Mr. Callahan, the president of the local, and Mr. Novak.

JOHNNY

Kovak. Chief organizer.

WINTHROP TALBOT

(smiling)

Now, Mr. Kovak, what can we do for you?

JOHNNY

Sam's the president. He'll lay it out for you.

WINTHROP TALBOT

(smiling at Johnny)

Certainly, Mr. Callahan.

CALLAHAN

(nervous)

The thing of it is, Mr. Talbot, the men in our local are upset about some things and -- well, we wanted to talk 'em over with you.

WINTHROP TALBOT

I'm always happy to discuss our men's problems. I want them to be happy.

CALLAHAN

The way the men see it, the company oughta pay the docs when any guy gets hurt and set up some kinda insurance plan for the family.

WINTHROP TALBOT

(to St. Clair)

How do we stand on that, Arthur?

ST. CLAIR

Our policy is the same as that of the other companies. While we don't have our own insurance program, as you know, we have on occasion lent some of our men money -- at the standard rates -- for medical emergencies.

42 CONTINUED: (3)

42

LANGLEY

Some of the men have personally expressed their appreciation to me, Win.

Winthrop Talbot nods approvingly.

CALLAHAN

I was thinkin', Mr. Talbot, not of you lendin' money, but of payin' the bills.

JOHNNY

(interrupting, to Talbot, quietly)

We're gonna cut your balls off, pal, you know that?

There is dead silence in the room.

WINTHROP TALBOT

(to St. Clair)

What did he say?

JOHNNY

(louder)

I said we're gonna cut your balls off.

St. Clair looks at Talbot.

WINTHROP TALBOT

(slowly, looking at Johnny)

And what exactly do you mean by that -- crudity, Mr. Kovak?

JOHNNY

(grinning)

We're gonna shut you down.

WINTHROP TALBOT

(after a beat)

I see.

JOHNNY

No -- you guys don't see nothin' -- ya don't hear nothin', feel nothin' -- 'cause if you did we wouldn't be sitting here -- you're out of touch -- what you're suffering from is small eyes and big asses --

WINTHROP TALBOT

(overriding)

Is he speaking for you, Mr. Callahan?

CALLAHAN

Johnny's our organizer, he --

42 CONTINUED: (4)

42

WINTHROP TALBOT

I think I've heard enough.

JOHNNY

The men only want what's fair. If they work overtime they should get overtime -- they need medical insurance -- We're not askin' ya to be generous -- we're askin' ya to be smart businessmen.

WINTHROP TALBOT

(cutting him off)

I see.

Talbot turns to Johnny.

WINTHROP TALBOT

The answer is no, Mr. Kovak. No insurance.

(a beat)

No overtime...

(a beat)

No pay raises.

Callahan seems taken aback. Johnny grins.

JOHNNY

(getting up)

Okay, Sam, let's go.

They rise and head for the door.

JOHNNY

You know, you can't win.

He looks at Talbot. He exits.

43 EXT. CLOTHING FACTORY - EMPLOYEES ENTRANCE - DAY

43

Johnny leaning against a building. We SEE that it is where Anna works. He watches her coming down the street toward him. She sees him, looks away, keeps marching forward. She tries to go by him without even looking at him. He grabs her arm.

ANNA

(loudly)

Let go of me!

JOHNNY

(holding her arm)

What'd you do it for?

ANNA

(fighting his arm)

What?

JOHNNY  
 (letting go, loudly)  
 Why'd you stand me up?

Their loudness and the scuffle has attracted attention.  
 People are watching them.

ANNA  
 (loud)  
 Nobody comes for me -- drunk.

JOHNNY  
 I was under control!

ANNA  
 Whose control? A gentleman --

JOHNNY  
 I ain't got the money to be a gentleman.

ANNA  
 The gentlemen who take me out --

Johnny stares at her.

ANNA  
 Knock on the door, act polite and talk  
 to my mother --

JOHNNY  
 About what? What the hell can I talk  
 to your mother about?

Anna can't think of anything for a moment, she blurts her  
 answer.

ANNA  
 The weather.

JOHNNY  
 The weather?

ANNA  
 (yelling)  
 The weather!

JOHNNY  
 Jesus --

Johnny looks at her amazed.

ANNA  
 Sometimes they even bring me flowers.

JOHNNY  
 (in utter disbelief)  
 Flowers?

43 CONTINUED: (2)

43

ANNA  
 (yelling)  
 Flowers!

She turns from him, walks toward the door and into the factory.

JOHNNY  
 You're nuts! You know that, Anna. You want flowers then I'll take ya to a funeral parlor!

DISSOLVE TO:

44 EXT. ANNA'S STREET IN THE FLATS - NIGHT

44

Johnny is driving down Anna's street in the jalopy. He is slicked up once again. The scene outside is almost the same as previously. The street is crowded, couples are on porches, children playing outside. The accordionist sits in his undershirt on his second-story porch, playing. Johnny can't park in front of Anna's house and has to park the jalopy directly under the accordionist's second-story porch. The accordionist has stopped playing. Johnny reaches into the back seat and, clumsily, self-consciously picks up a bouquet of roses. He gets out of the car, holding the flowers gingerly -- as if the bouquet were a bomb. The accordionist looks down on Johnny and grins. He raps on his window excitedly. His wife comes to the porch to watch, too. Johnny walks self-consciously up to Anna's porch. He looks around, and shifting the flowers from one hand to the other, knocks. There is no answer. He knocks again. A well-kept WOMAN in her 50's answers the door. Johnny seems flustered when he sees her. She is Anna's mother.

JOHNNY  
 I'm Johnny Kovak. I got a date with Anna, and I'm looking for Anna's mother.

MRS. ZERINSKY  
 (smiling)  
 I'm Mrs. Zerinsky. Come in please.

45 INT. ANNA'S HOUSE - NIGHT

45

Johnny walks into the living room clumsily holding the flowers.

MRS. ZERINSKY  
 What beautiful roses.

Johnny sticks his arm out, tries to hand the bouquet to her.

JOHNNY  
 Yeah. They were on sale.

X

45 CONTINUED:

45

Mrs. Zerinsky looks at him, at his uneasiness with the flowers, smiles.

MRS. ZERINSKY  
Maybe we should put them in a vase.

JOHNNY  
Thanks but no -- I'll just hold them in my hand.

X  
X

She walks to another room.

MRS. ZERINSKY  
(yelling O.S.)  
Anna, your friend is here.

ANNA (O.S.)  
I'll be right down, Mama.

Johnny sits alone in the living room, sweating -- easing his collar while Mrs. Zerinsky is getting the vase. She sees him wiping his brow when she comes back into the room.

JOHNNY  
(hurriedly)  
This heat's really somethin', huh?

MRS. ZERINSKY  
(slightly smiling)  
The humidity from the lake, I think.

JOHNNY  
Yeah. I like it when it gets cold. You can feel yourself breathe and you don't sweat through all your shirts.

MRS. ZERINSKY  
This is one of the hottest spells we've had in years.

JOHNNY  
(wiping his brow)  
That's no shi --  
(he almost chokes  
on it, coughs)  
No lie.

Anna comes bounding down the stairs, looking lovely.

ANNA  
(brightly)  
What have you two been talkin' about behind my back?

X

45

CONTINUED: (2)

45

JOHNNY

The weather.

X

X

She sees the flowers.

X

ANNA

Oh, what beautiful roses! Johnny, you shouldn't have!

JOHNNY

They were havin' a sale.

X

She smiles at him. Their eyes meet.

ANNA

I love it when it's so nice and warm, don't you, Johnny?

JOHNNY

(getting up)

Yeah, it opens the pores.

MRS. ZERINSKY

Mr. Kovak was just saying how much he likes the cold.

X

JOHNNY

Uh -- I like it both ways. I like to be hot and cold at the same time.

They start walking out. He is almost pushing her.

MRS. ZERINSKY

Have fun.

ANNA

I'll try, Mama.

Johnny catches the crack, looks at her, then at Mrs. Zerinsky.

JOHNNY

I'll have her home in a month or so.

Mrs. Zerinsky smiles wryly.

MRS. ZERINSKY

I'm sure. It was nice meeting you.

JOHNNY

Yeah. Well. 'Bye.

46

EXT. ANNA'S HOUSE - NIGHT

46

Johnny and Anna walk out the door. He stiffly offers Anna his arm, walks her down the porch to the car. The accordionist and his wife and the neighbors are all staring at them.

46 CONTINUED:

46

He opens the door for Anna, closes it, glances up and sees the accordionist laughing in his face. He gets into the car.

In the car, he turns to Anna.

46 CONTINUED:

46

JOHNNY

All right?

ANNA

(smiling)

Fine.

He starts the motor up, puts his left arm out the window. The car pulls away and we SEE the middle finger of Johnny's left hand raised high for the accordionist.

47 INT. A PENNY ARCADE - CLOSEUP OF TINY CRANE - NIGHT

47

with metal claws, moving. Inside a glass case it swings over a large pile of penny treasures -- miniature pocketknives, cars, horns. A sign on top of it says "Mountain of Gold." Johnny plunks a penny in the machine and excitedly starts working the levers.

JOHNNY

Turn it! The knife! Get the knife! -- Get something!

The crane sticks to something and pops it into the slot.

ANNA

What'd you get?

Johnny reaches in and grabs it.

JOHNNY

It's a horn...

(he holds it up)

What am I gonna do with this?

He looks at the tiny horn, then at Anna.

ANNA

... Start a band.

JOHNNY

(laughing)

I've been blowing my horn enough lately.

A VOICE (O.S.)

Hey, Johnny!

They both look. It is Vince Doyle and Jocko. They are with heavily-rouged, cheap-looking WOMEN. Doyle's group comes over to them. Anna eyes them -- they are clearly not her kind of people.

DOYLE

(looking at Anna)

That's some horn you got... An' you won a doll, too, huh?

47 CONTINUED:

47

Anna looks at him angrily. Doyle grins.

JOHNNY

-- This is Anna. This is Vince Doyle.  
Jocko --

Anna nods curtly.

JOCKO

(proudly)  
And this is Bonnie and Rosie. Ain't they  
somethin', Johnny?

JOHNNY

Uh -- yeah. Hi.

BONNIE

(smiling)  
Pleased t' meet you.

DOYLE

(looking at Anna)  
You always knew how to pick 'em, didn't you,  
kid?

Anna flinches angrily.

JOHNNY

Hey, Vince -- how about it.

DOYLE

I hear you're gonna take your guys out on a  
strike. You're becomin' a regular labor  
leader, for Christ's sake.

JOHNNY

Just doin' my job, Vince.

DOYLE

(after a beat, seriously)  
You're whistlin' past the graveyard, kid.

JOHNNY

I think I'm doin' the right thing --

DOYLE

Nobody says they're gonna break that old  
man's company's back, Johnny. Not in this  
town.

Johnny just stares at him, says nothing.

DOYLE

(quietly)  
I gotta go, kid. 'Bye, doll.

47 CONTINUED: (2)

47

Doyle and his friends walk away. Johnny stands there looking after them. His mood is obviously shattered. He realizes he still has the cheap miniature horn in his hand.

JOHNNY

(to Anna)

You want this?

ANNA

Who are those people?

JOHNNY

They work for the church.

ANNA

-- No really?

A pause.

JOHNNY

They're people I grew up with. 'Course they never had good manners like me...  
Let's go.

48 EXT. THE CONSOLIDATED FENCE - DAY

48

The next morning. A small dirt truck pulls up to the Consolidated fence. Johnny and Callahan, Higgins and some twenty of their men pile out, carrying signs. They mill about on the sidewalk. Inside the gate, uniformed Guards with shotguns face them. Johnny sticks a sign on the fence that says F.I.S.T. LOCAL 302 ON STRIKE! A very fat Guard walks to the fence as Johnny is putting the sign up. He holds his shotgun so it is only a few feet from Johnny's face. Johnny looks at the Guard, grins.

JOHNNY

(standing by the fence)

I want bright boy here...

(he nods at the Guard)

... to hear this so's he'll know the rules.

We're on strike. That means no trucks come in here, no trucks go out. This...

(he smashes the fence with his fist)

... is the boundary.

49 EXT. CONSOLIDATED LOADING AREA - DAY

49

Win Talbot and St. Clair watching Johnny and the pickets. Talbot stares at the scene.

WINTRHOP TALBOT

What did the police say?

49 CONTINUED:

49

ST. CLAIR

They'll be arrested the minute they destroy  
any property.

Talbot nods, still staring down.

WINTHROP TALBOT

(quietly, after a beat)

That damn Roosevelt.

(a beat)

What this country needs is Douglas MacArthur.

50 OMITTED

50X

&amp;

&amp;

51

51X

52 EXT. THE CONSOLIDATED FENCE - DAY

52

The picket line is longer, bigger crowds are watching the men.  
Johnny grabs a megaphone, jumps up on top of the jalopy. Abe,  
Callahan, the others are there.

JOHNNY

(with megaphone)

We're here! And we're gonna stay here!

You listenin' to me up there?

X

The men cheer.

53 EXT. THE CONSOLIDATED BUILDING - DAY

53

We SEE the outside of the window, almost indiscernible faces  
moving away from it.

DISSOLVE TO:

54 EXT. THE PICKET LINE - DAY

54

Feet walking. We PAN UP, SEE water being ladled out of a  
bucket, the picket line still there.

DISSOLVE TO:

55 EXT. A FIELD - DAY

55

We SEE men digging poles into the ground. We SEE other men  
unfolding canvas, laying down cots.

56 REVERSE ANGLE

56

And SEE that the tent the pickets are putting up is adjacent  
to Consolidated. Anna and Molly are handing out cool drinks.

57 EXT. CONSOLIDATED ROOFTOP

57

Win Talbot, St. Clair, Langley and Phillip Talbot looking out  
watching the pickets trying to put the tent up.

57 CONTINUED:

57

WINTROP TALBOT

A three-ring circus!

(to St. Clair angrily)

You said it wouldn't even last a month,  
Arthur.

(a beat)

That bohunk is not going to put a circus  
tent on my doorstep. Call the Law and Order  
League.X  
X

58 EXT. THE STREET - NIGHT

58

At the end of the street by the Consolidated fence, four armored cars are revving their engines. Wire screening covers their windshields and radiators. Shotgunned Guards stand around behind them. We SEE St. Clair talking to some men wearing armbands that say Law and Order League. Then St. Clair gets into a car, leaves.

59 EXT. THE CONSOLIDATED FENCE - NIGHT

59

Johnny, Callahan, Higgins, Abe in the picket line with many other men. There are more men there than ever before. We also SEE more men at the tent behind them. Some of the men have sticks in their hands. Anna, Molly and some other women huddle in the b.g.

60 FROM THEIR POV

60

We SEE the four armored cars -- with bright headlights -- pull up and stop alongside each other at the end of the street.

61 EXT. THE STREET - NIGHT

61

The armored Guards advance toward them loudly. At the same time, a phalanx of uniformed Guards -- spread side by side across the street -- move up behind the trucks.

62 EXT. THE CONSOLIDATED FENCE - NIGHT

62

Johnny talking to the men around him in the picket line.

JOHNNY

We got a picket line here. We're gonna  
stay right here.

The men group behind Johnny as the phalanx of armored trucks and shotgunned Guards advance on them.

63 EXT. THE UNION TENT - NIGHT

63

Two big Consolidated trucks pull up to the union tent.

- 63 CONTINUED: 63
- Men leap from the back of the trucks carrying baseball bats and sticks, all of them wearing the Law and Order League armbands. They attack the strikers by the tent with bats and clubs. The men resist but they are outnumbered, most of them armed only with sticks, some of them unarmed.
- 64 EXT. THE STREET - NIGHT 64
- Johnny sees what is happening at the tent and leads the picketers to help his other men. They run toward the tent.
- 65 EXT. THE STREET - NIGHT 65
- As Johnny and the picketers run for the tent, the armored trucks speed up toward them and some of the uniformed Guards FIRE their SHOTGUNS into the air.
- 66 EXT. THE STREET - NIGHT 66
- Johnny and the men are in hand to hand combat with the Scab's X Law and Order League goons. They fight hard but, outnumbered, are losing. Johnny kicks a goon in the groin, takes his baseball bat away from him, and starts swinging. Callahan has also taken a bat from a goon and is doing damage. Some of the men are fleeing into the night. X
- 67 EXT. THE STREET - NIGHT 67
- Abe is struck across the legs by a bat-wielding goon. He yells in pain. Johnny sees what is happening, runs over, knocks the goon down with his bat. The two of them fight together -- but are more and more outnumbered.
- 68 EXT. THE TENT - NIGHT 68
- A group of goons is spilling gasoline over the tent. One of them throws a match on it and the tent bursts into flames which lights up the whole street.
- 69 EXT. THE FENCE - NIGHT 69
- Two of the armored trucks have been parked on either side of the Consolidated gate, which is wide open. Shotgunned Guards stand around it.
- 70 EXT. THE STREET - NIGHT 70
- Johnny and Abe, badly outnumbered, surrounded by goons. They turn, run down the street.
- 71 EXT. THE STREET - NIGHT 71
- A group of goons have surrounded Higgins. They take turns hitting him with their fists. Higgins, bloody, dazed, gets up and is knocked down again.

72 EXT. THE STREET - NIGHT 72

Callahan has his bat knocked from his hand. He is hit across the face with a stick and, bleeding, runs down an alley. He gets to his truck.

73 INT. CALLAHAN'S TRUCK - NIGHT 73

Bleeding and exhausted, Callahan starts the truck up. He pulls the truck to the end of the alley, facing the street and the action.

74 HIS POV 74

This is what he sees: The night is ablaze with the burning tent, smoke is thick. There are injured strikers everywhere. Policemen have arrived and are putting the injured into wagons.

75 BACK TO SCENE 75

As Callahan watches from the truck, he sees police cars escorting a whole convoy of scab Consolidated trucks toward the open gate. He realizes that the strike has been broken.

He guns the truck into the street and heads it for the gate. He is trying to block it so the scab trucks can't get in.

Scabs, goons and policemen leap out of the roaring truck's way. Johnny sees a guard raise his gun -- he shouts for Callahan to stop. The guard aims a SHOTGUN and FIRES. The SHOT lights up the darkness. Callahan's WINDSHIELD SHATTERS. His truck smashes into one of the armored trucks. There is a TREMENDOUS CRASH. X  
X  
X

75 CONTINUED:

75

JOHNNY

No -- no.

Johnny is frozen by the sight. Anna is beside him, crying. The goons are still chasing the strikers, three or four bodies lie motionless in the street. Johnny runs --

76 EXT. ALLEY - NIGHT

76

Tired and out of breath, Johnny drags Anna into an alley. He slumps against the moist brick wall... FIRE ENGINES are HEARD in the background. Men are fleeing past the alley.

JOHNNY

(sobbing)

Goddamn -- Goddamn -- Goddamn -- Am I doing the right thing, Anna -- am I -- ?

ANNA

(she leans to him)

... Yes.

JOHNNY

Goddamn 'em -- we can't run away.

Johnny steps out into the street. Men are running past him. He bellows down the empty street --

JOHNNY

I'm going to get you all! You don't see me running -- Wanna know my goddamn name? Kovak -- Johnny Kovak -- I'm going to break you down.

Anna stands in the dark alley -- watching Johnny scream his anger down the streets. He turns and walks away. She follows him.

77 EXT. CEMETERY - DAY

77

A gray day. Hundreds of people, union men and the residents of the Flats, are gathered on a hillside in the cemetery. Four caskets are next to open graves. Callahan's casket is covered with a F.I.S.T. banner. The men lower the caskets into the graves. We HEAR only the SOUND of the SHOVELS, of EARTH FALLING ONTO WOOD. The crowd turns to go down the hillside when the ceremony ends. Johnny sees Vince Doyle. He walks over to him. They talk under a tree near the graves.

DOYLE

Callahan and my old man -- they used to tie one on at Moriarty's every Saturday.

Johnny nods.

DOYLE

(after a beat)

Whistlin' past the graveyard, isn't that  
what I said?

JOHNNY

You know how many men I got'd lose their  
jobs?

DOYLE

You got? They your family?

JOHNNY

(after a beat, looking  
off across cemetery)

We're all in it now, Vince.

DOYLE

What's it gotta do with me?

JOHNNY

(grinning sarcastically)

What's in it for you, huh, Vince?

DOYLE

(angrily)

Yeah. What's in it for me? Let me tell  
you somethin' -- what the hell's in it  
for you?

(a beat)

Get off it, Johnny --

JOHNNY

These people we buried were ours, Vince.

DOYLE

My people's anybody -- who pays.

JOHNNY

Our people, Vince.

DOYLE

What you need is real push -- real push is  
what I got.

JOHNNY

... I need it now.

There is a long pause.

DOYLE

It's gonna cost.

77 CONTINUED: (2)

77

JOHNNY  
(after a beat, looking  
away)  
We got a fund.

There is another long pause. Johnny looks at him.

DOYLE  
I'll call you.

Johnny nods. Doyle walks away. Johnny watches him. Abe, who has evidently been watching them, comes over.

ABE  
Don't do it, Johnny.

Johnny, preoccupied, looks at him.

JOHNNY  
He's gonna help us, Abe.  
(a beat)  
You wanna keep buryin' people?

Johnny starts walking down to his car. Abe walks with him.

ABE  
You bring Vince and his crowd in, Johnny  
-- I'm tellin' you -- they're gonna screw  
up this union.

JOHNNY  
They ain't gonna be lifetime members.

ABE  
Vince comes in, Johnny, he'll never get  
out.

JOHNNY  
Abe, what are you talkin' about? We need  
push. Without it we ain't got a union.  
-- Vince has it -- we don't.

Johnny gets in his car. Anna is sitting there. Abe stands in the street talking to him.

ABE  
We can do it.

JOHNNY  
We need muscle.

ABE  
Then how we gonna know?

JOHNNY  
Know what?

77 CONTINUED: (3)

77

ABE

The difference.

JOHNNY

What difference?

ABE

Between them and us, Johnny.

Johnny looks at him, pulls away, leaving Abe in the middle of the street.

78 INT. THE CHURCH BASEMENT - NIGHT

78

The hall is crowded with MEN packed together, standing around in groups, talking. Abe is talking to a group of Men, including Higgins. Graham is there, surrounded by Men.

X

ONE OF THE MEN

What about our jobs?

ANOTHER MAN

What are you gonna do about it?

GRAHAM

That's why I'm here. I'll work somethin' out for you.

X

Johnny comes into the hall with Jocko and Doyle. Abe goes to them.

JOHNNY

(to Abe and Doyle)

You guys said hello?

Doyle puts his hand out, forces a smile.

DOYLE

Long time, Abe.

ABE

(doesn't shake his hand)

How you doin', Vince?

Johnny sees Graham talking to the Men, glares.

X

JOHNNY

Come on.

He goes to Graham. Doyle, Abe and Jocko follow him.

X

GRAHAM

(as Johnny approaches)

What are you gonna tell the men now, Kovak?

X

78 CONTINUED:

78

JOHNNY

(smiling)

I'm glad you come down, Max.

GRAHAM

Talbot's agreed to meet with me tomorrow.  
You took 'em out, I'm gonna get their jobs  
back.

Johnny looks at him.

JOHNNY

(he turns Graham away from  
the others; quietly)

Can we go someplace where we can talk a  
minute?

Graham looks at him suspiciously.

JOHNNY

I need your help on somethin', Max.

GRAHAM

(loud, to the others)

I'll bet you do. I'll see you guys in a  
couple of minutes.

Johnny turns. Graham follows him with Abe. Doyle stays  
behind with Jocko. Johnny motions for Jocko to follow them.  
They go toward the stage of the church hall, then up a  
stairway.

79 INT. CHURCH STAIRWAY - NIGHT

79

GRAHAM

You shoul'da asked me for help when you  
started all this -- steada your grandstandin'.

JOHNNY

(nodding, humbly)

Sure -- you're right, Max -- I can't argue  
with that.

Graham looks at him. Johnny opens a door. The men go in.  
We SEE they are in the church sacristy.

80 INT. CHURCH SACRISTY - NIGHT

80

JOHNNY

(change in tone)

Get the door, Jocko. We don't wanna be  
disturbed.

Jocko goes out the door, closes it. Johnny and Graham stand  
in the middle of the sacristy, facing each other. Abe  
watches from the side.

80 CONTINUED:

80

GRAHAM

What is this?

JOHNNY

You're goin' to see Talbot, huh?

GRAHAM

That's right, Kovak.

JOHNNY

You're gonna sell us out, Max. Have us go back for nothin'.

GRAHAM

I don't have to talk to you -- I'll discuss this with the men.

He starts for the door. Johnny stops him, smiles.

JOHNNY

Train leaves in an hour, Max.

Graham looks at him.

JOHNNY

You're goin' back to Indianapolis.

GRAHAM

Like hell I am! I'm the president of this union -- who the hell are -- get out of my way.

Graham shoves Johnny. Johnny flings his back against the wall and grabs -- Abe seizes Johnny.

ABE

(low)

Easy, Johnny. Let him go.

JOHNNY

(smiling)

You're a cheap scab, who's gonna sell us out --

GRAHAM

You sonofabitch, Kovak. Nobody tells me that.

Johnny slaps him.

JOHNNY

A cheap scab -- aren't you --

GRAHAM

(choked)

Let go of me, you bastard!

Abe and Jocko grab Johnny and pull him off.

80 CONTINUED: (2)

80

ABE

Let him go, Johnny.

Johnny pushes Graham away suddenly to the wall, starts out of the room, turns back, goes to Graham, who cringes from him.

JOHNNY

This whole strike means nothing to you -- nothing -- this is our fight. Jocko -- give him a ride to the station and -- the next time you come to Cleveland --

He raises his hand toward Graham again. This time, as Graham flinches, he pats him softly on the cheek.

JOHNNY

Call me. Let me know you're comin'.

He turns, walks out.

JOHNNY

(at the door)

Abe?

Abe and Graham exchange a look. Graham keeps looking at him. Abe hesitates, then follows Johnny out.

81 INT. THE CHURCH BASEMENT - NIGHT

81

Johnny comes back into the hall, followed by Abe. It is very crowded now, very NOISY. Abe goes to the table, bangs the gavel.

ABE

If you guys that got seats'd siddown, we could get goin'.

We SEE Johnny with Higgins. Johnny shakes hands with the men -- NOISE of the CROWD, Abe banging gavel. The men quiet. There are so many men that they sit in the aisles and are sandwiched by the wall. Johnny stands behind the table, talks to the men.

JOHNNY

Before we get to anything else -- Max Graham got called back to Indianapolis sudden on account of union business. He wanted me to tell alla you he's with us 200 percent, and will help us whatever way he can.

(then very quickly)

Abe's got a Western Union here he wants to read.

The men cheer. Abe stands to read a telegram.

81 CONTINUED:

81

ABE

X

It says -- 'To our brothers of Local 302 of the Federation of Interstate Truckers. We stand behind you with our hearts and bodies in the great and noble struggle you must continue.'

The men cheer.

ABE

X

'Together, the American labor movement never be van-kished. Yours in solidarity. Signed John L. Lewis. Committee for Industrial Organization.'

The men cheer loudly.

ABE

We also got word from Petey Marr of the dockworkers. He said whatever we need outa their emergency fund to tide us over. We'll get it.

The men cheer.

JOHNNY

(picks up on the enthusiasm)

X

'Til we get what's rightfully comin' to us.

The men cheer again.

ONE OF THE MEN

That's right, Johnny.

ANOTHER MAN

You tell it, Johnny.

JOHNNY

(intensely)

We go back out there, they're not gonna beat us no more. They're not gonna burn us down, no more. They're not gonna start shootin'. 'Cause if they do, we're gonna do what Sam did. We're gonna go after 'em with whatever we got. I'm sayin' to Consolidated right now we gotta do any more burying in the graveyard, they'd better get their shovels out. We're through takin' punches. You don't win fights takin' punches. Nobody ever won a fight takin' a punch.

Abe looks at him. Johnny reaches to the table and picks up a sign that says LOCAL 302 FIST ON STRIKE. He points to the letters F.I.S.T.

81 CONTINUED: (2)

81

JOHNNY

We know what this says! It ain't a buncha letters like any other union. It says fist.  
(he holds his fist up; intensely)

One fist! Every guy in here! That's what we are! A fist!  
(a beat)

Any of you guys don't believe that, get outa here right now. 'Cause I plan on winning -- Do you?

He waits, looks at the men. No one has moved. The men are militant and excited. They are exuberant.

X  
X

82 EXT. THE HIGHWAY - DAY

82

A truck comes TOWARD US down an empty highway.

83 INT. THE TRUCK - DAY

83

The driver HONKS his HORN at two teenage KIDS on bicycles at the side of the road. The Kids grin and wave. The driver waves and smiles.

84 EXT. A TELEPHONE BOOTH

84

One of the Kids we saw on the bikes speaks into the phone.

84 CONTINUED:

84

THE BOY

What? Naw, naw. Sinchik. Yeah, that's me. Fifty-first and Lorain. Huh? Yeah, he's drivin' alone.

85 INT. THE UNION HEADQUARTERS - DAY

85

Jocko on the telephone in a room in an old warehouse crowded with men. Some are dressed in suits and fedoras. All are armed, one of them has a rifle.

JOCKO

(on the phone)

Okay, kid. Go ride your bike.

Jocko puts the phone down. It RINGS again immediately.

JOCKO

(to the men in the room)

Forty-first and Lorain. Al, Lefty, you, Lard.

Three get up and go for the door. The PHONE RINGS again.

JOCKO

(to the men)

We got another one.

(he picks up the phone;  
on the phone)

Where you at?

86 EXT. THE CONSOLIDATED FENCE - DAY

86

Two trucks filled with strikers pull up to the fence. Men pile off with strike signs. All of them are wearing heavy overcoats and hats with cardboard tucked into the bands. They are led by two of Doyle's men. A guard on the other side of the fence moves toward them with a shotgun. One of Doyle's MEN shifts his overcoat, shows a shoulder-holster and gun to the guard. The Man grins. The guard stares.

87 INT. THE TRUCK - DAY

87

The DRIVER who saw the two bicycling Kids sees a car blocking the road in front of him. A Man is lying in the street next to it, the other Men stand by. We SEE the three Men are Al, Lefty, and Lard.

THE DRIVER

(leaning out)

Whatsamatter?

Al runs over to him.

AL

Nothin'

He points a gun at the trucker.

88 EXT. THE HIGHWAY - DAY 88

TWO QUICK SHOTS of different trucks on roadsides being disabled -- windows being shattered, tires slashed, their hoods up, while drivers stand helplessly. In one, Al, Lefty, and Lard are doing the damage.

89 EXT. THE CONSOLIDATED FENCE - DAY 89

The scab trucks have been loaded inside the yard. The trucks move slowly toward the gate, which the strikers block. The strikers yell and smash the fence with their fists. Doyle is there with them with two of his men.

90 EXT. THE STREET OUTSIDE CONSOLIDATED - DAY 90

At the end of the street, a line of guards carrying shotguns X forms, the four armored trucks behind them. They start moving toward the strikers.

91 EXT. THE STREET OUTSIDE CONSOLIDATED - DAY 91

A truck roars into the street and men leap from it with baseball bats and wearing armbands. They are the Law and Order League goons. The strikers take pieces of leaded garden hoses and clubs of various sizes from under their clothing. The goons hesitate. The strikers charge them.

92 INT. THE UNION HEADQUARTERS - DAY 92

Johnny slams the telephone down excitedly.

JOHNNY

(to Abe)

It's time.

They run from the room into a huge area filled with close to a hundred men. We SEE this is the main floor of a warehouse. The men are all carrying bats and hoses, wearing hats with cardboard stuffed into them.

JOHNNY

(yelling)

Let's go! It's started!

The men burst out of the warehouse into the street led by Johnny and Abe. Holding their bats, yelling, they are a small army on a wild run through the streets of the Flats.

93 EXT. THE CONSOLIDATED FENCE - DAY 93

The goons run from the strikers toward an alley. As they run for it, Johnny, Abe, and their men burst from the alley toward them.

94 EXT. THE CONSOLIDATED FENCE - DAY 94

The armored trucks pull around the phalanx of guards in front X of them and head for the strikers.

- 94 CONTINUED: 94
- One of Doyle's men darts from the sidewalk and throws a bottle with a lighted rag attached to it at the truck. The BOTTLE SMASHES against the TRUCK and it EXPLODES. The other armored trucks try to turn away from the action, but are blocked.
- 95 EXT. THE CONSOLIDATED FENCE - DAY 95
- A Guard FIRES his SHOTGUN over the heads of the strikers. X
- 96 EXT. A BUILDING ROOFTOP - DAY 96
- One of Doyle's men on a nearby roof FIRES BACK at the Guard.
- 97 EXT. THE CONSOLIDATED FENCE - DAY 97
- The Guard is hit -- and goes down -- TWO OTHER GUARDS spot the gunman.
- GUARD
- Jesus -- they've got guns -- get out of here.
- They drag the wounded Guard back from the line of fire.
- 98 EXT. THE CONSOLIDATED FENCE - DAY 98
- Police wagons arrive. The policemen get off and start marching for the battling group, clubs in hand.
- 99 EXT. THE CONSOLIDATED FENCE - DAY 99
- An open truck suddenly roars from behind into the marching policemen, who leap out of the way. Higgins is driving it. Strikers leap from the back of it between the cops. One of the policemen draws his gun.
- THE POLICEMAN LEADING THEM
- Hold your fire! You'll hit each other!
- Some of the cops, seeing they can't fire, run.
- 100 EXT. THE CONSOLIDATED FENCE - DAY 100
- Higgins, still driving the truck, rams the fence with it. Dozens of strikers shoulder the fence, trying to knock it down. Higgins keeps putting the truck into reverse and then ramming the fence.
- 101 EXT. THE CONSOLIDATED FENCE - DAY 101
- One of the guards inside the fence FIRES at Higgins' truck. The SHOT blows away a part of the windshield. Johnny rides on the running board. He sees that it is the same Guard that shot Callahan. X

101 CONTINUED:

101

Johnny leaps at him -- he smashes him several times with an axe handle. Abe rushes over and pulls Johnny off the inert guard.

ABE  
Christ -- you killed him!

JOHNNY  
He killed Sam --

He runs off.

102 EXT. THE CONSOLIDATED FENCE - DAY

102

Higgins' truck smashes the fence down. Johnny runs over to it. Dozens of men trample over the fence into the Consolidated yard. They smash the scab trucks' windows, start lighting the trucks on fire. They head for the Consolidated building and start throwing rocks at it. We HEAR WINDOWS BREAKING.

103 EXT. CONSOLIDATED OFFICE WINDOW - DAY

103

Win Talbot, Phillip, and St. Clair looking out the window. We SEE someone pulling them away.

104 EXT. THE CONSOLIDATED YARD - DAY

104

Abe watches: The TRUCKS are EXPLODING. There is thick smoke everywhere. A group of men are trying to batter down a door of the building. Higgins' truck circles the yard. Johnny is on top of it with a megaphone.

JOHNNY  
We're goin' back! Everybody go back!

Abe stands still, staring in the thick smoke as men run by him from the yard. Johnny, atop Higgins' truck, sees him.

JOHNNY  
(yelling)  
Abe, come on!

Abe hesitates, then leaps up on the truck next to Johnny.

JOHNNY  
(grinning)  
You all right?

ABE  
(stunned)  
Yeah.

JOHNNY  
(into megaphone)  
We're goin' back! Everybody go back!  
We're goin' --

FADE OUT.

FADE IN:

105 INT. THE CONSOLIDATED BOARDROOM - DAY

105

FROM OVERHEAD, we SEE four men on each side of a big table, a chandelier over it. Win and Phillip Talbot, St. Clair and Langley are on one side; Johnny, Abe, Doyle, and Jocko are on the other. Johnny signs a paper, presses it across to Win Talbot. X

JOHNNY

Insurance. Overtime. Pay hike. It's all there --

(a beat)

-- gentlemen.

Win Talbot takes the paper, looks at it, turns to a second page. There is absolute silence -- for ten seconds. We HEAR the PAPER RATTLING.

St. Clair hands Talbot a fountain pen. He signs the paper.

JOHNNY

You wanted the men to be happy. Isn't that what you said?

(a beat)

We're happy.

(a beat, a grin)

Real happy, gentlemen.

Talbot looks at him, gets up. Johnny gets up, grinning, sticks his hand out over the table. Talbot looks at it, moves away from the table -- so do St. Clair and Langley. Johnny still has his hand out over the table, looking at Win Talbot walking away. He is grinning. Suddenly Phillip, who has remained at the table, goes up to him and shakes his outstretched hand.

PHILLIP TALBOT

I hope we can work together better in the future, Mr. Kovak.

JOHNNY

(after a beat, seriously)

Ya can bank on it, Phil.

DISSOLVE TO:

106 INT. NEW UNION HEADQUARTERS - DAY

106

Months have passed. Johnny has a big new but bare and simple office. He is sitting behind his desk. Abe, Doyle, and Jocko are sitting in front of him. On the wall behind Johnny's desk is a map of the Midwest -- on the map a number of states have pins in them.

JOHNNY

None of these locals --

(MORE)

106 CONTINUED:

106

JOHNNY (CONT'D)

(he gets up, goes to the map)

-- Wherever they are -- Michigan, Indiana, Kentucky -- they're gettin' nothin'. They ain't got the push. What we gotta do is bring 'em all together. I want every driver here --

(he points to the map)

-- to sign up. No exceptions.. Everybody. We do that, the companies'll give us what we want.

ABE

A lotta guys don't wanna sign up.

JOHNNY

What if the companies they're workin' for sign 'em up? They can't do nothin' about it then.

ABE

Whattaya mean?

X

JOHNNY

We tell the companies they drive for -- you wanna get along with us, you sign all your men up. That way they join automatic.

ABE

A checkoff?

JOHNNY

That's right. They take the dues outa the driver's pay. They give us a lump each month. But they won't sign contracts unless we represent all their workers. So let's hit the road and organize.

DISSOLVE TO:

107 EXT. HIGHWAY - DAY

107

Johnny and Abe driving -- Abe is looking at the map.

108 EXT. LEXINGTON, KENTUCKY - DAY

108

Warehouse area with loading docks and trucks lined up.

Johnny is sitting on the hood of a huge "White" ten ton cab. Abe and Doyle are distributing hand-outs to a large group of men.

108 CONTINUED:

108

JOHNNY

... Tired of having somebody you never see  
 -- telling you ya can't have no overtime --  
 ya can't have no insurance for your family  
 -- ya can't make enough to put clothes on  
 your kids' backs -- if you're tired of all  
 this -- join with your brothers all over  
 this state and the union will give you  
 somethin' to say about your own life.

The men react -- They respond.

DISSOLVE TO:

109 INT. MASONIC HALL - AKRON, OHIO - NIGHT

109

Some months have passed. Over a 150 men are assembled. Abe, Doyle and a few local organizers are sitting on the platform. A F.I.S.T. banner is behind them. Johnny is standing at a podium with a crackling microphone.

JOHNNY

In the beginning we had nothin' -- nothin'  
 -- we couldn't even call ourselves men --  
 but now we're getting stronger -- every day  
 this union's getting stronger -- and we're  
 gonna keep building -- we're gonna work  
 hard -- we're gonna stay clean -- an' I  
 swear as I'm standing here that someday  
 we'll make this the strongest union this  
 country has ever seen.

WILD APPLAUSE -- Johnny -- throws his arms up in response.

CUT TO Abe for reaction.

DISSOLVE TO:

110 EXT. CITY GARBAGE DUMP - DAY

110

Johnny is talking to a group of garbage men -- their trucks stand in the b.g. -- the smoke from the burning refuse drifts across the scene.

JOHNNY

If ya like ya wages -- fine. If ya like  
 ya working conditions -- fine -- But without  
 a union ya always gonna be called garbage  
 men. With the power a union can bring ya  
 -- you won't just be called garbage men  
 anymore -- you'll be called valuable  
 sanitation experts -- get my meaning -- ?

The men listen intently.

DISSOLVE TO:

111 INT. THE NEW UNION HEADQUARTERS - DAY (MONTHS LATER)

111

Johnny and Abe walking into their new headquarters. They are in hats, and overcoats. There are secretaries bustling about. Lots of activity. They are walking down a corridor. X

DOYLE

(approaches, smiling, proud;  
hands a telegram to Johnny)

We've got 146 business agents, 12 states of the Midwest. There's a wire here from Graham congratulating you on the new contract.

JOHNNY

(looking at the wire)

Graham -- do you believe that?

They enter Johnny's office.

X  
X  
X  
X

ABE

(hands him a file; excited)

We've got almost a hundred percent company sign-ups.

JOHNNY

Anybody givin' us trouble?

DOYLE

One outfit. In Chicago, guy named Vasko runs it. Hard-headed hunkie.

JOHNNY

How come he won't sign?

DOYLE

His guys don't wanna join, he says. We gotta do somethin'.

ABE

Johnny, the guy's a nobody. I don't wanna muscle guys to join up.

111 CONTINUED:

111

JOHNNY

That's where you're wrong! Abe -- They gotta sign. It's for their own good. You know that.

Abe looks at him.

112 EXT. VASKO'S HOME - CHICAGO - NIGHT

112

Johnny getting out of a cab in front of the house. We SEE Christmas decorations on the lawn and the house. Johnny rings the doorbell. VASKO, a big man in his thirties, opens the door.

JOHNNY

Frank Vasko?

VASKO

(suspiciously)

Yeah?

JOHNNY

I'm Johnny Kovak.

Vasko looks at him.

JOHNNY

(grinning)

Can I come in?

Vasko opens the door. His wife, HELEN, young, attractive, is standing by him now. We SEE a little girl, AGGIE, in the b.g. next to a half-decorated Christmas tree. Johnny steps inside.

113 INT. THE VASKO FOYER - NIGHT

113

JOHNNY

Good evening, Mrs. Vasko.

MRS. VASKO

Good evening.

Vasko turns to his wife.

VASKO

Helen, take Aggie upstairs a while.

JOHNNY

(taking coat off)

She don't have to go no place, Frank, account of me.

114 INT. THE VASKO LIVING ROOM - NIGHT

114

Johnny and Vasko sitting near the half-decorated Christmas tree. They are both drinking beer.

VASKO

(angrily)

What the hell you come here for? You can't scare me. Those -- business agents you sent down -- I hadda put one of 'em through a plate-glass window.

JOHNNY

(grinning)

You're a rough guy. I can see that. But you gotta understand somethin', Frank. It ain't nothin' personal. You and me -- Shit, Frank -- we probably come over her on the same boat.

(a beat)

Beszelsz Magyarul. (You speak Hungarian.)

VASKO

(still angrily)

Jobban mint Anquolul. (Better than English.)

JOHNNY

Then what are we arguin' for?

VASKO

(determinedly)

They don't wanna sign up, Johnny. They took a vote. They don't wanna pay dues. Lookit, we got our own insurance. My guys, they got the best overtime anybody in Chicago. Best rate of pay anybody in Illinois. Why the hell should they sign up?

JOHNNY

'Cause of the other guys workin' for other companies that don't got it so good, Frank. We gotta think about all the guys out there on the road. We gotta have all the guys signed up so as we got the push.

VASKO

(hard)

I'm not gonna force my men to do somethin' they don't wanna do!

JOHNNY

We can't make no exceptions, Frank.

Johnny looks at him, says "Ahogy Akarod" (as you want it), get up, gets his hat and coat, goes to the door.

JOHNNY

(without turning back)

Merry Christmas, Frank.

115 INT. THE KOVAK LIVING ROOM - DAY

115

In the f.g., Abe and Molly are preparing to open Christmas presents... Mrs. Kovak is present.

MOLLY

Why don't you get Johnny.

ABE

He'll be out in a minute.

They kiss lightly. Molly lights sparklers on the tree, laughing.

ABE

Let's open the presents up. Ma's first.  
(he calls out)  
Johnny, Anna, come on!

Mrs. Kovak comes into the living room.

MOLLY

(to Abe)

You open yours first.

MRS. KOVAK

Come on, come on, all day we have not got. The duck is ready -- where's Johnny?

ABE

Johnny, the duck's ready. You heard Ma!

115A INT. KOVAK BATHROOM - DAY

115A

Anna opens the package. There is an engagement ring inside. She looks at Johnny, who grins. The bathroom is dim, cramped and the sink is dripping.

ABE (O.S.)

Johnny! We're waiting for you!

Anna, teary-eyed, inspects the ring.

JOHNNY

... Yes or no..

ANNA

(softly)

Listen to him... Giving the orders again.

JOHNNY

(softer)

Yes or no.

115A CONTINUED:

115A

ANNA

It's not supposed to happen like this  
-- not in here.

MRS. KOVAK (O.S.)

The duck's ready, Johnny. Come out.

ANNA

(after a beat)

Oh, Johnny.

Johnny puts the ring on her finger, kisses her.

ABE (O.S.)

Better forget the duck, Ma.

116 OMITTED

116

117 INT. AN ITALIAN RESTAURANT - CHICAGO - NIGHT

117

Johnny and Doyle sitting with BABE MILANO, well-dressed, attractive. Next to Milano sits a huge, rough-looking hood, ANGEL, who looks unceasingly grim. They are all eating.

MILANO

How's the cozze alla marinara?

DOYLE

It's good, Babe, good.

Johnny, toying with his food -- nods.

MILANO

It's the garlic. That's what does it. I have 'em chop in a whole bulb of the stuff. Cures whatever's wrong with you. Am I right, Angel?

Angel nods grimly.

MILANO

(to Doyle)

Club doin' okay?

DOYLE

Fine. Jocko's takin' care of it for me. You oughta come down sometime, Babe. Haven't seen you a while.

117 CONTINUED:

117

MILANO

We got a big operation goin' here. Big business, Vince. Last week, in Cicero, some guy comes into the neighborhood, tries to set up his own numbers. In Cicero! Just like that. Some paisan. No organization behind him. Nothin'.

Doyle laughs; Angel continues eating grimly.

DOYLE

What'd you do?

MILANO

Angel talked to him. He decided to retire.

ANGEL

(mouth full)

He went into another line of work.

Doyle laughs. Milano reaches into his breast pocket.

MILANO

Since the last time we talked -- my wife had a kid.

(Milano hands Vince a snapshot of an infant)

Strong baby -- beautiful hands...

Doyle hands Johnny the baby picture.

DOYLE

The kid looks like ya, Babe.

Milano laughs.

MILANO

I hope so -- I put in a lot of work in it.

They all laugh.

MILANO

Three Zeppole di San Giuseppe.

DOYLE

(seriously)

So -- how about it, Babe

MILANO

Look, you want us to talk to this guy, what's his name?

DOYLE

Vasko.

MILANO

Vasko. We'll talk to him.  
(towards Johnny)  
For your friend here?

DOYLE

We figured here in Chicago be better  
if you took care of it.

MILANO

(to Johnny)  
Sure... home team. You owe me.

Johnny looks at him.

MILANO

(looking at Johnny)  
He's gonpa remember, huh, Vince?

DOYLE

(grinning)  
Johnny, don't forget. He's a hundred  
percent.

MILANO

(looking at Johnny)  
Nobody's a hundred percent.

118 INT. CHURCH - WEDDING REHEARSAL - DAY

118

Anna and Mishka are walking down the aisle. Johnny and Abe are at the front watching. Mrs. Zerinsky and Mrs. Kovak are standing nearby.

JOHNNY

Hey -- Mishka -- can you speed it up --  
It's taking so long -- can't ya start  
halfway up --

ANNA

-- Please -- Johnny -- Be quiet.

JOHNNY

Hey -- father -- why can't we use these  
side doors here -- it'd save time.

ANNA

Why don't you go outside and honk your  
horn --

Abe smiles.

119 INT. THE VASKO HOUSE - CHICAGO - DAY

119

Mrs. Vasko backing up in the foyer of her house. Two men are going toward her. We never see their faces. She is terrified.

MRS. VASKO

What do you want here? Get out of here!

She keeps backing up. One of the men slaps her.

120 INT. CHURCH - WEDDING REHEARSAL - DAY

120

The Priest is explaining the rehearsal --

PRIEST

And this is where Uncle Miska steps back --  
and Johnny moves to the side of the bride --

Johnny moves over.

PRIEST

Then you follow up the steps to the  
altar.

JOHNNY

(whispers to Anna)  
I wonder if anybody's ever tripped --

ANNA

Stop it!

120 CONTINUED:

120

JOHNNY  
... and died right here --

ANNA  
Johnny!

JOHNNY  
He'd have to go to heaven!

ANNA  
Shhhhh.

121 INT. THE VASKO HOUSE - CHICAGO - DAY

121

Mrs. Vasko on a bed, sobbing. Her dress has been ripped. She is trying to cover her breasts. A MAN grabs her by her hair.

ONE OF THE MEN  
(his back to us)  
Tell Frank -- next time, we ain't gonna stop.

122 INT. CHURCH - WEDDING REHEARSAL - DAY

122

Anna and Johnny stand before the altar.

PRIEST  
All right, Johnny -- now after the ring is exchanged -- this is where you can kiss the bride --

JOHNNY  
(looks at Anna -- whispers)  
In front of everybody?

ANNA  
Just do as you're told.

Johnny gives her a shy kiss on the nose.

123 EXT. UNION HEADQUARTERS - NIGHT

123

Abe getting out of a car with Molly in it.

MOLLY  
We gotta be there at eight o'clock, Abe. Why can't you get it in the morning.

ABE  
It's only gonna take me a minute.

MOLLY  
I've heard that before.

123 CONTINUED:

123

ABE

I'll be right out.

He leans back, kisses her. Runs into the headquarters.

124 INT. UNION HEADQUARTERS - NIGHT

124

Abe walks in. He sees a light at the end of the hall. He doesn't understand that anyone is in the office this late. He walks back. Johnny's office door is partly open. He hears VOICES through it. He stands there and listens.

125 INT. JOHNNY'S OFFICE

125

We SEE Johnny, Doyle, Milano and Angel sitting, talking. The SCENE continues:

MILANO

We're not asking much, Johnny. Your drivers don't deliver liquor to any bar unless the bar's got one of our company's jukeboxes in it.

JOHNNY

How many jukeboxes you talkin' about?

MILANO

At least two thousand outlets. Here, Michigan, Illinois.

DOYLE

Babe did help us with that Vasko situation, Johnny.

MILANO

We'll help your men, the union, whatever way we can. I've got a lotta respect for you, Johnny.

JOHNNY

Sure.

MILANO

All right then, it's a deal.

Johnny nods.

MILANO

I'd like to give you a nice wedding present, Johnny.

JOHNNY

I don't need nothin'.

125 CONTINUED:

125

MILANO

Who's talkin' need, Johnny. You're becoming an important man. You've gotta start living in some style.

126 INT. OUTSIDE JOHNNY'S OFFICE - NIGHT

126

Abe stands there, shocked, disillusioned.

MILANO (O.S.)

Buy yourself a nice home. It's my gift. To you and your new wife.

Abe turns, walks away.

127 INT. JOHNNY'S OFFICE - NIGHT

127

JOHNNY

(angrily)

-- I don't need nothin'.

DOYLE

Babe was just tryin' --

JOHNNY

(angrily)

I know what he was tryin'.

MILANO

(after a beat, a grin)

I was trying to help you, Johnny, that's all. Here's to you and your new bride.

128 EXT. THE CHURCH STEPS - DAY

128

Johnny, Anna, and their wedding party coming out of the church. A big crowd is there waiting for them. They are bombarded with rice. We SEE Abe, Doyle, and Molly are in the wedding party. The mothers, Mishka, Jugovitch, are beaming.

HIGGINS (O.S.)

(from the crowd)

Kiss the bride!

Johnny kisses Anna, the crowd cheers.

129 INT. THE CHURCH BASEMENT - DAY

129

A long line of men wait to kiss Anna. Johnny sees Mishka kissing her.

JOHNNY

That's enough, Mish.

Mishka keeps kissing her.

129 CONTINUED:

129

JOHNNY

(in mock anger)

Will you let her breathe?

JUGOVICH

(poking Mishka)

It's my turn.

ABE

(to Johnny)

You wanna get some air?

JOHNNY

(loud, in mock anger)

I'm supposed to stand around, watch these  
guys kiss my wife? Nobody better have  
germs!

The men laugh.

130 INT. THE CHURCH SACRISTY - DAY

130

Johnny and Abe come into the sacristy with a bottle of wine.

Abe goes to open windows, looks out. Johnny opens a cabinet,  
starts rummaging through it.

ABE

What are you doin'?

JOHNNY

Lookin' for the wine.

ABE

We got our own wine.

JOHNNY

You ever had any of the priest's wine?  
Remember in the sixth grade, when Ma  
made me join up and be an altar boy.  
Here it is!(he holds up a bottle of  
opened wine, grins)Every day I hadda serve, before the priest  
come in, I had a glass of his wine.(he finds two glasses,  
pours some of the wine)Best damn wine. Priests got terrific  
taste. They gotta, drink it first thing  
in the morning.(he hands Abe a glass,  
holds up his own;  
grinning)Here's to you and Molly. That frame of  
hers, she must be wearing ya out.

(MORE)

JOHNNY (CONT'D)

(he laughs)

Huh? You can tell me. I'm a married man.

Laughing, he downs his glass. Abe puts his glass down.

ABE

(quietly)

What'd you do, Johnny?

Johnny looks at him.

ABE

(emotionally, low)

Jesus what you do?

JOHNNY

(grinning)

I got married. If I knew you'd take it so hard, I'd...

His grin fades. He stops in mid-sentence, sees Abe is staring at him, not kidding. Johnny looks at him.

ABE

You took, Johnny, didn't you?

JOHNNY

What're you sayin'?

ABE

(angry, loud)

You took!

JOHNNY

(angry)

I took nothin' from nobody!

ABE

(quietly, after a beat)

I hadda pick somethin' up in the office. I heard you. You gonna buy yourself a nice home, Johnny? With your -- wedding present?

JOHNNY

Listen, I didn't --

ABE

(emotionally)

You listen! You're gonna piss it all away? Everything? Every thing we built up? You and the punks you got around you? Pushin' guys do things they don't wanna?

130 CONTINUED:

130

JOHNNY

(defensively)

Goddamit I didn't do nothin', except  
what's gonna help the guys.

ABE

Jukeboxes! They're gonna help 'em?

A beat.

JOHNNY

Those jukeboxes aren't gonna hurt nobody.

ABE

You sold out, Johnny.

JOHNNY

Don't say that.

ABE

You sold out.

JOHNNY

Don't say that.

ABE

We had somethin' clean.

JOHNNY

(angry)

Clean? Wise up! Nothin's clean. Go  
out on the street and tell me what's  
clean. Lookit what we're gettin' the  
guys! They got more money, they got  
insurance, they -- we get that by bein'  
clean? Much as I don't like it either,  
but we'd have nothin' -- without Doyle  
and Milano.

They glare at each other. There is a silence between  
them.

ABE

(quietly)

I'm leaving. Tomorrow. For the West  
Coast. I talked to Max Graham. They  
need my help out there.

JOHNNY

(after a beat, still  
angry)

When you comin' back?

ABE

(after a beat, low)

We're movin' out there. Me and Molly.

130 CONTINUED: (2)

130

JOHNNY

(after a beat, low)

Christ, Abe.

(he turns away from  
him, turns back;  
imploringly)

Listen, we're growin' big, Abe.  
I need you. Here. Ya' the only  
one I can trust.

They look at each other.

ABE

We better get back to the wedding.

Abe walks out of the sacristy. Johnny looks after him.

131 INT. THE CHURCH BASEMENT - DAY

131

Johnny back in the church hall, a forced smile on his face.  
 Anna puts her arms around his neck. In f.g., bedlam.  
 Hundreds of people. BLARING NOISE.

ANNA

Where were you?

JOHNNY

I was talkin' to Abe.

ANNA

(smiling)

I want you to talk to me.

JOHNNY

(smiling slightly)

How ya doin'...

(a beat)

... Mrs. Kovak.

She kisses him lightly.

ANNA

Talk to me more.

He kisses her lightly.

ANNA

More.

He kisses her again.

HIGGINS

(bellowing in  
background)

Three cheers for Johnny Kovak, the best  
 friend a workin' man ever had!

The crowd cheers.

ANNA

(smiling)

I can't hear you, Johnny.

He grins, kisses her again. The crowd cheers.

FADE OUT.

FADE IN:

132 EXT. A STREET - WASHINGTON, D.C. - DAY

132

A yellow taxicab weaves its way through heavy traffic. ON SCREEN are SUPERED the words "WASHINGTON 1959" -- the cab pulls up to a new and mammoth marble building. A limousine pulls out ahead. There are three or four MEN waiting.

The cab pulls up. Johnny gets out of the front seat. He is wearing an expensive, tailored suit. He is in his 40's. He is strong and lean -- his hair is greying at the sides. Bernie Marr gets out of the passenger side. He is an attractive, well-dressed young man in his late 20's, carrying a briefcase. A MAN moves toward Johnny.

THE MAN

Welcome to Washington, Mr. Kovak. I'm Peter Jacobs -- the Director of Public Relations. -- Mr. Graham is expecting you in his office.

Johnny shakes hands with two other delegates and they move towards the building. Johnny looks up -- to Bernie.

133 INT. ORNATE LOBBY - DAY

133

Various Council delegates are picking up name tags and agendas at a reception desk.

PETER JACOBS

(to receptionist)

Mr. Kovak -- the Midwest council --  
Bernie Marr, assistant.

She hands him name tags.

134 OMITTED

134

&amp;

&amp;

135

135

136 INT. MAX GRAHAM'S OFFICE - F.I.S.T. NATIONAL H.Q. - DAY

136

Max Graham, in a tailored three-piece suit, greeting Johnny and Bernie at the door. He is wearing a toupee and is very tanned.

GRAHAM

(effusively)

Great to see you, Johnny. You've got to tell me how you manage to keep looking this good.

JOHNNY

(shaking his hand)

Exercise, Max. You know Bernie Marr?  
My assistant.

136 CONTINUED:

136

Graham shakes Bernie's hand.

BERNIE

Mr. Graham.

GRAHAM

(turns to two other men)

Johnny -- you know Mike Quinn, northeast council -- Bob Wilson, southeast.

JOHNNY

(shakes hands)

Sure -- it's been a while, Bob -- Abe Belkin show from the West Coast?

GRAHAM

He's in negotiation in Frisco. He can't leave.

QUINN

Some layout, eh Johnny?

GRAHAM

It's good for the image -- you know what I mean, Johnny?

Johnny walks over to the wall.

JOHNNY

Sure. Public relations.  
(he taps the wall)  
Mahogany?

GRAHAM

Walnut.

Peter Jacobs enters.

JACOBS

The regional meeting is beginning, gentlemen.

GRAHAM

We're coming -- we've got a masseur downstairs in case you want to freshen up a bit, Johnny.

JOHNNY

Your own masseur? Isn't that somethin'?

QUINN

(laughs)

-- Nice to have your back scratched.

136 CONTINUED: (2)

136

GRAHAM

(nervously)

Well, we better join the others.

136A INT. CORRIDOR - OUTSIDE GRAHAM'S OFFICE - DAY

136A

They move out of the office down a corridor towards a large conference room. Max puts his arm around Johnny's shoulders.

GRAHAM

(as they walk)

How's your lovely wife and kids?

JOHNNY

Fine. Just fine.

GRAHAM

How long are you staying?

JOHNNY

(grinning)

I just got here, Max, you want to know when I'm leaving?

GRAHAM

No, it's just that after our regional meeting, the Secretary of Labor is holding a press conference. A lot of important people will be there. I just wanted to be sure you were going to be around.

JOHNNY

Sure. It's not often I get invited to Washington for free drinks.

BERNIE

(a beat)

We're booked back tomorrow night, Mr. Graham.

GRAHAM

(smiling, friendly)

Anything we can do for you, Johnny.  
Anything at all -- you know that --

(laughs)

Every now and then I think about that run-in we had back in '38 -- we've come a hell of a long way since then.

137 INT. WASHINGTON HOTEL - SECRETARY OF LABOR'S PRESS  
CONFERENCE - NIGHT

137

Press and television reporters mingle among the politicians and labor leaders. Bernie Marr is talking to others in the b.g.

REPORTER

Mr. Kovak -- the contracts you've gotten for your men in the mid-west have certainly earned you the respect of the trucking industry.

JOHNNY

Nice of you to say so -- What paper are you with?

REPORTER

The Post.

JOHNNY

(to Bernie)

Make sure we take out a subscription, Bernie --

SENATOR MADISON of Rhode Island, -- distinguished and attractive, in his late 40's, stands near the back of the room. A television cameraman is close by.

MADISON

Tell me something, Mr. Kovak. How do you always manage to get your men such good contracts?

JOHNNY

Excuse me -- what paper are you with?

GRAHAM

This is Senator Andrew Madison of Rhode Island. The Senator is chairman of the Senate Rackets Committee.

JOHNNY

I thought this was a press conference, Max.

MADISON

Labor has always been an interest of mine.

The television cameraman is now rolling on the Senator and Johnny.

JOHNNY

Is that right, Senator --  
(to Bernie)  
Are we on television?

MADISON

I hope you're going to answer the question, Mr. Kovak.

JOHNNY

What question?

137 CONTINUED: (2)

137

MADISON

I was curious as to how you always manage to get your men such surprisingly good contracts.

JOHNNY

(grinning at the TV camera)

I learned something a long time ago -- You can get anything you want in this country --

(a beat)

with a little bit of push.

MADISON

(smiles -- laughter in the room)

Very good -- Mr. Kovak.

138 OMITTED  
thru  
140

138  
thru  
140

141 EXT. CEMENT AND GRAVEL COMPANY - DAY

141

Machinery grinding and trucks pouring through. Giant double wheels and truck grills fill the SCREEN. Noise of gears grinding.

There is an ambulance at the scene and about 20 workers and drivers are gathered around. There is discontent. The SOUND of the MIXERS fills the air.

Johnny's car, a dark '56 Ford, roars up to the SCENE. Bernie Marr is driving -- Johnny jumps out and heads towards the group. The men converge on him.

DRIVER #1

This is the third accident since we started throwing stone in here. We're walking out.

Ambulance driver gets into ambulance and ambulance backs out.

DRIVER #2

We didn't sign up to get killed on this job. He's right -- we're leaving.

Everybody talks.

DRIVER #3

Let's walk out!

DRIVER #1

We told them the problems -- they didn't listen -- they can shove it -- we're walking out.

cut  
7-25-77

141 CONTINUED:

141

Men all agree and start to move.

JOHNNY

Wait a minute, wait a minute. What's your name?

DRIVER #1

O'Brien -- Bill O'Brien.

JOHNNY

William -- they may not listen to you -- but they'll listen to me. You guys stay on the job.

CUT TO:

142 INT. OFFICE - UNION HEADQUARTERS - CLEVELAND - DAY

142

Johnny is sitting at a long table on the phone. His shirt is rumpled; his tie loose and hanging low; he is sweating. With him are Doyle, Jocko and Bernie Marr.

JOHNNY

(into phone; angry)

Never mind what the contract says -- there ain't any trucks moving on that site until you meet every safety standard required by this state. You hear me -- we got three men in the hospital and there ain't goin' to be any more -- or you're gonna be in the hospital. You understand? And today's pay for all my men is on the house. That's right -- okay. Well -- you take care of it -- and now.

He hangs up the receiver.

DOYLE

Johnny, I hate to bother ya --

142 CONTINUED:

142

JOHNNY  
 (impatiently)  
 Whatta ya want, Vince?

DOYLE  
 What do I do about the Senate race here?

JOHNNY  
 I don't know nothin' about the Democrat,  
 what's his name? Buford.

X

BERNTE  
 Belford. Judge Williams has sent you  
 three letters asking our support.

X

JOHNNY  
 Yeah, yeah, I know, Bernie. But the only  
 time I met the guy, he shook hands like a  
 fish. He's gonna lose.

DOYLE  
 Five?

JOHNNY  
 Two, a favor to the judge, and getta  
 receipt!

The INTERCOM BUZZES. Johnny pushes a button.

JOHNNY  
 Yeah?

SECRETARY (V.O.)  
 There's a gentleman here to see you, Mr.  
 Kovak.

JOHNNY  
 I told you no more appointments.

A man opens the door -- sticks his head in the room.

ABE  
 Does that go for your best man?

JOHNNY  
 Abe!

Johnny rushes to him; they embrace. Doyle looks at them.

143 INT. JOHNNY'S HOUSE - NIGHT

143

Johnny's mother, Anna, Johnny, Abe sitting at the dinner  
 table, just having finished dinner.

X  
X

143 CONTINUED:

143

ANNA

... If you spent as much time shopping as I have -- you'd see how much prices have gone up --

ABE

Price of living has gone up five percent.

ANNA

Well, I think when Johnny asks for a national contract he should ask for an eight percent raise too.

ABE

You're going for a national contract?

JOHNNY

Thinking about it.

ANNA

I think it's a good idea.

ABE

What you don't understand -- to get eight percent you'd probably have to promise no wildcat strikes -- and without it we'd have no leverage.

ANNA

Maybe you're right -- more coffee?

Abe shakes his head "no."

MRS. ZERINSKY

(lifts glass)

... Here's to old times.

JOHNNY

(lifts glass)

Good times...

Kevin runs through the dining room.

JOHNNY

... Stop running!

144 INT. JOHNNY'S HOUSE - STUDY - NIGHT

144

Johnny and Abe, smoking cigars, stretched out, a bottle of bourbon between them.

ABE

... Vince Doyle still around?

JOHNNY

... Vince is still around.

144 CONTINUED:

144

ABE

... How about Milano?

JOHNNY

Naw -- I don't see him any more.

(grinning)

Every couple of years, you miss me, huh?  
So what's on your mind?

ABE

Toys.

JOHNNY

Whatta ya mean, toys?

ABE

You know that model truck you got on your  
desk?

JOHNNY

Yeah?

ABE

Every local in the country's got one of those. A hundred bucks apiece and more 'n a thousand locals in the country, Johnny. That's a lotta money.

Johnny looks at Abe.

ABE

How come you bought one?

JOHNNY

(surprised)

-- My secretary got it.

ABE

(nodding)

You got one the same reason my local got one.

(a beat)

'Cause we all got a letter from Max Graham suggesting we get a couple of 'em.

Johnny looks at him.

ABE

You know who owns the company made those trucks, Johnny?

Johnny looks at him.

ABE

(after a beat, low)

Graham's wife.

JOHNNY

(after a beat)

Are you sure?

ABE

That's what I hear.

(a beat)

That's right outa the guys' pockets, Johnny.

JOHNNY

Now wait a minute. You heard! You got any proof?

ABE

What do you want me to do, forget it?

144 CONTINUED: (2)

144

JOHNNY

Did I say that?  
 (sighs; a beat)  
 Let me look into it.

ABE

Then what?

JOHNNY

If it checks, we'll do somethin' about it.

ABE

Like what?

Abe looks at him questioningly.

JOHNNY

You think I'd let anybody get away with  
 takin' from the guys? Let me handle it.

Johnny puts his elbow on the table -- looks at Abe.

JOHNNY

Hey, come on.

They wrestle.

145 INT. THE KOVAK'S BEDROOM - NIGHT

145

Johnny and Anna are lying in bed.

ANNA

(a beat; sleepily)  
 What did you and Abe talk about?

JOHNNY

He thinks Graham is playing around with  
 the guys' money.

ANNA

Is he?

JOHNNY

I don't know -- there's no proof.

ANNA

What are you gonna do?

JOHNNY

I think Abe is getting carried away.

ANNA

(a beat)  
 Johnny?

145 CONTINUED:

145

JOHNNY

Still here.

She looks at him.

ANNA

Maybe you should check it out.

JOHNNY

(agrees)

Yeah -- I'll have Bernie do that -- but  
first, I think I'm gonna check you out!He moves to Anna. He goes to her, puts his arms around her.  
She responds.

145A INT. BOWLING ALLEY - CLOSEUP ON BOWLING PINS - NIGHT

145A

A ball crashes INTO FRAME.

DOYLE (O.S.)

Strike!

CUT TO:

145B JOHNNY

145B

who smiles and turns toward the group.

145C ANOTHER ANGLE

145C

Vince Doyle, who has grown heavy and is balding, is keeping  
score. Bernie Marr and Jocko and Angel are seated. Milano's  
hair is snow white, but he still looks powerful. The men  
have their coats off -- Milano sports an expensive tailored  
shirt -- gold tie clip and alligator shoes.

DOYLE

You're up, Babe --

MILANO

You're hot tonight, kid. How was  
Washington?

JOHNNY

Just fine, Babe --

JOCKO

(who is still recognizable;  
bringing over beers)

I saw you on TV, Johnny --

ANGEL

Yeah -- everybody in Detroit's talking  
about you, Johnny.*Jocko  
out -  
rewrite*

145C CONTINUED:

145C

JOHNNY

What're they saying?

MILANO

They wish they had you up there -- to keep an eye on Henry Ford.

They laugh -- Milano bowls a strike.

DOYLE

Strike -- okay, you're up, Angel.

Milano moves and sits beside Johnny.

MILANO

What's with Anna, Johnny? How come she never joins us? Whatsamatter, she don't like me?

JOHNNY

(sips his beer; jokingly)  
You ain't holy enough for her, Babe.

All laugh.

MILANO

(softly)  
I been talking to my partners, Johnny, and we need an extension on that last loan --

JOHNNY

That's going to be hard.

MILANO

Nobody says life is gonna be easy.

JOHNNY

How much more?

MILANO

Two point five.

JOHNNY

I don't think you got that kind of collateral.

DOYLE (O.S.)

You're up again, Johnny.

Johnny rises and Milano places his hand over Johnny's, stopping him.

MILANO

We got years of collateral, Johnny.

1450 CONTINUED: (2)

1450

Johnny looks down at Milano and his hand; their eyes meet;  
Johnny's harden.

JOHNNY

That's a nice manicure ya got.

Milano removes his hand. Johnny moves towards the alley.

MILANO

(he looks at his nails)

Manicure? What's wrong with a manicure?  
All these years, Johnny. All these years  
and you're still a hunkie.

They all laugh.

Johnny bowls and the ball hits one pin. He feels the  
pressure.

146 INT. THE CONVENTION HALL - MIAMI BEACH - DAY

146

A huge, brightly-lighted new convention hall. The hall is  
almost completely empty; there are no delegates here. Work-  
men are adjusting the loudspeaker, setting up chairs. A  
sign says "Federation of Interstate Truckers -- Annual Con-  
vention." We SEE streamers and a large picture of Max  
Graham hanging from the rafters.

DISSOLVE TO:

MONTAGE SEQUENCE

147 EXT. MIAMI HOTEL ENTRANCE - DAY

147

Blue Fountains play among bedded plants and palms.

A huge sign welcomes "F.I.S.T." International Convention  
Delegates.

Cars -- limousines -- Airport buses -- all arriving at once.

Disgorging delegates dressed in tropical clothes --  
Hawliian shirts etc.

148 INT. MIAMI HOTEL - LOBBY - DAY

148

Swarm of delegates from all parts of the country crowd  
around registration desks outside the main ballroom. Most  
sport badges -- delegate buttons -- even Elect Graham hats.  
Johnny Kovak is surrounded by delegates. Bernie Marr keeps  
close. We HEAR SNATCHES of CONVERSATION as the CAMERA  
MOVES AMONG the crowd.

148 CONTINUED:

148

DELEGATE

I just wanna tell you Johnny, that  
you're as strong with us down south  
as ya' are in the midwest.

JOHNNY

Thanks, Bob -- I appreciate your  
confidence.

ANOTHER DELEGATE

You got the votes, Johnny -- if you wanna  
use 'em.

JOHNNY

I hear what you guys are sayin'.

149 OMITTED

149

150 EXT. MIAMI HOTEL TERRACE AND POOL AREA - DAY

150

Delegates in shorts and bathing suits crowd about a patio  
bar and buffet table.

Johnny and Abe huddled over coffee at a table that overlooks  
the pool.

JOHNNY

You were right about Graham, Abe -- it  
checked out.

ABE

You got the proof?

JOHNNY

Bernie's been working on it for a month.  
He's got the records showing Graham's  
wife owns the toy company.

150 CONTINUED:

150

ABE

That's misappropriation of funds, if this gets out.

JOHNNY

It ain't gonna get out -- we gotta protect the rank and file.

ABE

What are we gonna do about Graham?

JOHNNY

Let me take care of that!

Abe looks at Johnny.

150A EXT. MIAMI HOTEL/INT. A POOLSIDE CABANA - DAY

150A

Johnny and Bernie Marr walk in wearing sport clothes. Graham is in the cabana in his bathing suit with a girl, who is wearing a bikini. The girl is taking notes.

JOHNNY

Morning, Max.

GRAHAM

Johnny -- come in, come in! We'll finish it up later, Karen.

JOHNNY

(to Karen, grinning)

Not interrupting anything, are we, Max?

GRAHAM

It'll keep -- how about a drink?

JOHNNY

(looking after the girl)

Not for me, Max.

GRAHAM

Bernie?

BERNIE

No, thank you, Mr. Graham.

GRAHAM

(nervous, making a drink)

... Well -- I'll have one.

JOHNNY

(interrupting him quietly)

You like the ponies, Max?

GRAHAM

What?

150A CONTINUED:

150A

JOHNNY

The track. You like the track.

GRAHAM

(stops making his drink)

What do you mean?

(continues making the drink)

Sometimes I see a race or two, sure, but --

(he tastes the drink)

You sure you don't want one of these?

JOHNNY

Actually, it was Bernie told me all about it.

GRAHAM

Bernie?

They look at Bernie, who takes a folder from a briefcase.

BERNIE

You've got a horse named Fancy Dancer,  
Mr. Graham, a trainer named Rafelli.

Graham puts his drink down.

BERNIE

The trainer is on salary as business agent.

GRAHAM

What is this?

JOHNNY

... Quiet.

BERNIE

You've got a public relations firm in  
Chicago. John Gottlieb and Associates that  
you paid \$75,000 last year. Most of that  
money was used to buy yourself personal  
effects.

GRAHAM

Wait a minute. Sometimes they pick something  
up for me, sure, but --

BERNIE

Six dozen undershirts from Marshall Field,  
eight television sets, golf balls and clubs,  
sheets and pillow cases, thirty pairs of  
nylons, two lawnmowers --

JOHNNY

That's enough.

Graham stares at the ground.

150A CONTINUED: (2)

150A

JOHNNY

The toy truck company your wife's got in Okaland? What'd you make of that? A couple hundred thou?... Twenty-three years ago you said -- 'you take, Kovak' -- you should've never said that, Max --

151 INT. THE CONVENTION HALL - MIAMI BEACH - NIGHT

151

Graham is at the podium -- there is excitement in the hall.

GRAHAM

The past 20 years have been the best years of my life. So it is with a heavy heart I tell you that due to medical and family reasons, I cannot stand for another term.

Some delegates boo -- Graham quiets them.

GRAHAM

I place in nomination tonight -- the man who has the respect of every member -- head of our Midwest council for many years -- the man most capable of leading this great union -- Johnny Kovak,

The delegates cheer -- and some begin a chant of Kovak -- Kovak -- Kovak.

The band plays as the crowd breaks into tumultuous applause and cheers. Johnny makes his entrance on the stage -- waves and smiles.

152 INT. A SENATE OFFICE - WASHINGTON, D.C. - NIGHT

152

Senator Madison, his feet up on his desk, his tie loose, watching a TELEVISION SET with a young, crew-cut aide, DAVE ROBERTS. The picture on the set shows Johnny waving to the delegates and the delegates cheering.

153 CLOSEUP OF TV SCREEN

153

LONG SHOT of crowded convention hall. CLOSEUP of Johnny making acceptance speech.

153 CONTINUED:

153

JOHNNY

(on TV screen)

I'm gonna get you the biggest pay hike in the history of this union. You work hard -- you deserve what's coming to you -- I'm gonna see that you get it! I promise you that!

WILD CHEERING -- BAND MUSIC in background. Johnny waves -- acknowledging the crowd.

CLOSEUP of network ANNOUNCER.

ANNOUNCER

There were more than a thousand delegates on the convention floor as --

154 INT. SENATE OFFICE - NIGHT

154

Madison TURNS OFF the TV set.

MADISON

(to Dave Roberts)

Babe Milano's happy tonight.

ROBERTS

Maybe we should look into Kovak and see if --

MADISON

Keep working on Milano. See what turns up. I'll keep close to Mr. Kovak.

Madison adjusts his tie, puts a suitcoat on.

155 INT. WINGS OF CONVENTION HALL - BACKSTAGE - NIGHT

155

Abe is standing in the shadows watching Johnny -- CROWD and BAND MUSIC in the background.

Johnny has finished his speech and leaves the stage -- Doyle, Bernie and three or four others move towards him. Johnny spots Abe -- leaves the others and crosses to him.

ABE

Congratulations.

JOHNNY

Thanks, Abe.

ABE

You made a deal with Graham, didn't you?

Johnny doesn't answer -- looks back at the stage.

155 CONTINUED:

155

ABE

And I set it up for you.

Johnny looks at him.

ABE

He gets his pension. You get the union,  
is that it?

JOHNNY

What the hell is wrong with you? You  
know how the membership felt about Graham.

ABE

What about the money he took? The money  
we're going to give back to the guys.

JOHNNY

I'll straighten it out.

ABE

It ain't right, Johnny.

JOHNNY

Don't tell me what's right or wrong --

(he grabs Abe)

Listen, Abe -- I'm gonna be the best this  
union ever had.

ABE

(nodding)

Sure you are, Johnny.

He walks away, leaving Johnny in the shadows.

156 INT. SAN SOUCI RESTAURANT - WASHINGTON - NIGHT

156

Johnny, surrounded by a large table of people -- Anna, Doyle,  
Bernie Marr, a CONGRESSMAN and others. They are in high  
spirits and are in the process of paying the check and pre-  
paring to leave.

157 INT. SAN SOUCI RESTAURANT ENTRANCE AND COAT CHECK AREA - NIGHT

157

Senator Madison and Roberts enter, just as the Kovak party is  
leaving. They move into the lobby area.

ANNA

Do you have a car?

THE CONGRESSMAN

(laughs)

No -- I don't even have a driver's license.

ANNA

Too bad -- you'll never get in the union,  
Congressman.

The people laugh. So does Johnny. He looks up and almost  
walks into Madison and Roberts.

THE CONGRESSMAN

Excuse me -- Mr. Kovak, do you know  
Senator Madison, the chairman of the  
Senate Rackets Committee?

Johnny and Madison shake hands. The lobby is crowded.

JOHNNY

Sure. What's the Racket Committee up to  
nowadays, Senator?

MADISON

Oh, investigating 'push' of various kinds.

JOHNNY

That a fact?

MADISON

Yes, that's a fact.

JOHNNY

'Push' is something I bet every  
politician knows a lot about.

MADISON

(grinning)

Even politicians in the labor movement?

JOHNNY

(laughing)

I'm no politician, Senator.

MADISON

(grinning)

Of course you're not.

(a beat)

Well, good night, Kovak.

Madison and Roberts head towards their table.

MADISON

(turns back)

And give my regards to Milano.

JOHNNY

Do you know him?

MADISON

Not as well as you do.

157 CONTINUED: (2)

157

Anna helps Johnny on with his coat.

ANNA

(quietly)

Don't let him get to you.

JOHNNY

I don't plan on it -- but -- I don't like him. He's a climber.

ANNA

Let's go.

They exit.

158 EXT. PENNSYLVANIA TURNPIKE/INT. A CAR - NIGHT

158

Bernie Marr driving, Johnny sitting next to him. Both men are wearing windbreakers. Johnny has a thermos bottle in his hands and is sipping coffee. From the car, we SEE nothing but trucks, gas stations with big diesel signs, and motels. They drive up to a place that has a billboard in front of it that says: MID-AMERICA TRUCK TERMINAL. TWENTY-FOUR HOUR SERVICE. SLEEPING FACILITIES. SHOWERS; TRUCK LUBRICATION BAYS. AIR CONDITIONED LOUNGE ROOM. LAUNDRY SERVICE. COMPLETE DIESEL SERVICE. Dozens of trucks are lined up next to each other.

159 INT. THE TRUCK TERMINAL - NIGHT

159

Johnny sitting in a room on a folding chair, surrounded by TRUCKERS, many of them wearing baseball caps and T-shirts, many of them with identical thermos bottles in their hands. There are two huge posters on the wall. One is of a naked girl standing in front of a big Mack truck with an American flag pulled over the trailer. The poster, we SEE, dwells more on the truck than on the girl. The other is a picture of a truck in a rainstorm, the arms of Christ protecting it, the words "I Am the Way!" in huge letters on the bottom of it.

TRUCKER #1

The problem is at the warehouses, they put all the weight on the back of the trailer.

BERNIE

Why?

TRUCKER #1

(grinning)

So they can save company dough at the weigh station. With the weight in the rear, the rig --

JOHNNY

Shakes all over the road.

159 CONTINUED:

159

TRUCKER #2

It's causin' a lotta accidents, Johnny.

TRUCKER #3

Too many.

JOHNNY

That's gonna stop, I'll tell you that.

TRUCKER #1

Another thing, Johnny --

JOHNNY

Round me up a bowl of chili -- will you, Bernie?

Bernie goes after the chili.

TRUCKER #1

The goddamn dispatchers. To get a good load, you gotta tip them. You gotta pay 'em off.

TRUCKER #2

Yeah, and after every trip they want more.

JOHNNY

That ain't going to happen no more! I am telling you!

160 INT. CONFERENCE ROOM UNION HQ. - WASHINGTON - DAY

160

The walls of the room are decorated with pictures of past F.I.S.T. presidents and strikes. Around a big table are a dozen aging men, many of them overweight, some of them smoking cigars. Bernie and Doyle are also there. Johnny stalks around the room, talking to them.

JOHNNY

(emphatically)

I wanna know what the men in the different regions are bitchin' about.

(a beat, then angrily to one of the men)

When's the last time you been inside a warehouse, McGuinn?

McGUINN

I've been busy with the routine, Johnny.

JOHNNY

(angrily)

Nine holes every mornin' and gettin' your nails done the afternoon, that's what you been busy! We got a contract comin' up!

160 CONTINUED:

160

JOHNNY (CONT'D)

It's gonna be the best national contract  
this union's ever got. Any union ever  
got. Two weeks from now all you get  
back here and tell me what you found out.

McGUINN

I've got a regional meeting in two weeks --

JOHNNY

Yeah? Where?

McGUINN

(low)  
In -- Acapulco.

Some of the men laugh.

JOHNNY

(seriously)

Listen to me -- There ain't no more Acapulco.  
There ain't no more Bahamas. There ain't no  
more suntans in the winter. I want to know  
what the men want. 'Cause they're going to  
get it!

DISSOLVE TO:

161 INT. A BOARD ROOM - DAY

161

Johnny walking around a board room -- in b.g. we SEE Doyle  
and Bernie Marr. In the room with them are twenty men.  
There are attorneys and recording secretaries representing  
both sides.

JOHNNY

I'm not gonna blue-sky you guys. I know  
the profits you had last year. I tell my  
guys to go, they're gonna go out. I'm not  
Max Graham. This is the first national  
contract I'm workin' out and it's gotta be  
a good one.

COMPANY OFFICIAL

(sitting down)

The price of living increase is five and  
a half percent. You want an eight percent  
hike. We'll go seven.

JOHNNY

Eight. The number's eight.

AN ATTORNEY

(gets up, walks around)

We'll go seven only with a flat guarantee  
you'll stop any wildcats within 48 hours.

161 CONTINUED:

161

JOHNNY

You want guarantees, you pay the price.

COMPANY OFFICIAL

The price is too high, Mr. Kovak.

JOHNNY

So are your profits.

DISSOLVE TO:

162 INT. THE BOARD ROOM - NIGHT

162

Johnny's tie is loosened; the men have taken their suit coats off.

ATTORNEY

All right -- after much deliberation we're willing to go to a ceiling of 7-1/2 percent across the board.

COMPANY OFFICIAL

That's more than fair.

JOHNNY

(standing at one side of bargaining table; Company Official opposite him)

Maybe so -- But the number, gentlemen, is eight.

COMPANY

No way, Kovak.

JOHNNY

I am sorry to hear that.

(taking in the room; gathers up his coat and things; slowly)

You got any idea what you guys are gonna lose in a strike?

He heads for the door -- Bernie, Doyle and others follow. The men look at him.

163 INT. A UNION HALL - NIGHT

163

Wild applause from a hall packed with truck drivers.

JOHNNY

(bellowing over applause)

You asked for eight -- I got you eight!

The men cheer. Johnny grins.

164 INT. A SENATE COMMITTEE ROOM - DAY

164

Andrew Madison banging a gavel on a table. We SEE a copy of Time Magazine next to the gavel. Johnny is on the cover, in his windbreaker, stepping from the cab of a truck. The cover says "Blue Collar Push." Madison sits at the center of an elevated rostrum, other Senators around him.

MADISON

I asked for this closed executive session, gentlemen, because I believe the Rackets Committee should expand its investigation into another area. I make this suggestion with some regret. I have long had a profound respect -- as I am sure have all of you -- for the labor movement and its accomplishments. But I find frightening the possibility that the head of one of this country's largest unions may have ties to the bosses of organized crime.

165 INT. LIMOUSINE - NEAR PRIVATE AIRPORT - WASHINGTON - NIGHT 165

Johnny sits up front with Angel, the driver. Milano, Doyle and Bernie Marr in the back. Johnny is staring straight ahead.

MILANO

So how about it, Johnny?

JOHNNY

It's not smart, Babe. Madison's got subpoenas all over the place. It's a snowstorm.

MILANO

They can't prove nothin'.

Johnny stares ahead.

MILANO

It's business, Johnny. You make loans outa the pension fund to all kindsa people. You're gonna give us the same rate as anybody else. There's nothin' wrong with that.

JOHNNY

(flatly)

It's not smart.

MILANO

Madison'll get a coupla write-ups, fold the committee, go on to somethin' else. What do you say, Johnny? Our Dun and Bradstreet is the best.

(beat)

Call it a favor.

165 CONTINUED:

165

JOHNNY

(after a beat)

When do these favors stop?

Milano glares at Doyle. The car stops. Johnny opens the door -- all exit except Milano. They move towards a private plane.

JOHNNY

(leaning into the car)

No more favors, Babe.

Milano and Angel exchange looks.

166 INT. JOHNNY'S CLEVELAND OFFICE - DAY

166

Johnny and Doyle walk into his office in Cleveland. Jocko is sitting behind his desk looking at a piece of paper. Senator Madison and Dave Roberts are sitting across from him. There is a secretary present.

JOHNNY

What's goin' on, Jocko?

SECRETARY

(nervous)

This is Senator Madison from the Senate Rackets Committee, he's --

JOHNNY

(looking at him quietly)

I know who he is -- whattaya want?

Doyle looks at the paper.

DOYLE

Whattaya want?

ROBERTS

It's a subpoena, it requires you to --

Doyle throws the subpoena across the desk back to Roberts.

DOYLE

You tell me what you want.

Madison looks at a list.

MADISON

A list of local 302's financial assets from 1952 to --

COYLE

We don't have 'em.

Madison looks at him surprised.

166 CONTINUED:

166

MADISON

A list of banks where those assets are deposited.

DOYLE

We don't have 'em.

MADISON

Names and salaries of Midwest council business agents.

DOYLE

We don't have 'em.

MADISON

Records of Local 302's property investments --

DOYLE

(grinning)

We don't have 'em.

MADISON

Of Local 302's political contributions.

DOYLE

Sorry. We don't have those either.

MADISON

(angrily)

What do you mean you don't have them?

Madison eyes Kovak then turns back to Doyle.

DOYLE

We had a burglary last week. Somebody cleaned out the files. Right, Jocko?

JOCKO

That's right, Vince.

MADISON

(after a beat)

A burglary.

DOYLE

That's right. There's robberies all over the place.

Johnny slowly moves towards his desk -- Jocko gets up.

MADISON

(seething)

I presume you made out a police report.

166 CONTINUED: (2)

166

Jocko?  
JOHNNY

JOCKO  
Absolutely, Johnny.

Madison looks at Johnny.

JOHNNY  
(to Doyle, grinning at  
Madison)  
They got any suspects yet?

DOYLE  
Not so far.

JOHNNY  
(looking at Madison)  
Give 'em a call today. Make sure they're  
workin' on it.

MADISON  
I have a subpoena that allows me to go  
through your files.

Madison and Johnny look at each other. Johnny picks the  
subpoena up slowly from the table, tears it into pieces.

JOHNNY  
Get outa my office.

Madison gets up, heads for the door with Roberts.

MADISON  
(at the door, jabs a  
finger at Johnny)  
The next time I come back here, Kovak,  
it'll be with a Federal marshal.

JOHNNY  
Don't waste your time, Senator -- this  
is a clean outfit -- get your reputation  
somewhere else.

167 EXT. KOVAK HOUSE - BACK YARD - DAY

167

Johnny and Anna are in their back yard. Johnny is building  
a barbeque pit with Kevin -- Anna is pruning her garden.

JOHNNY  
Lay the mortar on like this -- set the  
brick and scrape the sides.

KEVIN  
Let me try it.

JOHNNY

Wait your turn --  
(lays a brick)  
Now --

Kevin lays a brick. Anna's mother crosses with a beer for Johnny.

JOHNNY

Thanks, Ma --

KEVIN

Can I have some, Dad?

JOHNNY

All right -- don't spill it.

ANNA

Kevin -- put that bottle down.

KEVIN

Dad said I could.

JOHNNY

(laughs)  
No I didn't -- he took it from me.

Michael comes out of the house.

MICHAEL

Uncle Bernie is here!

Bernie steps outdoors.

JOHNNY

How 'bout a beer, Bernie?

BERNIE

No thanks -- I thought you'd better know.

JOHNNY

What's the problem?

BERNIE

Abe's called a wildcat strike.

JOHNNY

He can't -- we got a contract.

BERNIE

He says he doesn't care about any contract  
-- He's going out tomorrow.

JOHNNY

Book me on the first flight to Los Angeles.

167 CONTINUED: (2)

167

BERNIE

Do you want me to go with you?

JOHNNY

No -- I'll handle it -- damn.

Kevin runs into them with his football helmet as Johnny and Bernie enter the house.

168 EXT. HARBOR AREA - LOS ANGELES - DAY

168

Johnny and Abe in the truck loading bays. The harbor stretches out behind them.

JOHNNY

(softly)

Abe -- you know we've signed a national contract with 'em. No wildcats -- I can't let you do it.

ABE

They fire three of my guys for no reason and you want me to --

168 CONTINUED:

168

JOHNNY

I hear different -- Take it into mediation,  
Abe. That's all. That's what the contract  
says -- Great weather out here...

Johnny looks out at harbor.

ABE

What -- wait around for six months  
for a decision.

JOHNNY

(he breathes deeply,  
looks at the water)  
This salt air -- it's good for ya --  
Give 'em their benefits, Abe.

ABE

Benefits? It's the principle of the thing.

JOHNNY

Principles.  
(Johnny smiles, puts his  
arm around Abe's shoulders)  
You and your principles -- you're right  
-- But you want me to take out 400,000  
guys 'cause three clowns on the West  
Coast get canned?  
(quietly)  
You gotta get 'em back to work tomorrow,  
Abe -- it makes sense.

ABE

(vehemently)  
Clowns! Is that what they are? We're  
stayin' out! This is my local!!!

JOHNNY

(a beat; then quietly)  
It's my union.

ABE

No it isn't. It belongs to them -- and  
you tell Milano that!

He gestures to workers in b.g.

JOHNNY

(hurt)  
Why are you saying that?

ABE

'Cause he pulls the strings -- don't he,  
Johnny?

Abe walks away leaving Johnny deflated.

169 EXT. STREET IN LOS ANGELES - A PICKET LINE - DAY

169

Abe and a large group of his men in front of a truck terminal. They are picketing and have strike signs in their hands.

Across the street, trucks and men are gathering. Abe watches them. THREE MEN walk across the street to him.

ONE OF THE MEN

Abe Belkin?

ABE

You know who I am!

THE MAN

(reading from a slip of paper)

You got an unauthorized strike here. We been --

ONE OF ABE'S MEN

Get outta here, scabs.

ANOTHER OF ABE'S MEN

Whose side are you on?

THE MAN

(reading from paper)

We been instructed by the national office not to honor this picket line.

ONE OF ABE'S MEN

Get the hell outta here!

ABE

Who instructed you?

THE MAN

(looking at papers)

Vincent Doyle, general vice president.

ABE

(nodding)

Where are you guys from?

THE MAN

Fresno.

ABE

You tellin' me we're in the same union and you won't honor this picket line?

THE MAN

You got an unauthorized wildcat strike here. We been instructed --

ABE'S MEN

Get outta here! Get 'em outta here!

169 CONTINUED:

169

Some of Abe's men move toward the three men. Abe stops them.

ABE

We're stayin' right here! We got a strike!  
We ain't movin'!

The three Men walk away across the street where a larger group of men await them. They get into trucks and cars and come for the picket line.

ABE

(to his men, with a  
bullhorn)

We're stayin' right here!

The hoods attack the picketers with blackjacks and clubs. The picketers are outnumbered and badly beaten. Abe resists, knocks one of the goons down, but is beaten by several of them.

We HEAR SIRENS.

170 INT. JOHNNY'S OFFICE IN WASHINGTON - DAY

170

A television SET is ON.

171 CLOSEUP - TV SCREEN

171

TELEVISION REPORTER

(on screen)

In Washington, Senator Andrew Madison of Rhode Island, the chairman of the Senate Rackets Committee, said he will hold public hearings to probe alleged underworld ties with the union.

MADISON

(on screen)

I think it's a sad day for the labor movement in this country when any union resorts to force -- to deal with its own rank and file.

REPORTER

(on screen; to Madison)

Will you call Johnny Kovak to testify?

MADISON

(on screen)

Depend on it.

—172 ANGLE

172

We SEE that Johnny, Vince Doyle, and Bernie Marr have been watching the set.

172 CONTINUED:

172

JOHNNY

(angry)

What you do, Vince. I said stop it. I didn't say put them all in the goddamn hospital.

Bernie shuts the set off.

DOYLE

Nobody wanted to hurt anybody.

JOHNNY

(furious)

You think Madison's gonna buy that? Whatta you want me to say to those reporters out there?

(he walks around to his desk; furiously)

I've just about had it with you, Vince --

173 EXT. THE STEPS OUTSIDE F.I.S.T. HEADQUARTERS - DAY

173

Johnny, Doyle, Bernie Marr, several aides walking down the steps, surrounded by REPORTERS.

A REPORTER

What's your reaction to Senator Madison's announcement?

JOHNNY

(calm -- a beat)

The average guy in this country's always gotten screwed by big business. They used to use shotguns and goons on us. Now it's senators. Why don't you talk to Madison -- He needs the exposure!

Johnny gets into a waiting limousine.

174 INT. MADISON'S SENATE OFFICE - NIGHT

174

The lights are low. The walls are filled with pictures of Madison -- in Air Force uniform, riding horses, with trophies in his hand. Various citations and awards. Madison is looking out the window at Washington.

V.O. ON INTERCOM

Mr. Kovak is here, Senator.

MADISON

Send him in.

Johnny enters, followed by Roberts.

MADISON

That's all right -- Bob -- I'll see Mr. Kovak alone.

174 CONTINUED:

174

Johnny looks at the pictures. Madison sees Johnny looking at a picture of him in a plane.

MADISON

You were never in the service, were you?

JOHNNY

No -- My fights have always been against the establishment.

Johnny crosses and sits.

MADISON

I see.

JOHNNY

I come here to negotiate, Madison.

MADISON

What are you talking about?

JOHNNY

I'm a businessman.

MADISON

No deals, Kovak.

JOHNNY

Everybody makes deals.

Madison offers him a cigar. Johnny takes the cigar and a cutter. He cuts the cigar, gives the cutter back to Madison. They sit down. Madison lights his cigar for him, then lights his own. They puff on their cigars, look at each other through the smoke.

JOHNNY

This committee of yours has been getting a lot of press.

MADISON

A substantial amount -- National coverage -- I'm almost as well known as you, Kovak.

JOHNNY

Almost. There's other ways of gettin' votes, ya know.

Madison puffs on his cigar.

MADISON

I could say I don't know what you're talking about.

JOHNNY

But you do.

174 CONTINUED: (2)

174

Madison looks at Johnny hard.

MADISON

(seriously)

I've got an old rule.

(a beat)

Power corrupts.

(a beat)

Absolute power corrupts absolutely.

JOHNNY

So?

MADISON

Your power is pretty absolute.

Johnny laughs, puffs on his cigar.

JOHNNY

I've got an older one than that. Don't bite off more than you can chew.

MADISON

(grinning)

Are you telling me that Johnny Kovak is too big a bite for the Senate of the United States?

JOHNNY

(puffing on cigar)

It's not the future of the Senate I'm worried about.

MADISON

(grinning)

Is that a threat?

(Madison looks at Johnny)

Kovak -- it's your future you should worry about.

JOHNNY

Who do you think you represent, Madison?

MADISON

The people --

JOHNNY

No -- you don't represent the people -- you represent yourself -- you represent ambition -- you represent money -- old money -- you smell of the establishment, Madison -- and without them -- you couldn't buy a vote --

174 CONTINUED: (3)

174

MADISON

(stung)

Let me tell you who you are, Kovak --  
 You're a pusher -- you push people to do  
 what they don't want to do -- You use  
 them. If they stand in your way, you  
 knock them down. You think you're a big  
 man, Kovak -- but I don't. You're small  
 -- you've been bought and sold, ten times  
 over. But I'm telling you now -- I'm  
 going to get you and Milano and every  
 other piece of dirt and I'm going to put  
 you away for good. Now get out --

JOHNNY

Get off it, Madison. You can't win.

MADISON

(seriously)

Can't I, Kovak?

JOHNNY

(after a beat; he rises and  
 heads for the door)

Just think. You could've been --  
 (he stops; turns, looks  
 at Madison)

-- Naw -- you never could have been  
 President.

Madison looks at him.

175 - EXT. THE LAS VEGAS STRIP - NIGHT

175

A series of hotel signs. They say: "Welcome. Federation  
 of Interstate Truckers. Welcome, Johnny Kovak." And: "Las  
 Vegas loves Johnny Kovak."

176 INT. THE CONVENTION HALL - LAS VEGAS - NIGHT

176

A huge portrait of Johnny hangs from the rafters. Delegates  
 everywhere, all of them business agent types.

176 CONTINUED:

176

Johnny speaking to the delegates.

JOHNNY

I say to Madison -- he can go to hell!

The delegates cheer.

JOHNNY

The Justice Department -- they can go to hell!

The delegates cheer.

JOHNNY

Nobody's gonna discredit this union!

The delegates cheer. Johnny grins.

JOHNNY

Do I have your support?

Delegates respond with a roar of approval.

DISSOLVE TO:

177 INT. THE CAUCUS ROOM - SENATE OFFICE BUILDING - DAY.

177

A stately chamber with vaulted ceiling, red carpets, arching windows, marble pillars, glistening chandeliers. The chamber is packed. Madison and the other senators are sitting on an elevated rostrum at the front of the room. Madison bangs his gavel.

MADISON

We will call our first witness. Mr. Frank Vasko.

A broken, very haggard man gets up. We are shocked that this is Frank Vasko.

MADISON

Do you swear to tell --

178 INT. THE CAUCUS ROOM - DAY

178

Vasko sitting, testifying. Silence in the room.

MADISON

What did Mr. Kovak say when he visited you?

VASKO

He said it was nothin' personal, but I had to sign up. He said if I didn't sign up, then some of the other companies wouldn't.

MADISON

Anything else?

VASKO

It was a long time ago --

MADISON

But you didn't sign up?

VASKO

No.

MADISON

Why not, Mr. Vasko?

VASKO

Senator, my men voted not to join the union. I wasn't gonna make them do somethin' they didn't wanna do.

MADISON

But you signed up nevertheless, after what happened to your wife.

VASKO

Yes, sir.

MADISON

(after a beat)

Mr. Vasko, what -- uh, what were the, uh, -- personal consequences -- of what happened to your wife?

VASKO

Well, she was afraid.

MADISON

Can you be more specific?

VASKO

Afraid to go out on the street. To shop. Go to church. She said they were following her. She kept the house dark at night, rolled the shades down during the day. They were watching, she said.

MADISON

I only have one more question. I know this will be painful to you. Believe me, Mr. Vasko, I wish to cause you no more pain. Was your wife institutionalized?

VASKO

Yes, sir.

178 CONTINUED: (2)

178

MADISON

For how long?

VASKO

Two years.

MADISON

That'll be all.

179 INT. THE SENATE CAUCUS ROOM - DAY

179

Babe Milano, looking cool and confident, with lawyers on both sides of him. A packed gallery.

MADISON

You're a friend of John J. Kovak's, aren't you, Mr. Milano?

MILANO

I know him, sure.

MADISON

How long have you had this friendship?

MILANO

I don't know, I've known him a long time.

MADISON

Five years? Ten? Twenty?

MILANO

About twenty, I'd say.

MADISON

Now, Mr. Milano, have you ever been in trouble with the police?

MILANO

A long time ago, Senator, I'm not gonna deny it.

MADISON

Can you give us a list of your arrests?

MILANO

I can't recall.

MADISON

(looking at a sheet of paper)  
Extortion, bribery, suspicion of murder, suspicion of conspiracy to commit murder. Isn't it a fact, Mr. Milano, that you are one of the leading figures of organized crime in this country?

179 CONTINUED:

179

MILANO

No -- it's not. I'm a businessman, that's all.

The audience laughs.

MILANO

Beside of which, there's no such thing as that.

MADISON

As what?

MILANO

Organized crime. Whenever crime happens, it's always pretty disorganized, you ask me.

The audience laughs.

MADISON

But isn't it a fact, Mr. Milano, that for the past thirty years you've personally known most of the dangerous criminals in this country?

MILANO

I don't know what you mean -- dangerous criminals.

MADISON

Did you know Mike Farchione?

MILANO

No.

MADISON

Albert Olmi?

MILANO

No.

MADISON

Friends of yours?

MILANO

No friends of mine.

MADISON

Since these men were executed for their crimes --

The audience laughs.

MADISON

-- do you think it's fair to say they're dangerous criminals?

179 CONTINUED: (2)

179

MILANO

They're not dangerous no more.

The audience laughs.

MADISON

Can you recall, Mr. Milano, that you own the major interest in the Big Top Entertainment Corporation of Las Vegas?

MILANO

It's all in my income tax forms you got, Senator.

The audience laughs.

MADISON

And didn't the Big Top Entertainment Corporation recently negotiate a 2.5 million-dollar loan from the pension fund of the Federation of Interstate Truckers?

His lawyers talk to Milano.

MILANO

That's no secret.

MADISON

Did you talk to your friend, Mr. Kovak, about lending you that money?

MILANO

I talked to the trustees of the pension fund.

MADISON

But didn't you talk to your friend, Mr. Kovak, about giving the loan to you?

MILANO

Nobody likes to negotiate with him. I'd rather negotiate with you any day.

The audience laughs. Madison looks exasperated.

180 EXT. FREEWAY - DAY

180

A long convoy of trucks on an exit ramp of a freeway heading in the direction of a sign that says "WASHINGTON."

181 INT. THE CAUCUS ROOM - DAY

181

Doyle, flanked by lawyers, in front of the committee. He is humorless, deadpan. Madison is serious, angry.

181 CONTINUED:

181

MADISON

State your name.

DOYLE

(in a monotone)

I respectfully decline to answer because I honestly believe my answer might incriminate me.

MADISON

Do you honestly believe that if you told us what your name is, that it might incriminate you?

Doyle talks to a lawyer.

DOYLE

It might.

MADISON

It must be very difficult to have a name of such burden to you.

182 EXT. THE STREET - DAY

182

The trucks, side by side, going down Connecticut Avenue at a slow speed. Cars are blocked behind them, honking.

183 INT. THE CAUCUS ROOM - DAY

183

MADISON

Isn't it a fact, Mr. Doyle, that you helped your friend Mr. Milano secure a 2.5 million-dollar loan from your union's pension fund?

DOYLE

I respectfully decline to answer.

MADISON

Let me understand. Do you feel that if you gave a truthful answer to this committee about helping gangsters with union money, with the funds of your members -- that your answers would tend to incriminate you?

DOYLE

It might.

MADISON

Is that right?

DOYLE

It might.

183 CONTINUED:

183

MADISON

Can you speak up? I didn't hear you.

DOYLE

It might.

MADISON

It might what?

DOYLE

It might incriminate me.

MADISON

Thank you.

184 EXT. THE STREET - DAY

184

A jack-knifed truck in front of the White House. The driver talking to policemen, grinning, shrugging his shoulders. Traffic in front of the White House blocked up. A limo trying to get out of the White House driveway is blocked by the truck. The driver of the limo backs up.

185 INT. THE CAUCUS ROOM - DAY

185

MADISON

(angrily)

Isn't a fact, Mr. Doyle, that without their consent, your membership's funds are being used to further the interests of organized crime in this country?

DOYLE

I respectfully decline to answer the --

The audience buzzes.

A LAWYER

I object to his line of questioning --

MADISON

(angrily)

Answer the question, Mr. Doyle!

DOYLE

I respectfully decline to answer because I honestly believe my answer might tend to incriminate me.

MADISON

(angrily)

Is there any question we can possibly ask you here, the answer to which will not incriminate you?

185 CONTINUED:

185

DOYLE

I refuse to --

MADISON

That's all. You disgust me. We will reconvene nine o'clock Monday morning.

He bangs his gavel.

186 EXT. A STREET/INT. LIMOUSINE - AFTERNOON

186

The car is stopped in traffic. The chauffeur is HONKING his HORN. Ahead, two trucks are broken down on the road. In the back seat Madison and Roberts.

ROBERTS

This is incredible!

MADISON

It's 'push,' that's all. Why wouldn't he push us?

We HEAR HORNS HONKING.

We HEAR more HORNS HONKING. Madison gets out of the limousine, looks at traffic jam. Roberts joins him.

MADISON

(grinning after a beat)

I'll tell you something, Dave. All the trucks and all the horn honking --

We HEAR more HORNS HONKING.

MADISON

-- isn't going to keep me from putting Kovak on that stand.

Very loudly, deafening, we HEAR HORNS HONKING.

187 INT. MADISON'S SENATE OFFICE - DAY

187

Abe is seated across from Madison.

MADISON

I'm glad you came. You can see we've had our problems.

ABE

I can read.

MADISON

Look, I'm going to level with you.

ABE

Go ahead.

187 CONTINUED:

187

MADISON

(after a beat)

I can't do it without you. Without you he's won.

ABE

And you've lost. Isn't that what you're worried about?

MADISON

(angrily)

The hell with me! We're talking about this country. Those trucks he sent in here Friday. He paralyzed this city.

Abe doesn't say anything.

MADISON

(angrily)

He paralyzed the nation's capital. Don't you care about that? Does he own you, too?

ABE

What do you mean?

MADISON

(angrily)

You know what I mean.

ABE

(after a beat)

I work for the union, nobody else.

MADISON

(angrily)

You work for Johnny Kovak. Johnny Kovak works for Babe Milano. It's that simple.

ABE

(after a beat)

We'll handle our own problems inside the union.

MADISON

When? This committee is willing and able to do it now. Not years from now -- think about it!

Abe doesn't say anything.

MADISON

Mr. Belkin. Your silence condones what's happening.

187 CONTINUED: (2)

187

Abe doesn't say anything.

MADISON

(softly)

All we need is filler, background, Mr. Belkin.

CAMERA MOVES IN on Abe.

188 INT. JOHNNY'S WASHINGTON OFFICE - NIGHT

188

Doyle, Johnny and Bernie Marr in Johnny's office. They all look exhausted. Johnny walks around the office. Doyle stalks him as he walks.

DOYLE

Abe's going to testify. Belkin was here to see Madison. I told you. I told you the day'd come that sonofabitch'd -- turn.

JOHNNY

All right, Vince. You told me.

There's a momentary silence. Johnny looks at him, looks away in disgust.

DOYLE

Let's get Milano to handle this.

JOHNNY

Keep Milano out of it.

DOYLE

Do you know what's goin' come out? That stuff about the wedding present? He's gonna pin you for takin' a bribe.

JOHNNY

(angrily)

I din't take nothin'. I want Milano out of it.

DOYLE

(angrily, loud)

He's gonna ruin you! He's gonna ruin us, he's gonna ruin the union!

BERNIE

He's right, Johnny.

Johnny reacts -- says nothing.

—189 EXT. A CONSTRUCTION SITE - DAY

189

Two figures, Milano and Johnny, alone, surrounded by unfinished concrete foundations.

MILANO

You know the kinda heat we're gettin'? I'm not just talkin' about me. All of us.

JOHNNY

(angrily)

I can handle 'em.

MILANO

(calmly)

The Justice Department. The Treasury. The F.B.I. You're gonna fight the whole goddamn government?

JOHNNY

(angrily)

What the hell you want me to do, Babe?

MILANO

(change in tone, looking away)

I don't know.

(a beat)

I was talkin' to some of my friends. Maybe you oughta let Vince run it for a while.

JOHNNY

(grinning)

Resign? You want me to resign?

MILANO

You gotta think of the heat, Johnny --

JOHNNY

(angrily)

You don't tell me how to run my union!

MILANO

Listen to me, we've been good to you --

JOHNNY

(angrily)

Nobody tells me that!

Milano walks a few steps away.

MILANO

(his back to Johnny, low)

Belkin testifies, you're through.

JOHNNY

(after a beat)

Whattaya afraid of, Babe? They get me, they'll get you, too.

189 CONTINUED:

189

Milano turns to Johnny.

MILANO

(low, but firm)

He isn't goin' on that stand.

Johnny looks at him, understands what he means.

JOHNNY

(low, but furious)

Don't even think it!

Milano turns away from him, Johnny goes to him, grabs him.

JOHNNY

(threateningly)

You hear me?

Milano looks at him: Johnny slowly lets him go.

MILANO

(after a beat, smiles)

We've been friends a long time, Johnny.

JOHNNY

(cold)

We've never been friends!

MILANO

(walks away)

It's time to retire, Kovak.

189A-INT. KOVAK HOUSE - DEN - NIGHT

189AX

Johnny nervously paces the length of the den as Anna sits in an overstuffed chair.

ANNA

I think you only have two choices.

JOHNNY

... I know that.

ANNA

You can either call and try to settle this over the phone or go meet with him.

JOHNNY

He won't meet.

ANNA

I don't believe that, he's still your friend -- he just feels he has a duty to the union.

189A CONTINUED:

189AX

Johnny sits down and faces his wife.

JOHNNY

-- I want to know what you think.

ANNA

You should meet with Abe.

JOHNNY

What do you think about me? You know the whole story -- Abe thinks I sold out, I want to know what you think.

ANNA

Don't you know?

JOHNNY

I just want to hear it from you -- I don't know anything anymore.

Anna leans forward.

ANNA

-- You did what I would've done.

190 EXT. ABE'S STREET - DAY

190X

A taxi pulls to the curb in front of Abe's modest L.A. home ... paying the taxi, Johnny watches it pull away.

Johnny knocks on the door and a pair of hefty F.B.I. agents answer.

JOHNNY

I'm looking for Abe Belkin --

Molly comes to the door.

MOLLY

(to the men)

... It's all right --

(holds open the door)

-- You shouldn't've come, Johnny.

JOHNNY

(entering)

I want to talk with Abe.

191 INT. ABE'S HOUSE - HALLWAY - DAY

191X

They stand in hallway.

MOLLY

He doesn't want to talk.

191 CONTINUED:

191

JOHNNY

... Molly... Ask him -- please, it's important to both of you. I have to talk with Abe.

MOLLY

He doesn't want to talk.

ABE (O.S.)

Who is it?

Molly moves to an open door that leads to a workshop in the garage.

X

MOLLY

It's Johnny.

Johnny crosses behind Molly and looks downstairs at Abe.

JOHNNY

It's me -- how're ya?  
(goes downstairs)  
... Nice house.

192 INT. ABE'S HOUSE - GARAGE - DAY

192X

Johnny's hand is extended.

ABE

... We got nothin' to talk about.

Johnny's hand is still extended.

JOHNNY

How you feelin', Abe?

ABE

Say what ya got to say.

JOHNNY

How're the kids?

Abe almost smiles and finally shakes Johnny's hand.

ABE

Fine, you bastard.

JOHNNY

... Abe, you've got a family, they've got to be the most important thing to you -- It's your business to stay safe -- don't testify for Madison -- if we got problems, let's take it before the Union Review Board.

ABE

You are the Review Board.

JOHNNY

I don't want you hurt.

ABE

You gonna hurt me, Johnny? Don't threaten me.

JOHNNY

I came to help! I didn't come to threaten!

The agents come to the door, at the top of the stairs.

ABE

It's all right -- all I want to do is clean it up -- get it right -- get rid of the dirt like Milano an' his friends ... you slept with them, Johnny, I didn't -- I don't owe them nothin'.

JOHNNY

I had to make deals, ya know that.

ABE

I know that...

The mood cools down and Johnny sighs.

JOHNNY

(sadly)  
You have to do it?

ABE

... Yeah.

JOHNNY

... Then do it.  
(Johnny turns and slowly starts up the stairs; he stops, turns, looks at Abe: gently)  
Ya know what the problem is?

ABE

... What?

JOHNNY

We should never have left the old neighborhood.

Abe moves to Johnny, they embrace awkwardly.

JOHNNY

(his eyes moist)  
See ya around.

193 INT. KOVAK HOUSE - DAY

193

Johnny is packing -- Anna assists -- Outside, Bernie is SEEN waiting with the car.

ANNA

Are you sure you don't want me to come along?

JOHNNY

I don't want you to be bothered by reporters.

ANNA

I could stay at the hotel.

JOHNNY

... It's better you stay here.

Johnny closes the suitcase.

194 EXT. KOVAK HOUSE - DAY

194

The front door opens and Johnny and his wife step outside. The mood is somber.

JOHNNY

This won't be a long trip, so don't do anything funny behind my back.

ANNA

(smiles)

... I promise -- call as soon as you land.

JOHNNY

Where's Joey?

ANNA

In school.

JOHNNY

I must be gettin' senile...

Johnny holds Anna close. -- they kiss.

ANNA

... I love you.

JOHNNY

What brought that on?

ANNA

It must be the heat.

Johnny smiles weakly and enters the car.

195 INT. ABE'S HOUSE - DAY

195

ABE

(to Molly)

Now look, I'm goin' out for the groceries  
the same way I always do. You comin'  
with me or not?

X

MOLLY

Abe, let them go for it --

FBI MAN

I'd be happy to go, Mr. Belkin. We've  
got instructions from Washington to --

ABE

Look -- I can run my own life!

MOLLY

(pointing to the other room)

Abe, the kids.

ABE

You comin' or not?

MOLLY

Oh, all right.

The kids come into the room.

ONE OF THE CHILDREN

Can we come, too?

ABE

(after a beat)

No, you stay here.

ONE OF THE FBI MEN

I'll stay with them.

ABE

(impatiently)

You got the list, Molly?

196 INT. A SUPERMARKET - DAY

196

Abe, Molly and the FBI Man at the cash register with a full  
cart. The store is jammed.

ABE

Damn.

Molly and the FBI Man look at him.

ABE

The ice cream.

Molly starts back toward the aisles.

ABE

I'll get it.

He walks back, gets the ice cream, then walks back to the register area, smiling. When he walks out of the aisle into the cash register area, he sees a holdup is in progress. Two ski-masked GUNMEN holding shotguns are at the front of the store. Another masked Gunman is moving from cash register to cash register with a paper sack. Abe moves over to Molly and the FBI Man, who are watching the Gunmen. Abe looks at the FBI Man questioningly. The FBI Man shakes his head.

ONE OF THE GUNMEN

Nobody move, folks! Nobody gets hurt!

A few aisles away from them, one of the Gunmen FIRES his shotgun at a store security guard. At the same time, the FBI Man notices another Gunman swinging his shotgun in their direction. He reaches for his gun.

FBI MAN

(to Abe, screaming)

Run!

The FBI Man FIRES a SHOT that doesn't hit anyone. Abe and Molly turn and run. One of the Gunmen FIRES at them. Abe is hit. Molly runs in panic, falls to the ground and screams.

The FBI Man is also hit and drops his gun. At the same time, another Gunman FIRES his SHOTGUN several times in the air and in the direction of the customers, who run wildly down the aisles. Two of the Gunmen move over to Abe and the FBI Man and FIRE at them TWICE more. We HEAR PEOPLE SCREAMING.

Johnny walks in with Bernie Marr and two distinguished, elderly lawyers. Many in the audience applaud. Johnny sits down alone at the table. The lawyers and Bernie Marr sit in the front row. Johnny is in his shirt sleeves, his coat draped over the empty chair next to him. Madison looks up and grins at him. Johnny smiles. Madison bangs his gavel.

MADISON

May we have quiet, please?

(he bangs his gavel)

I'm sure we all want to hear every single word Mr. Kovak has to say.

The audience quiets.

MADISON

Before beginning this hearing, I'd like to express my sympathy -- Abe Belkin, a union official from the West Coast, who was scheduled to testify here today, was killed less than twelve hours ago --

197 CONTINUED:

197

The hearing explodes with the reaction.

CLOSEUP of Johnny reacting. He jumps up, confused. Tragedy spread across his face -- realizing what has happened -- he slumps back into his chair. Madison gavels for order as the press box erupts in confusion.

Johnny's ATTORNEY jumps to his feet.

ATTORNEY

Senator Madison. Senator Madison -- in consideration of these events -- I move for a postponement of this hearing for at least 48 hours.

MADISON

I'm sure we are all grieved by Mr. Belkin's demise -- but is there any other reason for postponement beyond grief -- Counsel? Does Mr. Kovak wish this postponement and -- if so -- for what reasons -- ?

ATTORNEY

Senator -- I'm sure everyone here realizes --

He breaks off.

Johnny touches his arm -- they whisper -- the Attorney sits down. Johnny leans towards the microphone.

JOHNNY

(mumbles)

Yes.

MADISON

Yes what?

JOHNNY

Yes -- I came to testify!

MADISON

For the record, Mr. Kovak -- you are the national president of the Federation of Interstate Truckers, are you not?

JOHNNY

Yes --

MADISON

Could you speak up, Mr. Kovak?

JOHNNY

(louder)

Yes.

197 CONTINUED: (2)

197

MADISON

Mr. Kovak, how many members do you have in your union?

JOHNNY

Nearly two million.

MADISON

And what exactly is the scope of your authority as president of the union?

JOHNNY

I represent the men.

MADISON

(grinning)

Is that all?

JOHNNY

Everything that's on wheels is ours.

MADISON

Ours or yours?

JOHNNY

I represent them.

MADISON

Doesn't it frighten you to think of all this power -- in the hands of one person?

JOHNNY

No.

MADISON

I see.

(a beat)

Isn't it a fact, Mr. Kovak, that in your hands the Federation has gained a reputation for strong-arm tactics?

JOHNNY

That's not true.

MADISON

Isn't it a fact that many of your members, especially your business agents, have criminal records?

JOHNNY

Some.

MADISON

You admit that?

JOHNNY

Yes -- Abe Belkin and me were arrested five times during the Consolidated Strike.  
(pause; he looks at Madison)

X

Did that make us criminals?

MADISON

Do you believe Vincent Doyle, a union official of yours, should be suspended from office if he refuses to answer questions on the ground of self-incrimination?

JOHNNY

If he takes the Fifth?

MADISON

That's right.

JOHNNY

It's part of our Bill of Rights, isn't it? That's what this country's all about. I'm not gonna go against that. I'm just not gonna do it.

X  
X

MADISON

Mr. Kovak, do you know Anthony Milano?

JOHNNY

Yes.

MADISON

You're friends?

JOHNNY

Not friends. I know him.

X

MADISON

And your union recently gave one of Mr. Milano's concerns, Big Top Enterprises Corporation of Las Vegas, a loan of 2.5 million dollars from your pension fund and additional loans totalling 6.2 million dollars?

X  
X

JOHNNY

Yes.

197 CONTINUED: (4)

197

MADISON

Did Mr. Milano ask you to give him the loan as a favor to him?

JOHNNY

He talked to the trustees.

MADISON

You're one of the pension fund trustees?

JOHNNY

That's right.

MADISON

And you voted to give him the loan?

JOHNNY

Along with eleven other trustees.

MADISON

How long have you known Mr. Milano?

JOHNNY

A long time.

MADISON

Have you and Mr. Milano ever been involved in previous business transactions?

JOHNNY

I might have -- I don't remember.

X

MADISON

(after a beat)

I have here a sworn deposition by Abe Belkin stating otherwise. What about the Haley Jukebox Company of Pontiac, Michigan? Isn't it a fact, Mr. Kovak, that when you headed the Midwest Council of your union, you forced businessmen to buy Haley jukeboxes?

JOHNNY

I never personally forced any businessman to do that.

X

MADISON

(grinning)

Isn't it a fact that you told bar owners that unless they used Haley jukeboxes, your drivers wouldn't deliver liquor to them?

The crowd buzzes a bit. Johnny looks slightly uneasy.

197 CONTINUED: (5)

197

JOHNNY

At the time I had no choice.

X  
X

MADISON

Come on -- everybody has a choice, Mr. Kovak.

X  
X  
X  
X

(a beat)

Isn't it a fact that the Haley Jukebox Company was at the time owned by Mr. Anthony Milano -- ?

JOHNNY

He may have had an interest in it.

MADISON

(grinning)

And isn't it true that to convince you to help his firm -- Mr. Milano paid you a bribe?

There is a lot of noise in the audience. Johnny looks startled.

JOHNNY

That's a lie.

MADISON

A bribe in the form of a wedding present?

Much noise in the audience.

JOHNNY

It's a lie you dreamed up for your headlines.

MADISON

You're under oath here! I have tapes and depositions that say you're dreaming if you think you can discredit this Senate hearing -- You're under oath!

JOHNNY

I know that and I'm telling you I never took nothin' in my life.

Madison grins at him. Johnny's lawyers get up from the front row of the audience and sit down next to Johnny. Johnny doesn't acknowledge their presence, doesn't tell them to go away, either. Johnny looks at Madison, waits. There is silence in the room.

MADISON

Nothing, Mr. Kovak?

JOHNNY

Nothing.

197 CONTINUED: (6)

197

MADISON

(after a pause, quietly)

Have you ever killed anyone, Mr. Kovak?

There is pandemonium in the hearing room.

JOHNNY

If you asked me that outside this room, I'd sue you for everything you got.

MADISON

Is your answer no?

JOHNNY

That's right.

MADISON

What's right?

JOHNNY

(angrily)

That's right, I never killed anybody.

MADISON

You're sure?

Johnny doesn't say anything.

MADISON

(after a long pause)

Isn't it a fact, Mr. Kovak, that during a strike riot that you led in 1938, you indeed killed a man with an axe handle?

X

Pandemonium in the hearing room. Johnny looks stunned.

JOHNNY

It was self-defense!

X

X

MADISON

(over the noise)

Isn't it a fact that you repeatedly beat this man, on or about the head, and did in fact cause his death?

X

X

X

Wild pandemonium. His lawyers talk excitedly to him.

MADISON

Answer the question, Mr. Kovak! Did you, in 1938, commit murder?! Or -- more important -- did you conspire to arrange the murder of Abe Belkin some twelve hours ago?!

X

X

JOHNNY

(jumping to his feet)

That's a lie -- I'm not gonna sit here and be accused of all kinds of things without --

197 CONTINUED: (7)

197

MADISON

Answer the question!

JOHNNY

-- a shred of evidence. I tried to give you the truth -- you don't want the truth! Abe was like my brother.

X  
X  
X

MADISON

You're not answering the question!

JOHNNY

Abe and me we lived together -- we built this union together -- what the hell do you know about anything?! You wanna see your name in the paper tomorrow next to a buncha goddamn lies. You think I'm gonna stand here and let you make a living offa Abe's blood -- you sonofabitch --

X  
X

MADISON

We can hold you in contempt.

JOHNNY

Do anything you want! I'm not gonna answer nothing more.

MADISON

(banging his gavel over rising shouts from the crowd)

You are in contempt!!

JOHNNY

(on his feet now; shouting and pointing at Madison)

Contempt! No! I hold you in contempt -- I hold this hearing in contempt -- I hold Milano in contempt. I hold myself in contempt.

198 CLOSE SHOTS OF MADISON, BERNIE MARR, ATTORNEYS AND COMMITTEE MEMBERS

198

199 JOHNNY

199

JOHNNY

(his voice rising in anger; he is wild now)

You may bring me down -- but you can't bring this union down -- Because we can close this country down!! This union was built of brotherhood... and there ain't nothin' stronger!!

The room is in turmoil. Johnny pushes the table away, overturning chairs and heads for the exit. Pushing his way through the crowd of reporters and others.

200 EXT. THE SENATE - WASHINGTON, D.C. - DAY 200

Johnny emerges into the sunlight at the top of the steps leading to the street. His appearance signals a DEAFENING BLAST of POWER HORNS.

201 CLOSEUP OF JOHNNY REACTING TO THE SCENE 201

202 JOHNNY'S POV 202

Stretching almost as far as we can SEE -- are trucks of all kinds. Jammed together -- filling the streets and overflowing on to the sidewalk. The NOISE and CHEERS of the men build as Johnny raises his arms in salute. He moves to the top of the long flight of steps -- he grabs a bullhorn from a demonstrator.

JOHNNY

(yelling to the men)

I say to Madison -- he can to to hell!

They cheer.

JOHNNY

I say to the Justice Department -- they can go to hell.

They cheer..

JOHNNY

Nobody's goin' to destroy this union --

The HORNS ROAR.

JOHNNY

You want me -- you got me!

The cheers and HORNS reach a climax.

203 EXT. KOVAK HOUSE - NIGHT 203

Bernie Marr's car pulls up into the driveway. He turns off the engine and gets out, moving to the trunk. The street is quiet in the early hours of the morning.

204 EXT. BACK OF THE CAR - NIGHT 204

Bernie opens the trunk -- takes Johnny's suitcase and briefcase out -- and places them in the driveway.

Johnny emerges from the car -- he looks tired and haggard.

BERNIE

You look tired.

204 CONTINUED:

204

JOHNNY

Yeah...  
 (looks at house)  
 ... Everybody's asleep.

BERNIE

It's late.

JOHNNY

Wanta come in for a drink?

BERNIE

Sounds good, but I'm really tired, too.

JOHNNY

C'mon -- I feel like talkin' some more.

BERNIE

If it's all right with you, I'd like  
 to get some sleep.

JOHNNY

... Sure -- we'll talk tomorrow.

BERNIE

Okay. Good night.

He gets quickly into the car and backs out of the driveway.

205 EXT. FRONT DOOR - KOVAK HOUSE - NIGHT

205

The front porch-light has been left on. Johnny takes a key chain out and opens the door. He enters the darkened house.

206 INT. KOVAK HOUSE - NIGHT

206

Johnny hangs his overcoat on a coat rack near the door. The only SOUND comes from the TICKING of a GRANDFATHER CLOCK at the base of the stairs.

Johnny sighs wearily and ascends the staircase.

The stairs groan slightly under his weight. Reaching the top, he quietly enters his bedroom... He sees the form of his sleeping wife and he leans over to kiss her... his face drops as he whips off the covers revealing a row of pillows... Johnny rushes out of the room.

JOHNNY

(shouting)

Anna! Anna!

He enters the childrens' room and turns on the light. The beds are neatly made -- Empty... He explodes with a wail of fear and anger... He rushes into his room and removes a pistol from the night table drawer.

206 CONTINUED:

206

He's checking the gun and moving quickly now. He crosses the landing -- sweat breaking out on his face -- As he reaches the top of the stairs he looks down.

JOHNNY

(shouting)

Anna! Anna!

The stairway flares bright from the flash of a twelve gauge shotgun. Johnny sways as the SHOT tears into his chest, then pitches forward down the stairs.

His body comes to a stop at the bottom -- Johnny Kovak is gone.

The only SOUND is the CHIMING CLOCK.

Two figures move towards him.

ANGEL'S VOICE

Get the bag.

FREEZE the FRAME and FADE TO BLACK.

THE END