



LA FRENCH

Based on real events

A film by

Cédric Jimenez

Written by

Audrey DIWAN and Cédric JIMENEZ

Produced by

Alain GOLDMAN



SEQ 1. OPENING CREDITS - CORNICHE - EXT / DAY

The DOORS' hit "Roadhouse blues". A motorcycle drives along the corniche. The rider is heavyset. The sun beats down on the huge gold watch on his wrist. Behind him is a thinner man in a leather jacket with an eagle on its back.

Down below, we can make out rolling waves. Sea gulls fight for their place in the sun. It is a high summer day.

The bike slows down and pulls in behind a 2CV. In front of the 2CV, a big black Mercedes turns into a gas station. The bike turns in too and parks just in front of it, at the next pump.

The man with the eagle on his back suddenly swings around toward the Mercedes. He has a gun. Before the driver can react, he sprays the windshield with bullets. It explodes. The driver is hit.

The guy with the big watch is about to speed off, when the hitman lithely hops off the bike and walks around the car. He shoves his hand through the window and empties his weapon point blank into the victim to make sure he's dead. The victim crumples.

We see the victim's body slumped in a puddle of blood.

Off, we hear the bike speed off.

SEQ 2. BAR - QUARTIER SAINT ANNE - INT / DAY

Full screen, an Antenne 2 news flash.

ANCHORWOMAN

He was called the Godfather. ANTOINE GUERINI was killed today, shot by seven bullets, point blank.

We see the stretched out corpse of ANTOINE GUERINI (65) at the gas station. Police officers have cordoned off the scene.

ANCHORWOMAN

He was considered the biggest drug dealer of the moment, in charge of the French Connection, a Mafia organization that made Marseille the world's heroin capital. It produced the famous "white horse" which spread all over Europe and now floods the streets of New York.

Her report is illustrated by a cargo ship in the port of New York, with American law officers confiscating kilos of heroin from its

hold.

The camera pulls back. We see a TV set behind the counter of a neighborhood bar.

Two guys sitting at the bar follow the news attentively, while sipping their coffees.

The first is PIERRE MICHEL (35), attractive, with a strand of hair in his deep-set, piercing eyes. The other, a local tough guy, looks worse for wear.

Mayor GASTON DEFFERRE (65), debonair and broad-shouldered, appears on the TV screen. He makes a statement.

GASTON DEFFERRE
Drugs are a plague spreading death and violence. We intend to stop it, whatever it takes!

In the bar, someone sniggers, off.

CUSTOMER (off)
Look how tan he is. He spends his life on his boat and here he comes to show off.

TOUGH GUY
Shut up, Jacky. I'm listening.

The ANCHORWOMAN again speaks.

ANCHORWOMAN
Police investigating the murder say that it is a part of attempt to take over the heroin trade.

The tough guy shakes his head, disgusted.

TOUGH GUY
Still... GUERINI... he didn't deserve to die like that...

PIERRE
It's true. He didn't suffer enough.

The other jumps with a start. He stubs out his Gitane and turns to PIERRE.

TOUGH GUY
What was that? Do you know who you're talking about?

PIERRE

I know better than you.

The regulars' eyes are popping. The tough guy turns to them and points at PIERRE.

THE TOUGH GUY
Who is this loser? (to PIERRE)
Listen to the Parisian.

PIERRE
I'm from Metz.

THE TOUGH GUY (loud)
Same thing. You're not from around her,
understand? In Marseille we respect guys like
GUERINI!

PIERRE (harsh stare)
And I don't respect GUERINI or any of the
idiots who respect him.

The tough guy jumps up and shoves him. PIERRE comes back up, ready to fight. Two other customers immediately step in.

BAR OWNER
Hey, calm down, guys. Come on, coffee's on me!

The tough guy is furious. PIERRE gulps down his coffee and tosses two coins onto the bar.

PIERRE
Have a nice day.

He leaves. Stunned, the regulars watch him leave. BLACK.

TITLE CARD: LA FRENCH

SEQ 3. SOUTH MARSEILLE PROJECTS - EXT / DAY

Three armed police officers in front of a closed door. Cop 1 pounds on it with the butt of his weapon.

COP 1
Police! Open up!

No answer. Cop 1 gathers momentum and kicks it in. They rush inside. The place looks deserted. The curtains are drawn, and the room is dark. We hear a repetitive noise, a kind of insistent creak.

A nondescript silhouette makes a run for it. Cop 1 races to the window and rips open the drapes. Light pours in.

We discover an addicts' filthy squat. Chaos. Youngsters completely strung out. Smoke, syringes, and a record player. Its needle rasps along the rim of a record that finished playing a long time ago. That is the source of the insistent creak.

Cop 1 rushes off in pursuit of the fugitive we hear screaming in a panic in the next room. Cop 2 shakes a boy who looks comatose. The boy holds a cigarette butt that had gone out between his fingers, burning them.

A very young girl struggles with Cop 3, who tries to confiscate her dope. She is LILY (16), pretty despite the dark bags under her eyes and her anorexic look. She is stoned, but she resists. She won't let go of her bag of heroin.

LILY
No... It's mine...

CUT TO:

SEQ 4. PALAIS DE JUSTICE / EXAMINING MAGISTRATE'S OFFICE - INT / DAY

CU on PIERRE's face. He stares straight ahead, focused and expressionless.

Off, we hear gasps for breath and a young girl's voice.

LILY (OFF)
Give me back my dope!

PIERRE
No, Lily.

We discover the same young girl, now sitting across from PIERRE in a sparsely furnished office. LILY looks feverish. She needs air. She looks up at the ceiling and a tired fan that does its best to fight the humidity. She takes a look at the wide blades rotating over her head.

LILY
I'm going to die...

PIERRE
You bet you are. You're shooting up!

LILY
Send me to rehab!

PIERRE
But you don't want to get better.

LILY
I do.

PIERRE shakes his head. LILY fidgets.

LILY
I swear!

PIERRE
So who's your pusher?

LILY stares at her feet.

LILY
Just someone... Who cares? It's not his fault.

PIERRE leans toward her and stares into her eyes, as if reading her mind.

PIERRE
You're in love with your dealer. Think I'm blind?

LILY (uncomfortable)
You're talking out of your ass!

She looks away.
She feels her need increase and gnaw at her flesh.

LILY
It's hot in here. Can I open up?

She jumps up and heads for the window.

PIERRE (harsh)
Sit back down.

She obeys, on edge. PIERRE stands up and opens it himself.

PIERRE
Give me his name and let's get this over with.

LILY (shouting)
No, give me something! I can't breathe!

PIERRE (raising his voice)
Calm yourself down!

She is suffocating. She rips off her jacket, revealing skeletal arms dotted with needle marks.

LILY (begging)
I don't feel well... Please...

She clutches her stomach and grimaces. PIERRE sees that she is really ill and rummages in one of his desk drawers.

PIERRE
You'll be fine, LILY... breathe deeply...

He finds a box of Valium and gives her a pill.

PIERRE
Here.

LILY swallows it, as if a matter of life and death. PIERRE looks at her with compassion.

SEQ 5. PALAIS DE JUSTICE / CORRIDOR - INT / DAY

A little woman sits alone at the end of a dark corridor and waits. Her face is worn with worry. She jumps up when PIERRE arrives with her daughter, holding her up as best he can. The girl looks like she's on another planet.

LILY'S MOTHER
I'm sorry, sir. I've done everything you said.
I don't let her out of the house, I don't give
her one red cent...

PIERRE places a reassuring hand on her shoulder.

PIERRE (determined)
I know it's difficult, ma'am. But you have to
keep it up.

She nods and leaves with her stumbling daughter.
PIERRE turns back to his office. He looks dejected.
A cop walks his way, leading another addict, this one young,
handcuffed, with long hair and a black leather jacket.
PIERRE points to his office. The cop removes the handcuffs.
Just as the judge is about to enter his office to interrogate the
boy, his clerk, Miss AMAMI (30), a young attractive woman, motions
to him.

MISS AMAMI
PIERRE, the head of the court wants to see you.

PIERRE
I'll be up there as soon as I can.

MISS AMAMI
He said it was important.

PIERRE enters his office and shuts the door. On it we read:

Pierre Michel - Juvenile Examining Magistrate

SEQ 6. VELODROME STADIUM - EXT / INT / LATE AFTERNOON

Excitement is palpable at the stadium. It's the evening of a match. A white sedan arrives outside. It drives through the dense crowd and heads directly to the players' parking lot. Three men climb out of the car.

The first is GAETAN ZAMPA aka "TANY" (40). He has brown hair and dark eyes, and wears a spiffy velvet suit over a shirt open to his navel. Behind him are his half-brother JEAN TOCI, a big bruiser with the battered nose of a boxer, and GABY REGAZZI, his right-hand man, a big, sloppy guy wearing a huge gold watch. The hitman's watch. They climb the stairs to the locker rooms. The bouncer smiles when he sees TANY and steps back to let him by.

They arrive in the salon of the Presidential box. Jairzinho's agent comes rushing over with his player's jersey. He hands it to Tany.

AGENT
For your son!

TANY
How nice.

The agent is pleased with the result.
But TANY takes the jersey and turns it every which way, disappointed.

TANY
But... it's not signed!

TANY stares down the agent, who turns white as a sheet.

AGENT
Sorry, Mr. ZAMPA, right away! They're still in the locker room...

TANY smiles.

TANY
No problem, relax, I was just kidding...

GABY and JEAN snigger. The AGENT, still ill at ease, does not hand the jersey back to TANY.

AGENT

No, no, but I'm happy to do it!

The agent disappears. The three others walk toward the executive boxes. TANY walks by Mayor GASTON DEFFERRE, deep in conversation. The two men give each other the cold shoulder.

When they reach their reserved seats, they settle in next to BIMBO ROCHE (38). BIMBO is a short fat man, with curly hair and sparkling eyes. Overexcited, he corners JEAN TOCI.

BIMBO

Jeannot, tell me who you bet on?

JEAN (sure of himself)

Tonight we're going to win 2-0. Goals by
Jairzinho and César.

BIMBO bursts out laughing. As ZAMPA and GABY look on, amused, BIMBO puts an arm around JEAN's shoulder.

BIMBO (à TOCI)

You know, you really are something else!
Honestly, if Paulo César scores tonight, I'll
cut an arm off. Jeannot... He's benched!

BIMBO points to a black man sitting above them in the grandstand. TOCI clams up. BIMBO gets carried away and calls out to the player.

BIMBO

Oh César!!

The player looks down.

BIMBO

You better score tonight?! Or else my friend
is going to lose a fortune!

The player does not understand. Everyone laughs, except for TOCI who is in a grim mood. Then a clamor arises. The players come onto the pitch. The Marseille fans jump up: "Go, OM!"

SEQ 7. VELODROME STADIUM - EXT DAY

Outside the stadium, a van bearing the logo of "Le Coq Sportif" drives toward the Vélodrome.

The streets are deserted. We hear the noise of the match in the background.

The vehicle arrives at the service entrance. A stadium employee approaches.

SEQ 8. VELODROME STADIUM - INT / DAY

Up in the grandstand, the sportscaster sounds annoyed.

SPORTSCASTER

The OM is dominating the game but they still
have yet to score!

SEQ 7 A. VELODROME STADIUM - EXT / DAY

Outside, the van window rolls down. The stadium employee discreetly
pockets a bill. The gate rises.

SEQ 8 B. VELODROME STADIUM - INT / DAY

The game is in full swing. Jairzinho recovers the ball in the
middle of the pitch and runs for the opposite goal.
BIMBO jumps up in his box.

BIMBO

Go on! Go for it, boy!

SEQ 7 C. VELODROME STADIUM - EXT / DAY

Out in the parking lot, the van parks next to TANY's sedan.

SEQ 8 C. VELODROME STADIUM - INT / DAY

On the pitch, the OM star player manages a spectacular shot and
scores. The stadium goes up for grabs.

SPORTSCASTER

Jairzinho scores one second before half-time.
Amazing!

The ref whistles half-time. Everyone in the bleachers jumps up.
TANY gives the others a knowing look. They take advantage of the
uproar to slip away discreetly.

SEQ 9. VELODROME STADIUM - PLAYERS PARKING LOT - INT / DAY

During the match, the players' parking lot is deserted. BIMBO and
JEAN stand guard. TANY stands in front of the Coq Sportif van,
surrounded by two swarthy Turks. They all look nervous, staring at
two feet that stick out from under the chassis.

GABY extirpates himself like a professional mechanic. He has a
wrench in one hand, and a brownish, brick-shaped package in the
other. He rips it open and sticks a finger inside. He pulls out
some brownish powder, tastes it and nods at TANY.
The Turk smiles.

TURK
Still the best Turkish morphine base, my
friend!

TANY returns to the sedan. He opens the trunk and goes straight for a hiding place under the spare wheel. It contains a considerable amount of banknotes. TANY closes the hiding place and hands the keys to the Turks.

TANY
The car is a gift.

They separate. JEAN and GABY get into the front seat of the van with its cargo. The Turks leave in the big sedan, stuffed full of banknotes. TANY and BIMBO go back to the stadium. We hear a commotion off.

BIMBO
Shit! We missed the second goal!

TANY smiles, as if to say 'Boy, is that BIMBO stupid!'

SEQ 10. MAGISTRATE'S HOME - EXT/NIGHT

PIERRE's house is small but cozy, and this evening the mood is festive. The garden is lit up. Fifteen or so guests hold glasses.

PIERRE walks across the garden, looking relaxed and slightly tipsy. He carries a bottle of champagne. A big guy smiles and slaps him on the back.

MAN (teasing)
So now you can take care of all of my speeding
tickets?

PIERRE
No... but I can put you in the slammer if you
don't pay them...

The guy laughs. PIERRE continues on his way. He joins his wife JACQUELINE (29), a natural beauty. She looks self-assured, she has light eyes and a rather hippie look. She chats with a couple of friends, MARIE and SIMON.

SIMON (to PIERRE)
What incredible news! I'm so happy for you!

MARIE (pointing to her husband)
Believe me, he really means it. He gave up the
match to be here. He wouldn't even do that on
my birthday!

PIERRE
Stop. You're embarrassing me.

JACQUELINE (smiling)
It's not true. He loves to be flattered.

Two little girls, BEATRICE (7) and EMMANUELLE (5), play among the guests. JACQUELINE notices and signals to them.

JACQUELINE (to the girls)
Come on girls, it's bed time.

BEATRICE
No, Daddy said we could stay up late tonight...

JACQUELINE casts a sidelong glance at her husband.

PIERRE (to JACQUELINE)
It's okay... They'll sleep in school tomorrow.
Besides, what do they really learn at that age?

The girls laugh and return to their play. MARIE looks at JACQUELINE.

MARIE (smiling, to JACQUELINE)
And you say nothing?

JACQUELINE
You know, when he's like this, there's no use tiring myself...

PIERRE pops a champagne cork and fills his wife's glass.

PIERRE
Here, my love.

JACQUELINE smiles, gives in and leans against her husband. We can see that she is in love. SIMON lifts his glass. Everyone else does the same.

SIMON
To the new organized crime magistrate!

PIERRE smiles. They clink glasses.

SEQ 11. TANY'S NEIGHBORHOOD - EXT / DAY

Early morning in the residential neighborhood of Monticelli, hilly streets dotted with large comfortable mansions. TANY forces his son to jog. He himself looks exhausted and red in the face. MATHIEU (10) is a chubbier version of his father. He wears Jairzinho's

signed jersey that looks a bit big on him. TANY turns back to him, still running.

TANY
Come on, watermelon! Move a little!

MATHIEU is out of breath, but he keeps going.

TANY takes a street that leads back home.
The two bodyguards protecting the house open the gate to let through the godfather and his son.
We discover a magnificent mansion surrounded by palm trees. TANY enters a trendy living room. CHRISTIANE (33), a pretty upper-class brunette made up to look like a Barbie doll, gives her son a compassionate look. He collapses into a chair, out of breath. TANY gives his wife an off-handed kiss, taking care not to cover her in sweat.

CHRISTIANE (to Tany).
They're waiting for you at the pool.

SEQ 12. TANY'S HOME - EXT / DAY

TANY stands by the pool, guzzling a bottle of water. His treasurer HOMERE FILIPPI, a bony man in a suit, briefs him on business.

FILIPPI
I spoke to the Americans. Sales are sky-high.
They told me to tell you they're almost out.
They want the same thing. As quickly as possible.

TANY puts down the bottle.

TANY
Excellent! Tell the others I want to see them tomorrow at Paul's.

FILIPPI
And the new magistrate?

TANY
What new magistrate?

FILIPPI
I don't like beginners. They're always overzealous.

TANY
Don't worry. This guy they found us is nothing. If I'd had to pick him myself, I couldn't have done better!

SEQ 13. DRUG SQUAD - INT / DAY

PIERRE walks down a busy corridor at Narcotics headquarters. A cop stops him in his tracks. The cop is tall, in his thirties and has a wide scar across his eye socket.

JOSE
May I help you?

PIERRE
I'd like to see Commissioner Ayme Blanc.

JOSE (slightly domineering)
Hold on, I'll see if he's available. And you are...?

The magistrate is about to answer, when a small, stocky, earnest-looking man approaches. He is LUCIEN Ayme Blanc (38).

LUCIEN (to PIERRE)
Our new magistrate...

JOSE steps aside, embarrassed. PIERRE shakes LUCIEN's hand.

PIERRE
Pleased to meet you.

LUCIEN (to PIERRE)
Me too. (pointing to JOSE, embarrassed) This is Lieutenant JOSE Alvarez, the youngest member of the squad.

PIERRE holds out his hand. JOSE salutes.

JOSE
I'm sorry...

PIERRE smiles at him.

LUCIEN (to PIERRE)
This way...

The two men cross a corridor that leads directly to some small offices. PIERRE takes a quick look at the precinct: old, overcrowded and hectic.

A tall tranny caked in make-up struggles while two cops try to control her. PIERRE watches.

TRANNY (screaming at a cop)
Don't touch me, asshole! You gotta pay for

that!

LUCIEN turns to the magistrate.

LUCIEN
Sorry about the mess. We don't usually have company. Magistrates rarely come our way.

PIERRE
They're wrong.

They continue onward and meet ANGE, another cop, this one with a friendly face and greying hair. He is on the phone, and has a cigarette in a cigarette holder between his fingers.

LUCIEN (pointing to everyone)
Captain ANGE MARIETTE, old-timer, old school.

ANGE waves. LUCIEN points to the glassed-in cubicle at the end of the corridor. A blond guy in his forties is waiting in it. LUCIEN nods his chin that way.

LUCIEN (to PIERRE)
JOHN CUSACK, the head of the DEA, is waiting for us in my office.

LUCIEN and PIERRE enter and greet JOHN. ANGE watches through the window.

SEQ 14. DRUG SQUAD - INT / DAY

PIERRE, LUCIEN and JOHN are deep in conversation in the commissioner's office.

PIERRE (to JOHN)
My predecessor told me a lot about you.

JOHN (American accent)
Horror stories, no doubt...

PIERRE
Not only.

JOHN
My country is investing a lot to help the French government curtail heroin traffic. They're pouring in dollars and want results... That's America.

PIERRE
I prefer to tell you straight off that I do not work for dollars. I've seen hundreds of

young addicts coming in and out of my office... So I know full well why I want to put "the French" behind bars.

JOHN (whistling)
Ambitious!

PIERRE (smiling, French accent)
That's France.

LUCIEN (cutting them off)
All this is well and good, but how do you intend to go about it?

PIERRE (to LUCIEN)
Fill me in, Commissioner. What do we know about The French?

LUCIEN
Nothing...

PIERRE
Nothing?

LUCIEN
Yeas, sure... we have rumors and tons of cases impossible to solve...

PIERRE gives him a disapproving look. LUCIEN is touched to the quick.

LUCIEN
Listen, honestly, fieldwork is a lot more complicated than in your files.

PIERRE (abrupt)
Go on, explain. That's why I'm here.

LUCIEN settles into his chair.

LUCIEN
I was born here. I know this city inch by inch. I went to Paris for six years. Vice squad. Ever since I came back, I'm no longer at home here. Now it's The French who lay down the law. They're like a fucking octopus...

As Lucien speaks, we see onscreen the mysterious workings of the underworld.

15. BISTRO - EXT / DAY

We see from behind two guys at the bar of a hip-looking club. End of the night atmosphere. The first guy wears a leather jacket with an eagle on its back. He is the hitman on the bike. CRAZY HORSE is the only name the guy with the piercing blue eyes is known by. He jokes with GABY. The drinkers surrounding them toast and chat. Behind the bar, the boss intermittently casts nervous glances at CRAZY HORSE and GABY.

LUCIEN (Off)

... They help themselves to all the cash they want by infiltrating every bar in Marseille. Lots of little piggy banks, and when you add them all up, you hit the jackpot.

Onscreen, customers leave the bar. Only CRAZY HORSE and GABY remain. Gaby gets up, sees the last customers to the door and locks it behind them.

LUCIEN (off)

It's become impossible to have a business that does well without them swooping in and suggesting they become your associates. "Becoming associates" is just a euphemism for racketeering.

Onscreen, CRAZY HORSE finishes his drink, takes out a gun and places it on the bar, pointed at the boss who goes white. GABY gives him a small 'friendly' slap, his trademark way of showing who's the boss.

16. LA CIOTAT CASINO - INT / DAY

LUCIEN (off)

Same goes for gambling. They make the casinos toe the line by using an old trick of the trade ...

LUCIEN (off, continued)

First, a fight breaks out. Then two. Then three.

The La Ciotat casino is bustling. We hear the clangor of slot machines and the din of overexcited gamblers lined up for their tokens. At one of the poker tables, a player suddenly loses it and brutally slaps the player sitting across from him.

Freeze frame. The player's bruised face.

LUCIEN (Off)

Obviously all these incidents are bullshit.

The thugs go all out until the owners start shitting themselves. Then they go see them and offer their protection, all smiles. Killer smiles you can't refuse.

Onscreen, GABY and BIMBO chat up the owner, who gets another one of GABY's light 'friendly' slaps...

17. ANNABEL'S NIGHT CLUB - INT / NIGHT

LUCIEN (Off)
They've turned all the clubs into money vacuums. Entrance fees, drinks, hookers they put on the banquettes. They tax the dealers who sell on the spot.

Onscreen, a cozy club, dripping in red velvet and lit by a disco ball. JEAN walks under a shower of light. Everyone greets him with a nod: the security guard, the dealer, the whore who kisses him on the lips.

LUCIEN (off)
They've even taken over the liquor trade, so they don't miss a single drop ...

JEAN goes behind the bar. The barman also greets him. He has prepared a separate cash drawer, stuffed with bills.

18. GABY'S GARAGE - INT / DAY

LUCIEN (off)
The French is loaded with dough. They have the means to produce heroin in industrial quantities. It's become an import-export business that would make Danone green with envy.

Onscreen, a huge garage. GABY's. The Coq Sportif van has been thoroughly stripped by an efficient crew of mechanics. Its wheels have been removed and the chassis dismantled. It concealed a hiding place crammed with bricks of morphine base. GABY REGAZZI watches, along with the NAZARIAN brothers, two fat, curly-headed Armenians. There is more than a ton.

19. MARSEILLE HOUSE - INT / DAY

LUCIEN (Off)
And anyone who gets in their way ends up in the same place: in our unsolved crime folders.

FLASH: A dead body, weighed down by a bag of stones, slowly sinks into the sea.

20. CALANQUE DE LA REDONNE - EXT / DAY

LUCIEN (off)
They show no pity. Godless and lawless.

FLASH: a man picnics with his family on a small crowded beach. Suddenly, a man approaches and shoots him in the head. The family and surrounding bathers shriek.

21. MARSEILLE HOUSE - INT / DAY

LUCIEN (off)
Never has a thug-ocracy been so violent...

FLASH: A man in boxer shorts and a tank top is tied to a chair. His face is bloodied. GABY pounds on him violently.

22. GAS STATION - EXT / DAY

LUCIEN (Off)
They've ditched the codes of the former generation and respect nothing, no one. Old GUERINI, wherever he is, can confirm it.

FLASH BACK: Onscreen, we again see the GUERINI murder. But this time, we are inside the car.

Despite his helmet, we now recognize CRAZY HORSE, who thrusts his armed, shaking hand through the open window. There is a blast of gunfire and the godfather's head explodes.

23. MARSEILLE HOUSE - INT / DAY

LUCIEN (off)
I know the scent of this old city by heart.
Now all you smell is fear.

FLASH: The guy tied to the chair screams: "Mercy!" But GABY does not seem to know the meaning of the word. He holds his victim's head, opens his mouth and, with a slash of a knife, cuts out his tongue.

24. MONSIEUR PAUL'S JEWELRY SHOP - EXT / NIGHT

LUCIEN (Off)
Everyone knows who runs the organization and controls the dope. But who would be crazy enough even to pronounce his name?
We have nothing on him. Not a word, no witnesses, nothing that would warrant even the slightest surveillance. The true force of

someone untouchable is the silence he imposes
on everyone in his midst.

Onscreen, TANY gets out of a shiny black Jaguar. He crosses the street. He stares ahead, walking with a steady gait toward a shop sign:

"Monsieur Paul's Jewelry".

25. LUCIEN'S OFFICE - INT / DAY

Back to the commissioner's office. PIERRE stares at LUCIEN and JOHN. He looks part mistrustful and part determined.

PIERRE
I am opening the Gaétan ZAMPA file.

26. MONSIEUR PAUL'S JEWELRY SHOP - EXT / NIGHT

TANY enters a small, old-fashioned jewelry shop: vintage watches, gold chains, statuettes of the Virgin and other kitsch.

An elderly man is behind the counter, MONSIEUR PAUL (68). He has white, slicked back hair and the deep wrinkles of someone who was not born yesterday.

A short, skinny salesman tries in vain to adopt the same style as his boss. The place is a mob institution. TANY kisses PAUL.

TANY
What's up, Polo? Did you think of me?

The old guy reaches under the counter and pulls out a red jewel case. TANY opens it and whistles. We do not see its contents.

TANY
Beautiful... Tell me how much.

PAUL
Forget about it.

TANY pockets the jewel case, and goes behind the counter to a concealed door that leads to the safe room.

He arrives in a large, secret room. There is a minibar with a bottle of whisky and a large table. JEAN CLAUDE NAZARIAN (aka the ARMENIAN), CRAZY HORSE, HOMERE FILIPPI, GABY and BIMBO are seated around it.

TANY (to FILIPPI)
Where are the Corsicans?

FILIPPI

They couldn't make it but I saw the Duchess earlier. It's fine with them.

The Godfather takes a seat at the head of the table in the old chair reserved for him. Monsieur PAUL's young salesman brings glasses and pours them all a drink except for TANY, who never drinks anything stronger than mineral water.

TANY

Okay, the Americans are hungry. They want 100 kilos and they want it fast... I'll put up the money for half of it, and you chip in seven kilos each. That'll cost you ... (turns to FILLIPI)... HOMERE?

FILLIPI

143,000 francs per person.

TANY

In the end you'll make...

TANY again snaps his finger at HOMERE.

FILLIPI

1,250,000 each.

TANY gives the gathering an inquisitive look.

GABY

I'm in.

BIMBO

Me too.

NAZARIAN nods. TANY looks at CRAZY HORSE.

CRAZY HORSE

If possible, I'd like to buy some more this time.

GABY gives CRAZY HORSE a dirty look... TANY whistles and laughs.

TANY (taunting)

Did you win big at the casino? How much do you want?

CRAZY HORSE

I don't know. Twice as much?

FILIPPI (to TANY)

Don't forget we promised 15 kilos to Duchess...

TANY (abrupt)
I didn't promise anything... So the Corsicans
will take 10 and CRAZY HORSE, 12...

TANY turns to NAZARIAN and BIMBO.

TANY
JEAN CLAUDE, you take care of the mule. I want
him ready in a month. BIMBO, find a place for
the lab.

BIMBO and JEAN CLAUDE nod. TANY takes a gulp of water.

TANY (to GABY)
You come with me. We have a score to settle.

SEQ 27. CITE RADIEUSE - CORRIDORS - INT / NIGHT

Le Corbusier's iconic building is an eerie place with ghostly
corridors lit by colored neon lights. TANY and GABY walk down them,
poker-faced. They stop at a door. TANY rings the doorbell.

SEQ 28. CITE RADIEUSE - CHAMBAULT APARTMENT - INT / DAY

We see TANY and GABY' faces deformed by the peephole.

MAN'S VOICE (whispering, off)
Shit.

The peephole closes. Black.

We sense hesitation.

Finally, a man opens, a phony smile plastered across his face.
He is MARC CHAMBAULT, a two-bit, hip-looking playboy wearing an
oversized pair of sunglasses.

TANY
Are we bothering you?

CHAMBAULT (hid)
No, not at all! Come in, come in...

The apartment is a relic of the 50s: wood, leather and bright
colors. TANY wanders through the living room.

TANY
Did you know that Le Corbusier was inspired by
rabbit cages to build this place?

CHAMBAULT (uncomfortable)
No, I didn't.

TANY continues to wander through the living room. He looks calm, but the tension is palpable. He goes over to the window and fingers the cotton-candy pink drapes.

TANY (to Chambault)
Original...

CHAMBAULT
It's not my place. It's my girlfriend's.

TANY
Yes, DORA... the little dancer. Right?

CHAMBAULT nods, rather surprised.

TANY
People talk, MARCO... (a beat) And do you know what people are saying about you?

The color drains out of CHAMBAULT's face. TANY leaves him no time to answer.

TANY
They say you pay the rent but that you're not allowed to live here. Is that true?

CHAMBAULT
No... it's not that I'm not allowed... It's just that Dora likes her freedom... And I respect that.

TANY (without looking at him)
Ah... you respect...

TANY waits a beat.
Then he turns around and stares into CHAMBAULT's eyes.

TANY
And do you respect me?

The atmosphere becomes even chillier.

CHAMBAULT (scared)
Of course. Why do you ask?

TANY
Weren't you supposed to do something for me?

CHAMBAULT
Yes! You mean the chemist?

TANY stares. No other reaction.

CHAMBAULT
I found the perfect guy! HENRI MALVEZZI is the best. In three weeks he'll turn your ton of morphine base into pure heroin.

TANY
When do I see him?

CHAMBAULT
Soon. Very soon. I know his nephew. He was supposed to introduce me to him two days ago, but it didn't work out... But I'm working on it. There's no problem.

TANY continues pacing the room, while GABY rummages through it discreetly. CHAMBAULT sits in an armchair.

TANY
Something's not right, MARCO... You're not working well, these days... Got any trouble? Is love making you screw up?

CHAMBAULT begins to fidget in his chair.

CHAMBAULT
No, no, everything's fine. I swear.

In a small jewelry box, GABY finds a bag of cocaine and bills rolled into straws. He shows it to TANY.

CHAMBAULT turns green.

TANY
There we go!

He takes the bag and twirls it in CHAMBAULT's face. TANY sits across from him, stares into his eyes and calmly pours all the coke onto the coffee table.

TANY
In my village, near Naples, there's a tradition that's a bit... how shall I put it... boorish. But it works... (a beat) Usually, when a young boy is caught drinking liquor, his father gives him a spanking.

TANY takes his time. CHAMBAULT looks terrified.

TANY
In my family, we never did that. In my family,
the father would take his son, sit him down at
the table and make him drink the entire bottle
of grappa. And do you know why?

Chambault is petrified. No answer.

TANY
So he'll get dead drunk! And then the kid gets
sick. I mean, sick as a dog. And believe me,
when he comes out of his coma, he won't drink
another drop of alcohol for the rest of his
life.

While speaking, TANY uses a card to shape a giant line of coke. He
takes a bill from his pocket, slowly rolls it up and hands it to
CHAMBAULT.

TANY
Here.

TANY points to the enormous line of coke..
CHAMBAULT has no choice. He leans over and takes a giant snort. But
a lot still remains. TANY hasn't taken his eyes off him.

TANY
Again.

CHAMBAULT snorts again and sits back up, coughing and choking. His
eyes are red and watering.

He looks at TANY pleadingly. He wants to stop. TANY shakes his
head.

TANY
Go on, finish up. It's for your own good.

CHAMBAULT trembles... He doesn't want to continue.
With one hand, GABY shoves his head onto the coffee table.
CHAMBAULT is almost in convulsions, he inhales the rest up the
straw.
He sweats, falls to his knees and vomits.

TANY smiles and slaps him on the back.

TANY
You have tonight to find MALVEZZI's nephew and
get this over with.

GABY (to CHAMBAULT)
And I'll keep you company.

GABY gives him one of his signature 'friendly' slaps.

SEQ 30. MAGISTRATE'S OFFICE - INT / DAY

Files are scattered across the room. ROCHE, NAZARIAN, TOCI... they bear the names of all the local hoodlums. PIERRE has settled into his new office, much larger and more impressive. His predecessor's cabinet is wide open. With a cigarette clenched between his teeth, he rummages and reorganizes. It's a complete mess. MISS AMAMI opens the door from behind.

MISS AMAMI
Sorry to bother you... The MARIANI girl is here to see you.

He turns around, stunned.

MISS AMAMI
I told her you no longer worked in Juvenile but...

PIERRE
Show her in.

SEQ 31. MAGISTRATE'S OFFICE - INT / DAY

LILY sits in the middle of the mess. Even though she hangs her head, we can see her black and blue, swollen cheek.

LILY
His name is FABRIZIO MANDONATO.

PIERRE
Have you been seeing him for long?

LILY
Six months. At first he was nice. He took me all over...

PIERRE
He gave you dope.

LILY nods, her eyes are watering. PIERRE points to her cheekbone.

PIERRE
What happened?

LILY
He has a new buddy. A big guy. Last night, at

the club, he wanted me to leave with the friend. I said no, and...

We can see that PIERRE is seething with anger. This kind of thing drives him mad.

PIERRE
We'll take care of that piece of shit. And who's his friend?

LILY
I think his name is REGAZZI.

PIERRE looks startled. He jumps up and runs to find a file. He hands LILY a photo.

PIERRE
Him? GABY REGAZZI!?

LILY
Yes. (she throws his pictures onto the desk) I never want to see his face again!

PIERRE
Do you know why FABRIZIO is hanging out with him?

LILY
REGAZZI promised he'd give him a nightclub.

PIERRE frowns, stunned.

PIERRE
You really have to get out of this!

LILY (shaking her head)
It's hard. I'd like to... but honestly I don't know if I'll be able to.

PIERRE
Do you get bored when you don't take anything? You lose your appetite for life?

LILY confesses with a nod. PIERRE thinks for a second.

PIERRE
You know, I remember a guy at college. He also found that life became bland. He always needed more and more. He also had big addiction problems.

LILY
What did he take?

PIERRE
His thing was gambling. He especially liked that moment where you can lose everything you have in life.

LILY
I know exactly what you mean...

PIERRE
He was in real deep shit. But he pulled out of it.

LILY
How?

PIERRE
According to him there were two stages. The one where everyone wants you to stop? And the one where you decide yourself that you're sick of it. When you reach the second one, without knowing it, you've already gotten over the hard part.

LILY looks skeptical.

LILY
What did you friend become?

PIERRE hesitates a moment before answering.

PIERRE
A magistrate In Marseille.

SEQ 32. BONNE MERE PARKING LOT - EXT / MORNING

An immense statue of the Virgin watches over the city and its lowlife. Just now, her eyes are on TANY and GABY, running up the stairs to Notre Dame de la Garde Cathedral. There they find a young man posted at the main entrance. FABRIZIO MANDONATO is good-looking, garishly dressed and has slicked back hair. TANY and GABY clearly know him. FABRIZIO points to a thickset silhouette inside the cathedral. The man is standing in front of a bank of burning votive candles.

SEQ 33. NOTRE DAME DE LA GARDE CATHEDRAL - INT / MORNING

HENRI MALVEZZI (67) gray haired and stone-faced, looks like an old Corsican not to be tangled with. He lights a candle and places it. TANY stands beside him. He also places a lit candle. At this early

hour, the cathedral is deserted, other than for two or three of the very devout. The two men walk toward the choir, speaking softly.

MALVEZZI

I don't know if anyone told you, but I'm retired now.

TANY

You don't get bored?

MALVEZZI

I have my garden.

TANY

Why did you stop?

MALVEZZI

The day my friend Guérini got shot down like a dog, I realized that the new generation was lacking in manners.

TANY doesn't bat an eye at the allusion.

TANY

It's not about manners. It's about principles. I take care of my friends, those who go along with me. As for the others... I take less good care.

MALVEZZI

Are you threatening me?

TANY

On the contrary, I am offering you to become my friend.

They sit in a pew. MALVEZZI looks up to a Jesus on the cross and nods his chin at him.

MALVEZZI

He also had lots of friends. It didn't get him very far...

TANY smiles.

TANY

You know, I found your nephew a real job. I'm going to put him in charge of the Vamping.

MALVEZZI (interrupting)

What exactly do you want from me?

TANY
I have one ton of base in a warehouse.

MALVEZZI
One ton is a lot. You'll need a damn good chemist...

TANY
Name your price.

MALVEZZI looks him over, pensive.

SEQ 34. LUCIEN'S OFFICE - INT / EVENING

A cigarette is being tapped on a desk. A hand packs the tobacco in a Gitane tight before smoking it.
A lighter flame touches the tip of the cigarette that becomes incandescent.

The camera pulls back, PIERRE spits out smoke. He is in the commissioner's office. He looks impatient. He looks out at the corridor and, through the glass window, finally sees LUCIEN, ANGE and JOSE arrive.

SEQ 35. DRUG SQUAD BRANCH OFFICE - INT / EVENING

LUCIEN also notices the magistrate. He grabs an officer and points his chin in PIERRE's direction.

LUCIEN
What the hell is he doing here?

OFFICER
He's waiting for you. I told him you were on a case but he insisted. He's been smoking up your office for a while now...

ANGE
I think he's going to bust our balls real bad...

CUT TO:

SEQ 36. LUCIEN'S OFFICE - INT / EVENING

PIERRE faces the three cops. He holds some files. He takes out a photo and places it on the desk for all to see.

PIERRE
Is HENRI MALVEZZI of any interest to you?

ANGE (skeptical)
He's retired, isn't he?

PIERRE

That's what people say. (a beat) Do you know the story of his family?

The three men shake their heads.

PIERRE tosses a photo onto the table like a playing card, the sepia photo of an old Corsican. It lands on the photo of HENRI.

PIERRE

His father, Dominique, was a smalltime hood in Bastia... He's the one who wanted to invest his money in Marseille after the war. But he wanted to keep on living his cushy life in Corsica. So he found himself some fronts.

PIERRE flings down another photo, this one of a man with a twisted face. It lands on the two others.

PIERRE

This one is the most famous one. Joseph Pietri, AKA "Fat Jo".

LUCIEN

Oh yeah, we know him well. Jo the Rascal..

PIERRE

Exactly. Since he didn't trust him anymore, JACQUES sent his daughter to keep an eye on the business.

He throws in another photo, this time of a young woman.

PIERRE

LAETIZIA, HENRI's sister. She kept an eye on all the small shops. She was mostly posted at the dry cleaner's in rue Sainte.

ANGE (impatient)

What the hell do we care about any of this?

PIERRE's ominous stare shuts them up. He points to the photo of the young woman.

PIERRE

LAETIZIA had a boy... a little prick. Low-level lowlife, two-bit pimp. (Tosses FABRIZIO's picture, scornfully). And this good for nothing made a new friend. Seems they're like Frick and Frack.

The magistrate finally puts down the photo of GABY REGAZZI on the small pile of photos. The cops' eyes pop.

LUCIEN (whistling)
Yowza!

PIERRE (looking at LUCIEN)
Exactly. Yowza...

PIERRE fans out the photos so that MALVEZZI and REGAZZI's faces are side by side.

PIERRE
I have a feeling that Fabrizio MANDONATO is the middleman between his uncle the chemist and the ZAMPA clan...

PIERRE stares at the three cops. He grabs the photo of FABRIZIO and puts it in front of LUCIEN.

PIERRE
The DA has authorized the surveillance. Don't let this kid out of your sight!

LUCIEN pockets the photo of Fabrizio.

SEQ 37. CAGNES RACE TRACK. EXT / DAY

Horses stamp their hooves in their stalls, as their jockeys get into saddle. Sitting in the race track, TANY, GABY and JEAN are deep in discussion.

GABY
You know what "OS" stands for? Olympique Star!
He called his stable Olympique Star! Why not "OM" while he's at it?

TANY
And with his rigged races, how much is he making behind my back? 40... 50,000 a month?

GABY nods. TANY looks daggers. A shot and the race is on. The three men straighten up. The horses jostle for first place, sending up wet clumps of earth as they pass. GABY points to one of the horses.

GABY
See that red one? ZANDOR Z is one of his horses. He's lost his four last races. His odds have fallen to 11 to 1.

TANY
Perfect time to let him win...

GABY
That's right... And you see how the other ones
are running? It looks like they're drunk.
There wasn't just hay in their food this
morning...

TANY (to JEAN)
Jeannot, find me the guy in charge of the
stables. I'd like a word with him.

Just then CHAMBAULT appears, looking stressed. We can see TANY's
surprise at seeing him here. He motions him to sit down.

CHAMBAULT
I have an important message from the
Corsicans.

CHAMBAULT leans toward TANY and whispers something into his ear.
TANY sighs. GABY then leans over. TANY repeats the news. GABY's
face twists.

CHAMBAULT
But I already have a solution.

SEQ 38. ANNABEL'S - EXT / NIGHT

An unmarked police car is discreetly parked in a dark corner.
LUCIEN, ANGE and JOSE watch FABRIZIO walk in the night and reach
the door to a club. ANNABEL'S. Seen from afar, he seems to be
negotiating with the bouncer. The guy motions him to stay put.
The cops are on the alert.
The door opens a moment later. The bouncer comes out with GABY who
hugs FABRIZIO and leads him inside.
The three cops exchange a knowing glance.

SEQ 39. ANNABEL'S - INT / NIGHT

On a small stage, an orchestra plays chirpy 60s hits. GABY and
FABRIZIO push their way through a throng of young guys rocking out
with girls in skimpy attire.

GABY (pointing to one of the girls)
Look at this... How can you respect a girl who
gets naked before you even ask her? What is
going on these days...

FABRIZIO smiles, unsure of how to react. GABY drags him to a back
table, TANY's.

He stands out like a sore thumb, with his bell bottoms and his
Ultra-Brite smile. The girls regularly sneak looks at him, but he

is with CHRISTIANE and their kids. CELINE, the baby, is sleeping in a booth. The two boys, MATHIEU and STEPHANE, play among the tables, almost knocking over the bottles of champagne. No one dares say anything.

The rest of the gang, TOCI, FILIPPI, BIMBO, PAUL, CHAMBAULT, the NAZARIAN brothers and the others, surround the 'royal' couple.

TANY stands up and slaps him on the shoulder.

TANY
Ah FABRIZIO, you came. Make yourself at home, okay? If you go to the bar, don't pay. Say you're with me.

FABRIZIO
Thank you, Mr. ZAMPA.

TANY
Mr. Zampa? I'm not 80. Call me TANY, as my friends do...

FABRIZIO smiles. He is on cloud nine. He is about to go to the bar, when TANY takes him by the shoulder.

TANY
I'm glad your uncle is working with us. I'd like to thank him. Do you know what would make him happy?

FABRIZIO is taken by surprise. He sputters the first thing that comes to mind.

FABRIZIO
Um... I don't know... Corsican salami...

TANY bursts out laughing and turns to JEAN, seated behind him.

TANY
JEAN, this kid is as funny as you.

TANY sits back down and laughs it over with his wife. Just then, CRAZY HORSE arrives with his group, OLIVIA, a short, sexy blond, and two young, self-confident looking guys. GABY eyes them suspiciously.

CRAZY HORSE rushes over to give TANY a bear hug. Then he kisses CHRISTIANE and hands her a bouquet of flowers.

CRAZY HORSE
OLIVIA, meet my oldest friends!

OLIVIA greets them, not at all intimidated, and takes a seat at the table.

Once everyone has arrived, TANY turns to his wife and hands her the jewel case from Monsieur PAUL's. Inside, there is an enormous ring with an enormous diamond.

TANY
Happy birthday, baby doll.

CHRISTIANE whoops for joy and puts it on her finger.

TANY signals the orchestra for a radical change in the musical ambience. They break into the Jo Dassin hit "Et si tu n'existais pas".

TANY gives his wife his arm and escorts her onto the dance floor. They dance a slow dance. CHRISTIANE looks at the ring.

CHRISTIANE
It's gorgeous.

TANY (into her ear)
You're the gorgeous one. Every day on June 17th I wake up feeling sorry I didn't give you a real wedding, with a white dress and all the tarlatan. ...

She strokes his cheek.

CHRISTIANE
You know that I married you in prison as I'd have married you anywhere. I love you, Gaetano.

TANY
I love you too, honey. So much...

He kisses her.

SEQ 40. MARSEILLE STREETS - EXT / DAY

LUCIEN, JOSE and ANGE are in an unmarked car. They are still following FABRIZIO, but now in broad daylight. His car slows down in front of a barber shop.

JOSE
Again!

ANGE
Unbelievable! What a *tinting*! He gets his hair done more than my wife...

But FABRIZIO drives by the shop and into a backstreet. He parks in a small parking lot. The cops keep their distance. He gets out... and joins BIMBO.
The cops look thrilled.

ANGE
Finally things are happening!

BIMBO hands FABRIZIO two red travel bags that he places in his trunk before driving away. The cops remain on his tail.

SEQ 41. MALVEZZI HOME - EXT / DAY

FABRIZIO's convertible drives toward an austere Provencal-style mansion perched on a cliff high over the sea in the arid, steep and dry Redone neighborhood. Still at a good distance, the cops keep an eye on him. He rings the doorbell.

The cops tense. HENRI MALVEZZI himself opens the gate! FABRIZIO takes the two suitcases from his trunk and carries them into the house. The cops are thrilled.

LUCIEN
Fuck, MICHEL was right!

He grabs the radio.

LUCIEN
Commissioner AYME BLANC to central...

RADIO
Central, I hear you.

LUCIEN
We found MALVEZZI. He was just delivered. Warn the Magistrate.

RADIO (off)
Over and out.

FABRIZIO immediately leaves.

JOSE
What about him?

ANGE
Who cares about him... Let him go get his hair cut! We stay here!

SEQ 42. MAGISTRATE'S CAR - INT / EXT / DAY

Horns beep. PIERRE has just sped through a red light, almost careening into a car. A pedestrian at the crosswalk is upset.

PEDESTRIAN
Slow down, motherfucker!

But the black DS does not slow down. Instead, PIERRE steps on the gas.

SEQ 43. LAB - INT/DAY

An artificially lit basement, with a long lab table on which the chemist's assistant, wearing a mask and protective glasses, methodically sets out his precious material: a centrifuge, an air pump, a thermometer, test tubes and a kind of big thermo-resistant pot. He lines up a series of metal basins on the big table in front of him.

SEQ 44. REGAZZI GARAGE - INT / DAY

FABRIZIO's car arrives in a narrow lane and enters GABY's garage. A bodyguard checks that no one is following. The metal curtain rolls down behind him.

REGAZZI has his hands in an engine and looks up when FABRIZIO approaches.

FABRIZIO (proudly)
It's all taken care of.

GABY
Very good.

Without another word, GABY takes a gun from the engine and coldly shoots him in the head.

He calmly scoops up the body, tosses it into the trunk of a car and slams it shut, as if saying: "that's one thing out of the way".

SEQ 45. MALVEZZI HOME - EXT / DAY

PIERRE inspects MALVEZZI's house, then the surrounding property, through a pair of binoculars. He crouches and changes his angle of vision. He looks possessed.

PIERRE (to LUCIEN)
See the trailer?

He runs a few meters, still peering through the binoculars. Intrigued, LUCIEN follows.

PIERRE takes a few more steps and freezes. He spots an inlet below the house and the prow of a boat moored to a pontoon.

PIERRE
There! Look!

He points and hands the binoculars to LUCIEN.

PIERRE
If he spots us, MALVEZZI will hightail it out of here by the sea.

They exchange a knowing look and return to their car. LUCIEN takes the radio.

LUCIEN (on the radio)
ANGE, head inside on the double.

ANGE (radio off)
Got you. Let's move in!

SEQ 43 B. LAB - INT / DAY

Hellish din. The lab is working full steam ahead. The assistant stops the centrifuge. The chemist nods. He pours the brackish contents into a basin.

The chemist sticks a thermometer into the mixture, and then pours it into a boiling pot. He adds some acetic acid. Toxic fumes escape. The chemist kneads the paste. The assistant opens another pack of morphine base, pours it into the centrifuge and switches on the machine.

SEQ 46. MALVEZZI HOUSE - EXT / DAY

The drug squad, seven armed men with ANGE and JOSE in the lead, closes in on the property. Using a crow bar, they make a hole in the fence, cross the garden and enter the half-open garage.

SEQ 45 B. MALVEZZI HOUSE - EXT / DAY

Tense, PIERRE and LUCIEN sit in the car and nervously follow the operation by radio. ANGE keeps them informed from inside.

ANGE (radio off)
We are entering the house.

SEQ 46 B. MALVEZZI HOUSE - INT / DAY

The squad kicks in the door to the house and erupts into the first room. The cops fan out in silence, wielding their weapons. At first

sight, no one is home, but they remain alert and move along in silence.

The interior of the villa is astonishing. The interior design is as garishly modern as the exterior is austere: cutting-edge sound equipment, a marble table, a leopard skin couch.

ANGE (in the walkie-talkie)
We're in the living room. Nothing to report.

One of them motions to the others: he has heard noise coming from a room at the back of the house. It sounds like a centrifuge. The tension mounts.

They approach and get into position at both sides of the door.

SEQ 45 C. MALVEZZI HOUSE - EXT / DAY

PIERRE can't sit still. He jumps out of the car and paces. LUCIEN clutches the radio.

ANGE (into the walkie-talkie)
I think we've found the lab. We are ready to make the bust.

PIERRE and LUCIEN hold their breath.

SEQ 46 C. MALVEZZI HOUSE - INT / DAY

JOSE kicks. The hinges crack with a great noise. We hear a cry of surprise. The cops rush inside. A cloud of steam greets them, but it soon clears.

They discover HENRI MALVEZZI, stunned... and naked as a jaybird in a churning Jacuzzi that produces a hellish din.
ANGE grabs his walkie-talkie, bewildered.

ANGE (into the walkie-talkie)
We've found MALVEZZI...

SEQ 47. MALVEZZI HOME - INT / LATE AFTERNOON

The house obviously has nothing to do with a lab.
PIERRE is dismayed. LUCIEN roughly interrogates MALVEZZI, looking haggard in a bathrobe.

LUCIEN
Where is the morphine base? Where are the fucking suitcases?

MALVEZZI
What suitcases?

A cop arrives.

COP
I found them, sir. In the basement!

PIERRE
Bring them to me.

The cop drops the bags and opens them as the magistrate watches:
they contain kilos of Corsican sausage!

ANGE
What kind of joke is this?

PIERRE is furious. He feels he's been taken for a ride.

PIERRE
Haul him in anyway!

MALVEZZI smirks.

MALVEZZI
What are the charges? Salami possession?

SEQ 48. MAGISTRATE'S HOUSE - INT / NIGHT

PIERRE and JACQUELINE are in bed. He can't sleep. He ruminates, trying to figure out what he missed. He stares at a crack in the ceiling. JACQUELINE opens her eyes for a second, sensing her husband's concern. She holds out her arm and strokes his chest.

JACQUELINE
Sleep...

But the magistrate in him cannot help it: his eyes remain glued to the crack.

SEQ 49. MALVEZZI HOME - INT / DAY

The next day, PIERRE is back at the chemist's house, but this time with a man holding a blueprint and a worker taking measurements. They are in the living room.
At the other end of the room, JOSE, ANGE and LUCIEN watch MALVEZZI.

ANGE
He found the architect who designed the house!
I can't believe it...

LUCIEN (admiringly)
First time I've ever seen a magistrate working
harder than a cop...

PIERRE and the ARCHITECT focus on the blueprints. The worker is now outside, and we hear him shout through the window.

WORKER (OFF)
107 cm!

The architect frowns.

ARCHITECT
Are you sure?

WORKER
One hundred percent!

The ARCHITECT again checks the blueprints.

ARCHITECT
It's not normal. (showing PIERRE) See this here? The wall seems to be more than a meter thick. But it's not load-bearing. There's no reason.

PIERRE has a sudden intuition.

PIERRE
Take it down!

ARCHITECT
Excuse me?

PIERRE
Take down the wall, I said!

PIERRE hurriedly looks out the window.

PIERRE (to the worker)
Come here. Make a hole in this wall, please!

WORKER (off)
Whatever you say, sir!

The guy enters and bangs on the partition with a huge club until he has made a hole, 50cm in diameter. He sticks his head through.

PIERRE
So?

WORKER (off)
I can't see much but it looks like... a big pot...

PIERRE and LUCIEN exchange a knowing look.

PIERRE
Take it all down!

SEQ 50. MALVEZZI HOME - INT / DAY

MALVEZZI looks glum. The cops are carrying out pots, basins, an air pump, a centrifuge: rare instruments the chemist has unwisely kept. Some of the more fragile elements are wrapped in newspaper. It is a dormant lab! PIERRE points out one of the pieces of evidence to JOSE.

PIERRE
Lieutenant, can I have that, please?

JOSE obeys. PIERRE slowly undoes the newspaper surrounding a glass tube and searches for a date. July 7, 1966.

SEQ 51. MAGISTRATE'S OFFICE - INT / DAY

In his office, PIERRE confronts MALVEZZI.

PIERRE
You were born on May, 21, 1912... So you're 63...

MALVEZZI
Right. So you can count.

PIERRE
Given your age, you may end up finishing your life behind bars. No stereo, no Jacuzzi. You won't miss all that stuff?

MALVEZZI
I spoke to my lawyer... You have nothing besides some old pots. I gave that up a long time ago. Too long to serve time.

PIERRE
You know, HENRI, some people are lucky. And luck is sometimes a close call. For you it's just a question of 5 months.

MALVEZZI
What is this bullshit?

PIERRE
You take care of your belongings, don't you?

MALVEZZI
What the fuck is it to you?

PIERRE
Dust can damage your material...

MALVEZZI begins to feel the wind turn.
PIERRE stares at him.

PIERRE
The newspaper, HENRI... The newspaper.

MALVEZZI
What newspaper?

PIERRE
Your chemistry equipment. You wrapped it in
newspaper...

PIERRE takes out exhibit A, the page of a newspaper, and points to
the date.

PIERRE
The date on it is July 7, 1966. 9 years and 7
months ago, to be exact. The statute of
limitations is 10 years.

MALVEZZI goes white.

PIERRE
So tell me what you know about REGAZZI and
ZAMPA and we'll use it to light the barbecue...

MALVEZZI freezes.

MALVEZZI
I don't know them.

PIERRE
You'd be the only person in Marseille...

MALVEZZI
I don't leave the house much.

PIERRE
Keep treating me like an idiot and you won't
be leaving your cell much.

MALVEZZI is furious, but remains silent.

PIERRE
I'll go have some coffee. Give you time to
think...

He leaves the office.

SEQ 52. CORRIDOR PALAIS DE JUSTICE - INT / DAY

LUCIEN, ANGE and JOSE wait in the corridor.

PIERRE
ALVAREZ, keep an eye on MALVEZZI, please.

JOSE obeys and enters the office.

PIERRE (annoyed)
He won't say a word about ZAMPA.

PIERRE is seething, feverish and unsatisfied.
ANGE stares at him, feeling perplexed.

ANGE
Fuck, aren't you ever happy!? You just busted
one of the biggest chemists in history! The DA
is going to kiss your feet!

PIERRE is not even listening. He is already worrying about his next
move. He turns to LUCIEN.

PIERRE
We need to find Fabrizio MANDONATO.

SEQ 53. MONSIEUR PAUL'S JEWELRY SHOP - INT / EVENING

Two red chips land on a table. A card game is going on in Monsieur
PAUL's backroom. TANY, GABY, JEAN and PAUL play a game of belotte
contrée. TANY partners with JEAN. The radio is on.

TANY (to Gaby)
100 spade? Are you sure?

GABY
Why? Do you have a good game?

TANY smiles.

GABY
I know you. Your hand is jack shit. Otherwise
you'd raise...

Just then CRAZY HORSE erupts into the room.

CRAZY HORSE
Betting big?

BIMBO
50 a point.

TANY (to GABY)
Since you're such a wise guy, I'll raise you.

CRAZY HORSE
TANY, can I talk to your for a minute?

TANY
I'm trying to concentrate here...

TANY puts down a card.

TANY (to the others)
Trump.

CRAZY HORSE is furious.

CRAZY HORSE
I hear you went to the race course and took it
out on a whole a stable... Is that true?

TANY
Maybe...

CRAZY HORSE
And you didn't know it was mine?

TANY (concentrating on his hand)
You have a stable now?

CRAZY HORSE frowns. TANY hears something and interrupts.

TANY
Wait...

TANY stands and turns up the radio.

ANNOUNCER
Already known to authorities, HENRI MALVEZZI
had equipment used to manufacture heroin. The
defendant claims he had pulled out of
organized crime years ago and denies any
involvement with the French Connection.

TANY turns off the sound.

BIMBO
Isn't MALVEZZI a little dumb to leave his
equipment lying around his house?

TANY
You got to be a major fucking idiot! Had I

known, I wouldn't have used him to take care
of the magistrate...

TANY goes back to his cards.

TANY (to the others)
Okay so where were we? 100 spade. I raised.
Your turn, Polo.

CRAZY HORSE
TANY, what about the race course?

No answer. PAUL plays. So does TANY. JEANNOT puts down a spade.

TANY
Jesus, Jeannot, you're constantly trumping me!
Have many times have I said to let me play?

Enraged, CRAZY HORSE leaves without a word. TANY and GABY exchange
a knowing look.

SEQ 54. FISHING BOAT - EXT / DAY

Out at sea, a boat hauls in its catch. The net is weighed down by
FABRIZIO's water-logged body.

SEQ 55. MARSEILLE DOCKS - EXT / DAY

A few hours later, at the docks, LUCIEN and PIERRE watch firemen
carry off the young man's corpse.

LUCIEN
Another one who won't say a word....

PIERRE suddenly looks worried.

SEQ 55. MARIANI BUILDING - EXT / JOUR

The magistrate's speeding car brakes in front of a low building in
the projects. PIERRE gets out and races into the building.

SEQ 57. MARIANI BUILDING - INT / DAY

PIERRE is on a gloomy-looking landing. He rings a doorbell.
LILY's mother opens, looking pale.

PIERRE
Hello, ma'am.

MOTHER
Hello, sir... Come in.

The living room is dominated by a photo of LILY in happier days.
The future still smiled at her.

PIERRE
Can I see LILY?

MOTHER
LILY?

Her mother's eyes well up with tears. PIERRE goes to pieces.

LA MERE
She OD'd. The funeral was last week.

PIERRE(shocked)
No... it's not possible!

MOTHER
I swear, she took your advice. After rehab she
was on the wagon. I don't understand what
happened.

Her overwhelmed look affects PIERRE.
He takes her hand, and looks at her, his eyes full of grief.

PIERRE
I'm sorry, ma'am. Very sorry.

She lets herself go and sobs, clutching PIERRE's hand.

SEQ 58. MARIANI BUILDING - DAY

Seriously shaken, PIERRE runs down the winding staircase, which makes him even dizzy. LILY is dead because of him. There is no such thing as coincidence with the mob. PIERRE cannot breathe, his head is spinning.

He arrives outside, in the depressing parking lot of the projects. Tears of rage well up in his eyes. He sits on a bench, holds back a scream and takes his head in his hands.

SEQ 59. LAB - INT / NIGHT

In the lab we saw during MALVEZZI's arrest, the chemist puts away his materials. His assistant hides the last baggy in a glass jar of paëlla, before closing it and placing the jar in a box.

SEQ 60. LAB - EXT / NIGHT

Out in front of the house, the chemist shakes hands with the NAZARIAN brothers, who look delighted. His assistant carries out the last box and loads it into the back of a truck marked "PAELLA'N

CO" .

He slams it shut and taps on the side of the truck. It revs up. JEAN CLAUDE NAZARIAN grabs two of his sidekicks and points to the house.

JEAN CLAUDE NAZARIAN
Clean it all up.

SEQ 61. LAB - EXT / NIGHT

A blaze in the night. The house used as a lab is burning. *Fade to black.*

PARALLEL MONTAGE OVER MUSIC.

We hear the voice of JANIS JOPLIN. She sings "Mercedes Benz".

SEQ 62. NYC - INT / DAY

A lighter flame flares up in a dark room and is positioned under a spoonful of a mixture that begins to bubble.

SEQ 63. PORT OF MANHATTAN - EXT DAY

A crane deposits a red container in the port of New York. A man opens it. Inside are boxes of **PAELLA'N'CO**.

SEQ 62 B. NYC - INT / DAY

A syringe needle sucks up the mixture in the spoon.

SEQ 64. WAREHOUSE - NEW YORK - INT DAY

We are inside a locked safe. In the foreground, there are kilos of heroin. The door opens. A man leans over, grabs a big bag and hands it to two tall black men behind him, in exchange for some wads of dollar bills.

SEQ 62 C. NYC - INT / DAY

The needle of the syringe pricks the vein of an unfamiliar arm. A drop of blood rises and mingles with the mixture.

SEQ 65. NYC - EXT DAY

In a squalid Manhattan street, a dealer distributes doses to addicts in need. Everyone wants the Marseille smack. A young man forces his way through, collects his dose and leaves.

SEQ 62 D. NYC - INT / DAY

The drug is injected into the mystery arm. The camera pulls back: it is the same young man we just saw. He is in a messy student's room. He removes the syringe from his arm and falls backwards, stoned and staring at the American flag hanging on the wall.

Off, we hear 'Welcome in America!'

SEQ 66. JFK NEW YORK - INT / DAY

A passport gets stamped. We discover the photo of GAETAN ZAMPA, but under a different name: GERARD MOREAUX.

An American customs officer returns his papers to TANY and smiles. He joins FILIPPI who has also just come through passport control.

SEQ 67. JFK NEW YORK - INT / DAY

Nightfall. A commotion of car horns, Yellow Cabs on parade. They are in New York. They walk to a dark limousine waiting at the exit.

SEQ 68. TONY DUCKS' LIMOUSINE - INT / NIGHT

The mood in the limousine is stormy. TANY and FILIPPI sit across from a chubby man in jeans and a Giants T-shirt. He is TONY DUCKS, the Godfather of New York, a Sicilian who almost always speaks Italian, and who almost always yells it. Next to him is his right hand man, CHARLEY (37), a tall athletic guy with brown hair. TANY stares out the window at Manhattan by night, while waiting for DUCKS to finish a heated phone conversation. TONY holds a huge phone to his ear (one of the first car phones) and berates the other party.

DUCKS (into the phone, in English)
Not to be vulgar, but you better do what you
promised or I'll cut off your balls and use
them as earrings.

DUCKS hangs up, upset.

DUCKS (in Italian to TANY)
The city has become a fucking jungle. Niggers
and cops everywhere. The niggers rob you at
every street corner. The cops do too, only
they throw you in the slammer afterwards... The
only good thing here is that everyone's a
user: white, black, hippie, cop...

TANY (in Italian)
So you need more dope.

DUCKS (in Italian)
Yes. But what you're asking, TANY, is way over the market price.

TANY (in Italian)
The market? I'm the market!

DUCKS
You're not alone anymore. The Asians are asking 30,000 dollars a kilo. Almost half of what you want.

TANY (in Italian)
And three times less pure. I know full well that once you cut it, my smack makes you a hell of a lot more than that slanty-eyed shit. And since we both like money, we better both keep on using my dope. At my price.

DUCKS (in Italian)
Fucking Neapolitans. In business you're harder than a prisoner's cock.

CHARLEY (to FILIPPI in English)
And for the delivery dates?

TANY (cutting him off in English)
That's my problem. Don't you worry about that.

DUCKS (in English)
Oh I never worry. Either I'm satisfied.... or I'm not.

DUCKS gives TANY a meaningful look, then a brief smile.

SEQ 69. MAGISTRATE'S OFFICE - INT / DAY

In Marseille, police magistrate MICHEL prepares his counterattack. LUCIEN has been called down to the magistrate's office, where PIERRE has hung twenty or so photos on his wall: his own rogues gallery.

LUCIEN
You've changed the wallpaper.

PIERRE
Like it?

LUCIEN
It's all small fries. Two-bit dealers and pimps...

PIERRE

The French Connection's worker bees. The ones who keep the machine humming. If we can't reach the octopus' head, we'll cut off its arms.

PIERRE hands him a pile of warrants. LUCIEN pages through them.

PIERRE

Lock them all up. Even if we don't have anything on them. No big deal. We'll find something later.

LUCIEN hands back a few sheets.

LUCIEN

You forgot the names on these warrants.

PIERRE

Fill them in yourselves. You never know who you'll bump into.

LUCIEN

Not very on the up and up... but I like it!

PIERRE

We're sending a message to ZAMPA: the party's over!

SEQ 70. THE PANIER - EXT / DAY

A car speeds through the Panier district, followed by an unmarked police car. LUCIEN, ANGE and JOSE chase fugitives up the narrow, winding neighborhood streets. Wheels screech on the pot-holed roads. The cars sideswipe walls.

Suddenly, at the other end of the street, another police car appears and blocks the road. The hoodlums are trapped like rats!

They stop on a dime and jump out, hoping to make a getaway on foot. The cops stop them. The four guys give in and raise their hands. LUCIEN and JOSE rush over to them. ANGE searches the car and finds two packages of heroin under the passenger seat. He brandishes them at his colleagues like a trophy.

SEQ 71. ENDOUME QUARTER - EXT / DAY

The cops drag four handcuffed hoodlums to a paddy wagon. FRANÇOIS GIRARD, aka "the Blond", has hate in his eyes. The paddy wagon door opens for him. PIERRE waits inside.

PIERRE
Hello, I'm Magistrate MICHEL.

GIRARD (shrugging)
You or another. What the fuck to I care?

PIERRE
Because with me you'll be getting the max.

SEQ 72. POLICE STATION - INT / DAY

Sinister looking FRANÇOIS GIRARD holds a card with his prison number. A camera flashes.

Off, we hear the sound of a radio.

RADIO (OFF)
François GIRARD AKA "The Blond" was arrested
this morning by the drug squad in Marseille.

SEQ 73. BEAUTY PARLOR - INT / DAY

The same radio station in continuity in a tacky beauty parlor in the rue Paradis. Three overly made up girls are being shampooed. They look like classic skanks.

RADIO (OFF)
This round-up is the latest in a series of
arrests led by the Magistrate Pierre MICHEL,
whose name is on everyone's lip these days.

The girls comment the news from their own points of view.

GIRL 1
Did you see the picture of the magistrate in
the paper? Pretty cute, huh?

They all giggle and agree.

GIRL 2
Oh yes, sir. Put those cuffs on me!

SEQ 74. MAGISTRATE'S OFFICE - INT / DAY

The staccato rhythm of a typewriter. MISS AMAMI touch types PIERRE's conversation with a detainee.

PIERRE
Threatening with a weapon. You shot at the
restaurant window. We know it's you. We even
found the gun.

PIERRE sits at his desk, wielding a gun at a cocky looking young man. The thug stares through PIERRE.

THUG

Fuck you. I've never seen that gun before. You got nothing on me.

PIERRE looks at him for a moment. He pitches the gun at him. By reflex, the punk catches it. PIERRE stands up and retrieves the gun. He looks pleased.

PIERRE

There. Now we have something!
(Turning to his assistant) MISS AMAMI, send this to the lab for finger prints.

The thug scowls. MISS AMAMI suppresses a smile. This cop may act a little unorthodox, but she likes it.

SEQ 75. VIEUX PORT - EXT / DAY

The Bar Central in the rue de Breteuil. TANY and GABY drink their morning coffee. Suddenly we hear sirens wail. TANY scowls. The noise hurts his ears.

Three police cars speed by. TANY and GABY exchange a knowing look. The mood of the city is turning.

SEQ 76. BOWLING GREEN - EXT / DAY

A game of pétanque. One player touches a ball by chance and nudges it a few inches. His opponent smirks.

GUY

Oh, if you start cheating I'm gonna call that magistrate!

SEQ 77. MARSEILLE CITY HALL - INT / NIGHT

The Christmas season. The hushed atmosphere of a reception room in City Hall, with guests in suits and evening dress. It is an end of the year cocktail party, organized by Mayor GASTON DEFFERRE himself.

PIERRE and JACQUELINE, the only woman in pants, chat with JOHN CUSACK, the American from the DEA. The Mayor notices them, walks right up to them and shakes PIERRE's hand.

PIERRE

This is my wife.

DEFFERRE

Finally!

GASTON DEFFERRE bows and kisses JACQUELINE's hand.

DEFFERRE
I owe you a great deal.

JACQUELINE
Really?

DEFFERRE
I hear that moving to Marseille was your idea.

JACQUELINE
It was. And I had a hard time persuading him!

DEFFERRE
You've made us very happy! (Turning to JOHN) And
our American friends won't deny it.

JOHN nods vigorously. JACQUELINE smiles.

SEQ 78. PRISON DES BAUMETTES - INT / DAY

Prisoners sit in the TV room at Baumettes prison. When they see Police Magistrate Michel appear onscreen, they whistle. One of them flings a shoe at the set.

SEQ 79. PALAIS - DA'S OFFICE - INT / DAY

The office resembles PIERRE's. PIERRE places a file in front of the DISTRICT ATTORNEY.

DISTRICT ATTORNEY
Elisa Legrand... what do you have on her?

PIERRE
A thug's wife.

DISTRICT ATTORNEY
Is that a crime?

PIERRE
All of her husband's dirty dealings are in her
name.

DISTRICT ATTORNEY
Careful, PIERRE, you're pushing your limits.

PIERRE (half smile)
No, I'm playing by their rules.

PIERRE nudges the file in the DA's direction. He capitulates.

SEQ 80. MAGISTRATE'S HOUSE - LIVING ROOM - INT / NIGHT

The MICHEL living room. JACQUELINE is at the big table, correcting papers.

PIERRE faces BEATRICE. She rehearses a poem for school. We sense that something is bothering her. She gives her father some strange looks.

BEATRICE

"I am what I am. I'm made this way. I love him who loves me."

PIERRE

No, after "I'm made this way" is "When I want to laugh..."

BEATRICE

"When I want to laugh.. When I want to laugh..."

PIERRE

Come sit down.

She sits next to her father.

PIERRE

I know that disgruntled look. What's wrong?

She shrugs her shoulders. Something is upsetting her.

BEATRICE

Papa, what's a faggot?

JACQUELINE and PIERRE look at each other, astonished.
PIERRE takes his daughter on his knee.

JACQUELINE

Where did you hear that?

BEATRICE

At school this morning, two boys were talking about Daddy. One of them said he's a cowboy and the other said he's a faggot...

JACQUELINE's face falls apart. PIERRE looks annoyed.

PIERRE

Listen, sweetie... People say all sorts of things. Sometimes smart things and sometimes

very, very stupid things. When someone bothers you like that, you know what you do?

BEATRICE
No.

PIERRE
This.

PIERRE flips the finger. JACQUELINE shakes her head.
Beatrice stares wide-eyed and laughs.

JACQUELINE
PIERRE... are you crazy??

SEQ 81. MAGISTRATE'S HOUSE - MASTER BEDROOM - INT / NIGHT

JACQUELINE undresses. She has her back to the bed where PIERRE is sitting, watching lustfully.

JACQUELINE
It's true that everyone is talking about you.
At school I can sense it in the hallways, when
I walk past people. I hear them muttering
behind me. I don't even want to know what they
say...

PIERRE
Why am I so lucky to have such a pretty wife?

JACQUELINE (worried)
Stop it. I don't like it, PIERRE.

PIERRE
Listen, it's true. People talk and there's
nothing we can do. I prefer to act.

He pulls her onto the bed. He pins her to the mattress. He lies on her and kisses her madly. He pulls off her bra. She is his entirely. Their mutual desire is palpable. PIERRE stares into his wife's eyes. We sense that their carnal relations are overpoweringly sensual.

SEQ 82. TAILOR'S - INT / DAY

TANY stands still with a vacant stare and his arms upraised. A tailor concentrates on taking in a trendy suit.

LINO (45), with a paunch and thick mustache, enters the chic boutique carrying a little girl and with two boys walking behind. TANY motions to the tailor, who immediately disappears into the back room. The two boys race between racks. LINO looks stressed

out.

LINO
Sorry to bother you here but I had to see you fast.

TANY
Talk.

LINO
I can't go pick up the base.

TANY
And may I know why?

LINO
That prick put my wife in jail! I'm alone with the kids. I have to cook for them, change their diapers, wash them. I swear I'd rather be in jail.

TANY (to himself)
This guy is starting to bust my balls...

LINO
He's busting everybody's. I don't know why he's so obsessed with you. If he keeps it up, we'll have no one left to work for us...

As LINO speaks, the little girl tugs on his pant leg.

GIRL
Daddy, I have to go to the bathroom.

LINO
Just a minute, honey (to TANY) I can't stand it anymore! It's a living hell.

TANY thinks.

The two boys continue to scream and run through the shop.

LINO (to the kids)
Will you stop?!

TANY grabs his jacket, pulls out a wad of bills and hands it to LINO.

TANY
Take this and lie low for a little. I'll get a wife for your lawyer.

LINO
Thanks, TANY... Sorry for all this crap.

One of the kids topples a mannequin that loses an arm. LINO is on the verge of a nervous breakdown.

LINO
I'll kill that fucking kid!

SEQ 83. BAR QUARTIER SAINT ANNE - INT / DAY

PIERRE is seated at a bistro table. A chubby hand plops a beer in front of him.

BIMBO
Here's your beer!

PIERRE looks up, concealing his surprise. It is BIMBO ROCHE in person. The thug sits at the next table with a box of pastries.

PIERRE
Something's been eating at me.

BIMBO gives him a sidelong look.

BIMBO
Shoot. If I can help a magistrate...

PIERRE
Why does everyone in the mob call you Bimbo?
Because you like big-breasted blondes?

BIMBO
No. (feeling his chest) Because of my tits.
But I'd be happy to fuck Brigitte Bardot.

PIERRE smiles.

BIMBO
They say you know all your files by heart. Is that true?

PIERRE nods.

BIMBO
When was I born?

PIERRE
April 15, 1935.

BIMBO
I'm impressed... You worry a lot. Too much.

You'll kill yourself.

BIMBO suddenly looks very serious. He pushes the box of pastries PIERRE's way.

BIMBO
Take a break.

PIERRE opens it. It contains bank notes. 10,000 francs.

PIERRE
What is it? My piece of the pie?

BIMBO nods.

BIMBO
You'll get the same amount the first of every month.

PIERRE hesitates a moment... He finally accepts the box.

SEQ 84. MAGISTRATES' HOUSE - GARDEN - EXT / DAY

Early morning. JACQUELINE comes out of the house in shorts and a T-shirt to get the morning paper, *Le Provençal*, from the mailbox.

Coming back in, she opens it, pages through it, and pauses at an article. Her eyes pop, in speechless surprise.

She rushes into the kitchen and tosses the paper to PIERRE. She looks worried.

JACQUELINE
Can you explain?!

PIERRE grabs the paper and devours the article. His face lights up with a mischievous smile.

JACQUELINE leaves him to his reading and stomps off, annoyed.

SEQ 85. ZAMPA HOME - EXT / DAY

TANY is in his own swimming pool. He frowns, and we see his furious eyes surface.

Off, JEAN TOCI reads him the famous article.

JEAN
"The now famous Magistrate Michel made of donation of 10,000 francs to the Marseille Rehab Center."

Furious, TANY climbs out of the water. He rips the paper out of JEAN's hands and looks at the article.

SEQ 86. OLIVIA'S RESTAURANT- INT / DAY

The same newspaper, but this copy is in the hands of CRAZY HORSE. He is in a brand new bar, sitting at a center table with the two sidekicks we saw earlier at TANY's wedding anniversary.

He continues reading the paper.

CRAZY HORSE

"The Magistrate stated that he would continue to fight incessantly against heroin traffic and declared his desire to put GAETAN ZAMPA, considered by many to be the godfather of Marseille, behind bars"...

CRAZY HORSE looks up from the paper.

CRAZY HORSE

He said your name. It's incredible! He must be crazy, TANY...

The others laugh. OLIVIA arrives with a tray of glasses. CRAZY HORSE takes one and lifts it.

CRAZY HORSE

Gentlemen, to Magistrate Michel!

SEQ 87. DRUG SQUAD - INT / NIGHT

A joyful crowd: lots of cops, MISS AMAMI, PIERRE. They clap their hands in rhythm and chant in unison: "LUCIEN! LUCIEN!"

The drug squad offices have been cleaned up and converted into a temporary party room. An improvised buffet has been set up in one corner. LUCIEN silences everyone. He climbs onto a chair. We can see that he is already passably drunk.

LUCIEN

You all know how much I hate the rain and the PSG. But head of the OCRB is a job that is hard to turn down. I'd like to take this moment to thank those to whom I owe this post. First of all, the most mismatched duo in police history: Loudmouth and Deaf-Mute.

ANGE

Zorro and Bernardo!

The guests laugh. A cop steps up to the plate.

COP
Go on, ANGE, drop the mask.

LUCIEN (to the FLIC)
Show some respect for the new commissioner...
if you want him on your side!

More laughter.

LUCIEN (to everyone)
And of course I'd like to thank the magistrate
who dedicates everything to the right cause:
his life, his time, his money... I mean...
mostly other people's money.

PIERRE laughs. The others do too.

PIERRE
I don't know what you're talking about!

LUCIEN (to the cops)
Yeah right. He's been questioning so many
thugs, he's starting to sound like them now!

The room bursts out laughing. LUCIEN turns back to PIERRE, who can laugh at himself.

LUCIEN
No, seriously, PIERRE, I've learned something
with you. Nothing is impossible!

Everyone applauds. The cops look at PIERRE with respect. PIERRE looks moved.

SEQ 88. LA CIOTAT CASINO - EXT / DAY

TANY's Jaguar parks in front of the La Ciotat casino, quiet at this time of the day. TANY climbs out, visibly upset. He nervously slams his door. JEAN follows. They walk over to the entrance.

SEQ 89. LA CIOTAT CASINO - INT / DAY

They walk through the slot machine room of a rather tawdry-looking casino. At this hour of the day, only a few dolled up old ladies play the one armed bandits. BIMBO comes to meet them, peeved.

TANY
I hope it's important... I hate coming here. It
depresses me.

The three men head for the back of the room.

BIMBO

You have to see this with your own eyes.

BIMBO pushes open a second door to a storage room full of obsolete equipment, broken slot machines, beat up roulette wheels. In the middle of the room, a man sits on a chair, trembling. He is the MANAGER of the casino. His nose is bleeding. When he sees TANY in person, he goes white. GABY stands close by, also looking very unhappy.

TANY

GAB, what the fuck is going on?

GABY points to the MANAGER.

GABY

Seems he has no money for us...

GABY bends over the man and gives him a little slap.

GABY

Go on, tell him.

The guy does not look in any mood to chat. GABY gives him a few more quick, annoyed slaps to get him talking, but then turns to TANY.

GABY

You won't believe it! (to the manager) Tell him what you told us.

The guy finally confesses.

MANAGER

Other guys already came by.

GABY

Tell him who came for the money!

GABY lifts a hand threateningly.

OWNER

CRAZY HORSE... it was CRAZY HORSE!

GABY slaps him silly and concludes:

GABY (to TANY)

There... I told you.

TANY contains his anger.

TANY
And may I ask why you gave it to him?

The manager answers, without daring to look at TANY directly.

MANAGER
He said that with the Magistrate after you,
it's become dangerous to work with you. He
said I should work with him now.

GABY again loses it. Another rain of blows.
The MANAGER protects himself as best he can.

GABY
And you believed him, motherfucker!

MANAGER (moaning)
What could I do?

TANY
Enough, GABY. Stop!

BIMBO (to TANY)
The worst is that CRAZY HORSE says he's
getting into dope. Alone.

TANY thinks for a moment. He is seething mad.

TANY
Let's go.

GABY
What about him?

TANY turns back, grabs the MANAGER and lifts him up. The MANAGER
can hardly breathe.

TANY (to the manager)
He's going to go back to work like a good boy.
We're the ones protecting this asshole.

Traumatized, the MANAGER nods nervously.

SEQ 90. CASSIS - PARKING LOT - INT/ DAY

An underground parking lot with open air vents through which
sunlight filters and streaks the floor with rays of light. TANY,
GABY, BIMBO and JEAN are in a black sedan. JEAN taps on the wheel.
TANY scrutinizes the horizon.

An orange sports car drives by and parks a few feet away. The car is CRAZY HORSE's. He steps out nonchalantly, but when he hears noise behind his back, he freezes for a second.

TANY
I stopped by the casino.

CRAZY HORSE looks back and finds himself eye to eye with TANY and GABY.

TANY
Give me my money on the double and in the name of our friendship I'll let you leave the city alive.

CRAZY HORSE stares back.

CRAZY HORSE
Since what happened at the race track, I don't really buy into the notion of friendship...

GABY
So now you're a wise ass too?

CRAZY HORSE
Don't you get involved.

GABY
What was that?

CRAZY HORSE
You're deaf in addition to being dumb?

Which is one word too many. Enraged, GABY pulls out a gun and opens fire point blank on CRAZY HORSE. His body is projected backwards. BIMBO leaps out of the car with an air rifle and also fires. In a few moments, CRAZY HORSE's body is riddled with 22 bullets.

GABY approaches and aims for the head to give the coup de grâce. But TANY stops him. He stares at CRAZY HORSE sprawled on the ground.

TANY
Leave him to die here like a dog.

They leave him there, inert, awash in his own blood.

SEQ 91. CAR - INT / DAY

In the car, the atmosphere is thick and heavy. TANY is in the passenger seat. He stares into space, expressionless. JEAN drives in silence. The others in the backseat are also silent.

You could hear a pin drop.
They are all thinking about the end of CRAZY HORSE.

SEQ 92. HOSPITAL DE LA TIMONE - INT / NIGHT

Emergency room staff rushes by with a gurney. CRAZY HORSE is on it, unconscious. He wears an oxygen mask and has IVs in his arms. They enter the emergency room. A doctor comes running.

EMERGENCY MEDICAL TECHNICIAN
Weak heart beat. Multiple hemorrhages. It's a miracle he's still alive.

DOCTOR
To the operating room, on the double!

SEQ 93. EVECHE -BIANCHI'S OFFICE - INT / DAY

PIERRE races up a corridor. He pushes a door open, marked: *"Urban Security"*.

These offices are much quieter than the DRUG SQUAD's. BIANCHI (58), medium height, bald, wearing eyeglasses, is reading.

PIERRE
Commissioner BIANCHI?

BIANCHI quickly puts down his magazine and smiles at PIERRE.

BIANCHI
Magistrate Michel! What brings you here?

PIERRE
The Crazy Horse case.

BIANCHI
Oh please! Anything you want but not that file.

PIERRE is thrown for a loop. He looks at BIANCHI.

PIERRE
Meaning you have nothing?

BIANCHI
Jackshit...

PIERRE
Of course... No prints, no evidence and no one says a thing?

BIANCHI

If we didn't have the victim, it would be as if nothing had happened...

PIERRE

They say it's ZAMPA who did it.

BIANCHI

Perhaps, but "they say" won't put him behind bars.

PIERRE

No use working up a sweat, right?

BIANCHI

I think we both have more important things to do. This won't go anywhere.

PIERRE

And you must be very busy these days.

BIANCHI does not immediately understand.

PIERRE points to the fishing magazine he had hidden.

PIERRE

You're right. Save your energy for fishing!

PIERRE slams the door when he leaves.

SEQ 94. TANY'S HOUSE - EXT / DAY

Someone in a car watches ZAMPA's house from a distance. The bedroom window is lit. Through the voile curtains, we see two shadows move back and forth.

SEQ 95. TANY'S HOUSE - INT/ DAY

CHRISTIANE is in the bedroom, packing suitcases. There are several of them scattered across the room, on the bed and on the floor. CHRISTIANE takes a pile of clothes and packs them meticulously. She is absorbed in the task. She knits her brow and is obviously upset, perhaps even depressed. TANY takes her by the waist. She stiffens a bit. He looks at her and kisses her on the forehead.

SEQ 94 B. TANY'S HOUSE - EXT / DAY

Back to the car. From inside it, we see a big BMW appear and drive into the lane to TANY's house. GABY is at the wheel of his sedan. At the bedroom window, someone lifts a corner of the voile curtain. We recognize TANY. He keeps an eye on arrivals. He signals a body guard. The gate opens. The BMW drives onto the property.

SEQ 95 B. TANY'S HOUSE - INT/ DAY

TANY grabs his jacket from the living room couch and pulls it on.
He and GABY are ready to leave.

TANY
Is it what I asked for?

GABY
Yes, a black Mercedes, bulletproof. (a
beat) You really going to hide out?

TANY stops and faces GABY.

TANY (abruptly)
What? Of course I am. And you are too!
We're at war!

GABY
I'm not running, TANY. I'll go settle his
score at the hospital and basta.

TANY is getting mad.

TANY
Because you think you can just walk in
there and waste him? He has an armed
guard in his room at all times. Even the
cops have to knock before going in!

GABY
So we do nothing?

TANY
Yes. We pray that he dies fast. And if the
Lord doesn't take care of it, we will once
he leaves. In the meantime, don't go
outside at all. Not even to see your son.
Is that understood?

No answer.

TANY (pointing his finger at him)
Is it?!

GABY finally nods.

TANY
Let's go.

TANY opens the French window and the two men leave.

SEQ 94 C. TANY'S HOUSE - EXT / DAY

From inside the car, still parked near TANY's house, we see the BMW drive off the property.

SEQ 96. GABY'S CAR - INT / DAY

In the BMW, the tension is palpable. GABY drives, while TANY keeps looking over his shoulder. He can tell that something is going on behind.

TANY
Someone's tailing us.

GABY glances into the rear view mirror and spots a black Citroën.

TANY
Take him for a ride...

SEQ 97. CAR - INT / DAY

From inside the mysterious car, we see the BMW turn off.

SEQ 98. GABY'S CAR - INT / DAY

GABY takes the road to Gineste, a calm mountain road. The other car follows at a respectable distance.
GABY suddenly slows down, forcing the other car to come closer.

TANY
Do it, now!

GABY steps on the brakes.
TANY takes his gun. The two men are ready. The other car has no choice but to pass them by.
Just as it reaches their level, TANY and GABY are astonished to recognize Police Magistrate MICHEL in the flesh!

GABY
See who it was?!

TANY
Yeah I saw. Follow him.

GABY drives behind. The chase is now in reverse.

SEQ 99. MAGISTRATE'S CAR - INT / DAY

PIERRE does not look at all frightened. When he reaches the plateau de la Gineste, he stops.

SEQ 100. GABY'S CAR - INT / DAY

GABY also stops.

GABY
What is that asshole doing?

TANY
No idea...

PIERRE calmly steps out of his car. Standing in the light, his silhouette looms against the horizon. His shadow lengthens, until it stretches as far as GABY'S BMW.

GABY
He's totally crazy! He's not scared of dying...

TANY
That's exactly the problem.

TANY motions GABY to stay still and gets out in turn.

SEQ 101. PLATEAU DE LA GINESTE - EXT / DAY

An arid, rocky plateau: sand, some rare blades of grass and the sound of crickets. TANY walks toward the magistrate, a wild animal in a velvet suit. PIERRE doesn't bat an eye, insensitive to danger.

TANY
You get lost?

PIERRE
No, just talking a walk.

TANY
You're pretty far from the courthouse.

PIERRE
I like going off the beaten track.

The sun beats down. TANY squints.

TANY
Lots of people talking about you these days.
You like being on the front page?

PIERRE
Far be it from me to upstage you...

TANY (half smiling)
That's not going to happen. Here you are "the man running after ZAMPA"

PIERRE
And you're "the one running away from the magistrate".

TANY
Ah!... That's the story you're telling...

TANY fakes a laugh. Then silence.
He stares into the distance.

TANY
I had an Italian cousin... Terrible kid. Big, boastful, overconfident. Know what I mean?

It's PIERRE's turn to smile. The description fits him to a T.

TANY
One day a group of us kids came here. Up over there... (he points further up). I was with a little Corsican girl I liked. I wanted to impress her. I bet I could beat the cousin in a race.

PIERRE
Already so arrogant!

TANY
Actually that's what the other guy said too... I have to say, that prick was a good sprinter. He got off to a good start. I was a few yards behind, relaxed, waiting...

PIERRE
For what? A miracle?

TANY
No, the inevitable mistake. There were tons of holes in the road. But you had to know about them. His foot got caught in one. Have you ever heard the cracking sound of a bone when it breaks?

PIERRE stares in silence. TANY laughs with delight. It sounds blood-curdling.

TANY
He kept on running like a pig. I passed him without slowing down. And made it first to the

finish line.

PIERRE and TANY stare into each other's eyes.

PIERRE

The moral being: he who knows the lay of the land, wins the race.

TANY nods.

PIERRE

But does he win in the end?

TANY doesn't understand.

PIERRE

Mr. ZAMPA, when you start a story, you have to read the book all the way to the end. "Several years go by... This boy grows up. He gets used to being the most powerful guy around. Godfather of the city... and..."

ZAMPA (cutting him short)
And end of story.

PIERRE (harsh)

Come on... We all know how the thug's story really ends. Behind bars. Or dead in the gutter, betrayed by a rival. You know what I'm talking about...

TANY is cut to the quick.

TANY

You seem very interested in how I end up.
You'd be better off wondering how you end up.

PIERRE

One thing at a time.

TANY

You've got nerve. I like that.

TANY pauses for a beat.

TANY

But in the future, it'd probably be best that you and I don't cross paths.

The two men look daggers at each other.

PIERRE
Better for who? You or me?

No answer. In a rage, TANY turns on his heels and leaves.

SEQ 102. HOSPITAL DE LA TIMONE - EXT / DAY

Two sea gulls play in the blue sky. They seek each other out, separate, then come back. Then calmly settle on a roof. The camera moves down. We read the inscription on the facade: "Hôpital de la Timone". It is a tall white building.

SEQ 103. HOSPITAL DE LA TIMONE - CRAZY HORSE'S ROOM - INT /DAY

Full screen, CRAZY HORSE's clear eyes and his piercing look. CRAZY HORSE is sitting up in bed. He takes a look at the TV, while a young nurse gets him ready for the night. One of his buddies is in a corner of the room. When the nurse bends over CRAZY HORSE to take his blood pressure, he slips a hand under her blouse. She pushes it away.

NURSE
Are you crazy?

CRAZY HORSE
Two months is a long time...

The buddy sniggers. The nurse shakes her head and leaves the room. The two men go back to the small TV set: an OM match is about to start.

SEQ 104. VELODROME STADIUM - EXT / DAY

The fans cheer each player as named. At Vélodrome Stadium, the presidential box is filling up. GASTON DEFFERRE sits down next to PIERRE.

GASTON DEFFERRE
Good to see you, Pierre.

PIERRE
Thanks for the ticket.

GASTON DEFFERRE
With everything you do for the city, it's the least I could do. So you're interested in soccer now?

PIERRE
Here at the sports stadium. Everyone says it's the lung of the city. I wanted to see how it breathes.

GASTON DEFFERRE
And what do you think?

PIERRE
I don't know. Isn't the atmosphere a little calmer than usual?

GASTON DEFFERRE
We're playing Nancy? It's not much of a match.

PIERRE
Aren't there some fans missing?

He points to the ZAMPA clan's regular seats. They look empty.

DEFERRE
I don't know anyone who misses them.

PIERRE
Usually they never miss a match.

DEFERRE
True, they don't.

PIERRE
Isn't that strange?

DEFERRE shrugs.

PIERRE
It's the calm before the storm. And I don't trust still water.

DEFERRE
Stop worrying. It serves no purpose. In Marseille, the water is always boiling. The important thing is that it doesn't boil over.

Behind them, someone calls out to the Mayor.

MAN (off)
Mr. Mayor, it's time!

DEFERRE
Excuse me, PIERRE. I have to go shake hands with the players. And tell them we want them to win!

PIERRE remains alone, his eyes glued to the four empty seats.

SEQ 105. SAINT PIERRE CEMETERY - EXT DAY

The sun has just risen. GABY stands before an impressive gate behind which we see some graves. This early in the morning, Saint Pierre cemetery is still closed. But the guardian opens the gate. GABY hands him a bill.

SEQ 106. SAINT PIERRE CEMETERY - EXT / DAY

A tomb bears the name REGAZZI. Over a marble crucifix, there is the portrait of a young boy, under which is engraved: "*Beloved Son*". He is the child GABY once lost.
He stands over the grave, eyes closed and meditating.

Suddenly, his body is cut down by gunfire. No gunman is visible. GABY crumples onto the child's tomb. His blood discolors the stone.

SEQ 107. HOSPITAL DE LA TIMONE - CRAZY HORSE'S ROOM - INT /DAY

At the Hospital de la Timone, the young nurse enters CRAZY HORSE's room with a breakfast tray and finds the room empty. The window is open and the patient has disappeared. She screams in surprise. A police officer enters the room and realizes that CRAZY HORSE is missing.

SEQ 108. MARSEILLE STREET - EXT / DAY

High heels click on the paving stones of Marseille. We see the legs, then the rear-end and finally the entire silhouette of a tall buxom blonde, walking down a narrow lane with a shopping bag and a baguette. It is the same morning.
She turns into another narrow lane when, suddenly, CRAZY HORSE appears out of nowhere and grabs her by the hair. He shoves her into the wall and puts a gun to her head.

CRAZY HORSE
Where is he?

The blonde drops her shopping bag. Terrified.

CUT.

SEQ 109. BUILDING CORRIDOR - EXT / DAY

Trembling, the blonde rings a doorbell. CRAZY HORSE has his gun to her cheek.

We hear footsteps inside the apartment. CRAZY HORSE presses the gun harder. She understands she had better cooperate.

BLONDE
It's me...

The door opens. BIMBO sees CRAZY HORSE and immediately turns around. CRAZY HORSE flings the girl aside and rushes into the apartment. He shoots BIMBO in the leg. BIMBO collapses. CRAZY HORSE leaps at him. He puts his gun to his head.

CRAZY HORSE
Tell me where TANY is!

BIMBO
Fuck you!

Bad answer. Gunfire. Bye-bye BIMBO.

SEQ 110. PAUL'S JEWELRY SHOP - BACKROOM - INT / DAY

TANY's looks sad, his eyes are red from crying. He can't believe it. His two friends, GABY and BIMBO, are dead.

He is silent, deep in thought.

FILIPPI sits in a corner. JEAN paces up and down the room. NAZARIAN stares at his feet with his arms crossed. The mood is ominous. TANY speaks to PAUL with a voice from beyond the grave.

TANY
See to their funerals. I want wreathes, the
nicest ones you can get! Don't look at the
price tags, hear me?

PAUL nods. A beat. Silence.

TANY (under his breath)
Where the fuck is goddamn Crazy Horse?

The young jewelry salesman enters with glasses and passes them around. Whisky for everyone, except for TANY who, as usual, drinks water.

SALESMAN (to TANY)
You don't want something stronger?

TANY
No.

SALESMAN
You're wrong. You could use it.

TANY looks up at him and gives him a dirty look.

TANY
You talking back to me now!? Telling me what I
should do!?

Without any warning, he leaps at the poor guy, even though he is a good head taller. Enraged, he shoves his hand into the other's mouth and uses his fingers like a fish hook to harpoon him by the cheek. He violently pulls the young man to the floor, bangs his head against a table and kicks him in the stomach.

TANY (furious)

Go on, open your mouth again to tell me I'm wrong! I can't hear you.

JEAN, PAUL and NAZARIAN jump him. TANY punches again, this time in the head, and then once again. JEAN has a hard time freeing the young man from the Godfather's angry grip. The salesman bleeds and groans.

PAUL

Sorry, TANY. He's young. He knows no better.

TANY is enraged. His bloodshot eyes look like a wounded beast's. He leaves the room, slamming the door.

SEQ 111. OLIVIA'S BAR - EXT / DAY

A Mercedes with tinted windows drives down a street in the Endoume district. It parks in front of OLIVIA's restaurant.

SEQ 112. PALAIS DE JUSTICE - INT / DAY

PIERRE nervously paces across his office. He holds his land line in one hand, the receiver at his ear.

PIERRE

Put men everywhere... (a beat) No, no tips.

PIERRE listens to the cop's answer, not at all convinced.

PIERRE (losing his temper)

You're wrong. It's not a simple gangland killing. It's a boxing match, and believe me, it's far from over!

SEQ 111 B. OLIVIA'S BAR - EXT / DAY

There are three men in the Mercedes. The driver concentrates, while the two others pull on gloves and mask their faces with scarves and sunglasses.

PIERRE (off)

The whole city is watching them and they know it. ZAMPA just got belted with a huge hook. You think he'll accept losing face? Of course not? He's aggressive. Dangerous.

The two men get out of the black Mercedes and head for the bar. We follow them from behind. One of them reaches for the back of his belt and pulls out two 11'43 calibers.

PIERRE (off)
A theory? Are you kidding me? I want to speak
to Commissioner BIANCHI!

SEQ 112 B. PIERRE'S OFFICE INT / DAY

PIERRE listens to the cop's answer, furious.

PIERRE
I don't give a fuck that he's busy!

PIERRE violently bangs down the receiver.

PIERRE (shouting)
Shit!

He frowns. By reflex, he rifles through his jacket pocket for his pack of Gitanes and lights a cigarette. PIERRE looks nervous. He drags on it compulsively, while staring into space.

SEQ 113. TAPAS BAR - INT / DAY

The two gunmen enter the establishment. The card games immediately stop, the place goes silent. OLIVIA is behind the bar, petrified. Time stands still.

Until the carnage begins. It all goes fast. KILLER 1 executes the four tarot players. Heads, chests... hit with surgical precision. Panic breaks out in the bar.

OLIVIA crouches behind the bar. Two customers flee into the store room. Another couple tries to do the same, but they are stopped in their tracks when KILLER 2 opens fire. OLIVIA sees the woman get shot in the head and the man in one of his shoulders. He tries to crawl behind the bar where OLIVIA is hiding.

KILLER 1 kicks in the door to the storeroom, while his accomplice goes for the wounded man. Barely slowing down, he finishes off his victim with two bullets. OLIVIA weeps when she realizes the killer is about to come behind the bar.

She hears screams from the storeroom, until four shots plunge the bar into perfect stillness.

She looks up pleadingly. A huge silhouette comes at her.

OLIVIA (crying)
Please...

The man presses the trigger. One last blast of gunfire, and then
BLACK.

SEQ 114. OLIVIA'S BAR - INT / DAY

A blinding flash. OLIVIA's body is stretched out on the floor. A police officer takes pictures of the scene. The bar is now crawling with cops and firemen. Reporters try to worm their way in.

It was a real massacre, with blood all over the restaurant. Blood and butchered bodies, so many of them that the officers have to assign them numbers. PIERRE tries to control himself. The smell is nauseating.

He rushes out and spots BIANCHI. He feels overtaken by rage. He walks toward the commissioner, who is plainly trying to avoid him.

PIERRE
Tell me, Commissioner, do you intend to do something this time?

BIANCHI ignores him and walks toward the bar.

PIERRE
How many deaths? Nine? Ten?

BIANCHI (harsh)
Not now. I'm busy.

The atmosphere is electric. PIERRE stops in front of BIANCHI.

PIERRE
So you're finally working!

BIANCHI (bad mood)
Listen, you have no business here, MICHEL. Let us do our job. When we need a magistrate, we'll call you.

Other cops watch discreetly. PIERRE suppresses a mad desire to strike out. He moves aside, containing his anger. BIANCHI enters the bar. Firemen carry out a stretcher bearing the body of a female casualty. PIERRE looks disgusted.

SEQ 115. MAGISTRATE'S HOUSE - EXT / DAY

PIERRE comes home late, still in a daze. Nothing seems real to him anymore. JACQUELINE has invited some friends, MARIE, SIMON and a

few couples of the same age, over for a barbecue. Everyone has already started eating. His daughter runs up for a kiss. People greet him. He is on another planet, lost and haunted by macabre images. No mood to mingle. JACQUELINE gives him an angry look.

SEQ 116. MAGISTRATE'S HOUSE - INT / DAY

The party is over. PIERRE has collapsed onto the couch, staring into space. JACQUELINE cleans up.

JACQUELINE
I wasn't asking for much. Just that you act a little nice ...

PIERRE (exhausted)
Stop it, Jacqueline...

JACQUELINE
You didn't say one word all night. Not one!

PIERRE
Not tonight, please, not tonight.

JACQUELINE shakes her head, upset.

JACQUELINE
These days, no night is the right night!

SEQ 117. DISTRICT ATTORNEY'S OFFICE - INT / DAY

PIERRE walks through Palais de Justice corridors with a file under his arm. He reaches the DA's office. He knocks.

DISTRICT ATTORNEY (off)
Come in!

PIERRE enters and shuts the door.

DISTRICT ATTORNEY
Ah PIERRE, how are you?

PIERRE sits and places the file on the desk. He looks grim.

PIERRE
Not great.

He points to the file. It has to do with the massacre at the bar.

PIERRE
I've never seen such an empty report... I've been reading through it for hours, trying to find something tangible. Nothing! You can

shelve it. It's impossible to try.

DISTRICT ATTORNEY
I know. I read it.

PIERRE (angry)
Damned BIANCHI! It's like he does it on purpose. I tried to warn him. If it were up to me, I'd force him into retirement.

DISTRICT ATTORNEY
Always so level-headed, PIERRE.

PIERRE
It took them 24 hours to search the victims' houses!

The DA has to agree that PIERRE is right.

PIERRE
I have something to ask you.

DISTRICT ATTORNEY
I'm afraid to ask...

PIERRE
Send the Crime Squad after ZAMPA and CRAZY HORSE.

DISTRICT ATTORNEY
Excuse me? For what reason?

PIERRE continues to stare, motionless. His stare implies that he has no answer, but that his request stands.

DISTRICT ATTORNEY
PIERRE, you're asking me to authorize illegal surveillance...

PIERRE
Trust me? I'll find what to charge them with once we have them.

DISTRICT ATTORNEY
Out of the question!

PIERRE
If we leave the two of them out there (pointing to the file), this will happen again.

The DA thinks for a moment.

DISTRICT ATTORNEY
It's a huge risk, if we do.

PIERRE
It's more of a risk, if we don't!

The DA stares at PIERRE, who doesn't react.

SEQ 118. CAFE MARENGO - INT / DAY

Rue Breteuil, a busy shopping street.
At the bar of the Café Marengo, we recognize TANY. He lifts a coffee cup to his lips. It is noon at the Café Breteuil, a busy, traditional meeting place.

TANY is at the bar with other customers. In plain sight. He drinks his coffee, scrutinizing passersby outside the window.

SEQ 119. MAGISTRATE'S OFFICE - INT / DAY

PIERRE is on the phone. We can see the stupor on his face.

PIERRE
You found him? ... / ... What? Alone at the bar?
How odd. It's not his style. .../... No, don't do
anything for now. I'm on my way!

PIERRE jumps up, grabs his jacket and races out of the office.

SEQ. 120. BISTRO PHOCEEN - INT / DAY

The Bistro Phocéén, less fancy, is a few dozen feet away from the Café Breteuil. Behind the bar, a guy with a shaved head watches someone we can not see well through the window. He immediately picks up his phone.

SHAVED HEAD
He's coming!

SEQ 118 B. CAFE MARENGO - INT / DAY

In the Café Marengo, across from TANY, a young waiter answers the phone and looks at him.

WAITER
He's coming.

TANY's fingers clutch his cup. He swings around on his bar stool, and shifts his position to keep an eye on the glass door.

SEQ 121. COP'S HIDEOUT - INT / DAY

In a building across the street from the Café Marengo, cops from Crime Squad have requisitioned a fourth floor apartment and improvised a hideout. An elderly lady brings them glasses of water. One of them watches TANY with binoculars. He sweeps them over the street and stops dead on a silhouette in the distance. He takes a careful look.

COP
Chief, come here...

The CHIEF puts down his glass of water, grabs the binoculars and gasps in surprise.

CHIEF
Oh fuck!

SEQ 122. RUE BRETEUIL - EXT / DAY

Down in the street, the mysterious arrival is now easier to see. CRAZY HORSE is striding toward TANY's café. His eyes look like a wild beast's.

SEQ. 123. MARSEILLE STREET - EXT / JOUR

PIERRE walks quickly toward the rue de Breteuil.

SEQ 121 B. POLICE HIDEOUT - INT / DAY

The CHIEF still watches through his binoculars. CRAZY HORSE spreads his coat open to reach something behind his back. There is a gun attached to his belt.

CHIEF (into the walkie-talkie)
He's armed!

And Café Marengo is only thirty meters away...

SEQ 124. RUE DE BRETEUIL - JEAN'S CAR - INT / DAY

CRAZY HORSE is coming closer. But we now see him from afar, through a car windshield. JEAN and two of his henchmen sit in a sedan parked close to the bar.

HENCHMAN
Get moving, Jeannot!

He grabs an air rifle from under the backseat.

JEAN
No. We do what TANY said. We don't move.

SEQ 122 B. RUE DE BRETEUIL - EXT / DAY

CRAZY HORSE spots the bar and picks up speed, holding his gun.

SEQ 125. MARSEILLE STREET - EXT / DAY

PIERRE has a feeling something bad is about to happen. He breaks into a run.

SEQ 124 B. RUE DE BRETEUIL - JEAN'S CAR - INT / DAY

JEAN watches CRAZY HORSE come dangerously close to his target. Stressed out, he turns to the guy at the wheel.

JEAN
Start the car!

The car drives into the street.

JEAN
Stay ready, just in case.

The GUNMAN sitting behind pulls out his air rifle.

SEQ 118 C. CAFÉ MARENGO - INT / DAY

TANY is still at the bar. He holds his breath. From the other side of the window, CRAZY HORSE looks daggers at him.

He puts his hand on the door, about to enter. Just then, TANY sees an armed police squad jump CRAZY HORSE. They surround and tackle him. TANY hears nothing, but he can imagine the cries and summations. CRAZY HORSE freezes, trapped. Never once taking his eyes off TANY, he slowly places his weapon on the floor and puts his hands on his head. TANY looks him up and down with a slight grin.

In the background, JEAN's car drives by and leaves.

The cops frisk CRAZY HORSE and find another weapon in his pocket. CRAZY HORSE realizes it's all over. The cops take him away.

CUT.

SEQ 126. CAFÉ MARENGO - EXT / DAY

PIERRE is at the bar, his cheeks on fire and still out of breath from the run. He speaks with the CHIEF.

Inside, we see the cops frisk ZAMPA.

CHIEF (shaking his head)
He doesn't have anything on him.

PIERRE casts a sidelong glance at ZAMPA. A cop is returning his papers.

PIERRE
No gun, no bullet-proof vest... Are you sure
he didn't see you coming?

CHIEF
Positive.

PIERRE (skeptical)
Something's fishy...

Just then, TANY leaves the bar, his head high, scornfully. PIERRE watches him leave, bewildered. Just then, a waiter comes out with a bottle of cold water and a glass. He hands them to the perspiring magistrate. PIERRE takes it.

WAITER
From Mr. ZAMPA. He says you could use it.

PIERRE shakes his head. He hesitates a moment, then drinks, He's a good loser.

SEQ 127. PALAIS CORRIDOR- INT / DAY

A corridor in the Palais de Justice. PIERRE is with a lawyer dressed for a court hearing. He looks livid.

PIERRE
You've got to be kidding!

LAWYER
My client was having a cup of coffee. This is unacceptable.

PIERRE
Your client should not be allowed not be walking the streets!

LAWYER
Don't use that tone on me! The law applies to everyone!

PIERRE
Shame on you! A shyster for thugs!

LAWYER
What did you say?

PIERRE

Look at your watch? How did you pay for that?

PIERRE grabs the lawyer's arm and pushes up his sleeve.

LAWYER

Don't touch me!

The lawyer brusquely breaks free. The DA hurries over, suspecting that something is wrong.

LAWYER (to the DA)

Keep your magistrate under control.

The DISTRICT ATTORNEY looks at PIERRE, who is within an inch of aggressing the lawyer.

DISTRICT ATTORNEY

Come with me, PIERRE, please ...

PIERRE casts one last hateful glance at the lawyer before turning his back on him. The DA nods at him and moves away with PIERRE. He waits until they are alone.

DISTRICT ATTORNEY (very worried)

What has gotten into you, PIERRE?

PIERRE

ZAMPA, filing a complaint for unwarranted arrest? What the hell?

DISTRICT ATTORNEY (softly)

Listen, I don't want any trouble. We got what we wanted. I'll ask for 3 years for Crazy Horse. So, enough...

PIERRE

ZAMPA must be thrilled that we got rid of his problem.

DISTRICT ATTORNEY (softly)

You're an excellent magistrate, PIERRE. Don't spoil everything. No more bending the rulebook, no more illegal surveillance, no more anything. Is that clear?

The DA stares him down, waiting for an answer that takes a long time coming.

PIERRE

Yes, very clear.

PIERRE turns around, barely able to contain his rage.

We hear off the characteristic double ring of a phone call from across the Channel.

SEQ. 128 . PHONE BOOTH - EXT / EARLY MORNING

TANY is in a phone booth, holding the receiver to his ear. The sun has hardly risen in Marseille. FILLIPI waits behind the window.

TANY (to himself)
Answer goddammit...

SEQ 129. NEW YORK - DUCKS' PENTHOUSE - INT / NIGHT

A phone in CU. Disco music blares so loud, we hardly hear it ring. A man answers.

MAN (in English)
Yes? Who's calling?... One minute, please.

The man picks up the base of the phone and pulls the wire as far it goes, as he walks across a huge loft in downtown Manhattan.

A party is in full swing. He walks through a crowd of weird-looking dancers, crazy artists, half naked young ladies...

He finally reaches DUCKS, who is sitting on a couch. He looks out a window onto the skyscrapers of Midtown Manhattan. Three overexcited girls surround DUCKS. The man hands the phone to his boss.

DUCKS (into the phone)
Who is this?

He puts a hand over his other ear to hear better. He looks surprised.

DUCKS (in Italian)
It's good to hear from you. I thought you were dead!

SEQ 128 B. PHONE BOOTH - INT / DAY

TANY is on the other line, leaning on the glass partition.

TANY
No, as you can see, I'm not. But I haven't been out in a while. The weather's been awful. I haven't even gone to work.

SEQ 129 B. NEW YORK - DUCKS' PENTHOUSE- INT / NIGHT

DUCKS' living room is still noisy. He grimaces. He cannot hear clearly because of the girls. He turns to the brunette next to him and pulls on a strand of her hair, as if ringing a bell.

DUCKS

Shh... (to TANY) It's dangerous not going to work. Someone can take your place. Times are tough. There's turnover everywhere.

SEQ 128 C. PHONE BOOTH - INT / DAY

TANY gives FILIPPI, who is waiting outside and watching for his reaction, an exasperated look.

TANY

Don't worry. People like working with me. And I'm very good at saying sorry. When I'm late, I always send a bouquet of flowers.

SEQ 129 C. NEW YORK - DUCKS' PENTHOUSE - INT / NIGHT

DUCKS

That's nice. Very good idea. But send them a nice bouquet!

One of the girls bursts into strident laughter.

DUCKS

Wait a second, TANY.

He holds the receiver in the palm of his left hand so that TANY cannot hear. With his right hand, he slaps the girl who immediately stops laughing.

DUCKS goes back to the phone as if nothing had happened.

DUCKS (to TANY)

It's good talking to you.

SEQ 128 D. PHONE BOOTH - INT / EXT DAY

TANY

Me too, my friend. Enjoy the party!

TANY hangs up and leaves. He looks annoyed.

TANY

I can't stand that fucking Sicilian.

FILIPPI
So?

TANY
He's taking advantage of all this. I have to give him an extra 5 kilos for free. (TANY sighs) Pain in the ass, that fat pig!

FILIPPI
Should I call for a meeting?

TANY
Yes, call Chambault and have him talk to the Corsicans.

SEQ 130. MOTORCYCLE SHOP - EXT / INT / DAY

A black bike comes speeding like a bat out of hell. The driver wears a white helmet with a black visor. He passes cars, weaving his way in and out of the midday traffic.

The driver finally stops in front of a worried-looking young man. He takes off his helmet. It's PIERRE. In front of a bike shop.

PIERRE (to the salesman)
I'll take it!

131. KRYPTON PARKING LOT - EXT / NIGHT

The middle of nowhere. A big, charmless hangar surrounded by a vast parking space. It is dark out. A few rare lamp posts light the asphalt. TANY parks his Jaguar. He walks around it to open his wife's door. He takes her hand. She looks perplexed. He looks at the hangar with childish glee.

CHRISTIANE
What are we doing here, honey?

TANY
We've had to hide these past few months... And you're not made for living in the shadows, my love. I want you to live in the light of day... I told you I'd make up for it...

He proudly points to the hangar.

TANY
Here's your present!

CHRISTIANE doesn't understand. TANY has to laugh. He takes her hand and leads her to the entrance.

Neither has noticed a black bike parked in the distance. It revs its engine and drives off.

SEQ 132. MAGISTRATE'S HOUSE - EXT / DAY

Late afternoon. JACQUELINE and the girls are in the garden. We hear a motorbike park behind a hedge.

BEATRICE
It's Daddy!

BEATRICE runs to the door and opens it. PIERRE climbs off a huge black motorbike, holding his attaché case. He takes off his helmet and gives his daughter a kiss. She takes the helmet and puts it on her little head.

BEATRICE (to PIERRE)
Will you take me for a ride?

JACQUELINE
Not on your life!

She takes the helmet off her daughter's head.

JACQUELINE
I already hate when your father goes on it alone...

PIERRE
Come on... let me take her out for 5 minutes...

JACQUELINE gives him a meaningful look. PIERRE realizes it's no use insisting.

JACQUELINE
Come on, girls. Bath time.

SEQ 133. MAGISTRATE'S HOUSE - INT / NIGHT

PIERRE and JACQUELINE finish eating dinner. In silence. PIERRE stands up. JACQUELINE looks at him.

PIERRE
I have to go.

JACQUELINE
Again?

PIERRE
Yes.

JACQUELINE
I'm sick of this. Can I ask what you do out every night?

PIERRE
I'm onto something big.

JACQUELINE
Magistrates work days in the office. Isn't the night supposed to be for us?

No answer. She stares at him.

JACQUELINE
In fact, you never stopped gambling.

PIERRE
What do you mean?

JACQUELINE
You think I'm stupid? You're nervous, excited, like when you'd spend the night playing poker! But you're not betting on our money now. You're betting on your life!

PIERRE
It's not a game. I'm fighting to arrest ZAMPA.

JACQUELINE
He's all you fucking talk about. We no longer spend time together, talk, have sex.... ZAMPA, ZAMPA, ZAMPA. You're obsessed. All you want is to win the next hand.

PIERRE
What do you think!? You don't understand a thing... This guy kills thousands of kids with his shit. What if it were our daughters, one day?

JACQUELINE
What if I didn't want to raise my girls alone, once you get killed?

PIERRE
You only think about yourself.

JACQUELINE gives him a dirty look.
PIERRE grabs his helmet and jacket, and leaves.

SEQ 134. ZAMPA'S HOUSE - EXT / NIGHT

PIERRE is on his bike, lurking in the shadows. He watches ZAMPA's house. Three windows are still lit. The light goes out in one.

Suddenly a motor starts up. The gate opens. TANY is going out. A second car follows to watch his back. PIERRE waits for the cars to reach the end of the street and drives off after them.

SEQ 135. MARSEILLE STREETS - EXT / NIGHT

PIERRE speeds through the night. He drives with his lights out to avoid being spotted. In the distance, we still see the two other cars.

They enter a traffic circle. PIERRE cannot stop, it would look too suspicious. He enters it too.

They turn in circles, as if riding on a dangerous merry go round. ZAMPA's car is on the other side of the circle. PIERRE can actually see him. TANY is on the alert, eyes wide open. PIERRE is afraid of being recognized.

TANY has a word with his driver. TANY's car makes a complete turn, but continues circling: a way of making sure they are not being followed.

PIERRE has no choice but to turn into a random street.

He looks back from time to time and sees ZAMPA's car take another road. He steps on the brakes to make a U-turn, but a car arrives full speed ahead. Since PIERRE has no headlights, the driver cannot see him. PIERRE accelerates. He barely avoids an accident and speeds off into the black of night to pursue the Godfather.

SEQ 136. ANNABEL'S - EXT / NIGHT

TANY's car parks next to a night club. The Godfather gets out and enters.

Parked farther off, PIERRE just has the time to see him disappear into the small trendy club.

PIERRE hesitates for a moment.

He takes off his helmet, musses his hair a bit, and puts on the sunglasses he had in his jacket. He goes up to the bouncer. From the other side of the door, we hear the first chords of Jimmy Hendrix' *"Purple Haze"*. The bouncer gives him a scornful look.

BOUNCER

Sorry. Private party...

PIERRE rummages through his pockets and hands the bouncer a banknote. The door opens as if by miracle. Hendrix' guitar is electrifying. PIERRE wanders through the club. No one notices him among the dancers in a trance. The strobe lights pick out members of the crowd here and there. TANY seems to have vanished.

PIERRE walks around and spots FILIPPI. He immediately recognizes the mobster's face and follows him at a distance. But FILIPPI reaches the back of the club and goes through the door carefully guarded by a brawny thug. PIERRE cannot go any further. He stands near the door. A waitress arrives with a tray holding a champagne bottle in a bucket and a bottle of water. She too goes through the doors to the VIP room. PIERRE catches a glimpse of FILIPPI and thinks he recognizes ZAMPA.

A moment later, the waitress comes back out. PIERRE moves in for a closer look. He is taking a risk... The doors open. For the space of a second, as if in a flash, PIERRE can see the entire table. It knocks the wind out of him. ZAMPA is there, sitting with a group of friends, including ANGE and BIANCHI!

The doors close. PIERRE cannot believe his eyes. The doors again swing open. ANGE and ZAMPA sit side by side and are laughing. PIERRE's head is spinning. It can't be! He feels dizzy. He feels as if the earth were opening up under his feet.

He rushes away, under the red neon light, bumping into drunk, laughing dancers. This is hell.

SEQ 137. ANNABEL'S - INT / NIGHT

In the club's private room, TANY and ANGE continue their friendly chat. ANGE is using his cigarette holder.

TANY
You know, Duchess, with 25 kilos you're going to be loaded, my friend!

ANGE
I'd better be, given the money we invested in this...

TANY
What are you going to do with all this money? You already have a house in Bonifacio, a bar à Porto Vecchio... Are you going to buy the whole island?

ANGE
Why not? I've always had a weakness for wide open spaces.

They laugh.

SEQ 138. MAGISTRATE'S HOUSE - INT / NIGHT

PIERRE returns home, feeling tense but trying not to make any noise. But the precaution is useless. He finds a terse note on the living room table. He turns on the light.

JACQUELINE has gone to her friend MARIE's with the two girls. She can't take any more of this life. She is leaving him. PIERRE feels the entire world has joined forces against him.

Enraged, he throws his helmet across the room. It lands on the living room buffet, knocking over knickknacks and framed photos. Everything goes tumbling to the floor in a crash of breaking glass.

SEQ 139. DRUG SQUAD - EXT / DAY

Early morning. PIERRE looks tired. His eyes are bloodshot. He leans against the wall in the parking lot, in front of a spot reserved for the police.

We hear an engine. PIERRE straightens up. JOSE arrives and parks his car. PIERRE walks his way.

JOSE is hardly out of his official car, when PIERRE jumps him, grabs him by the collar and shoves him into the wall. He shoves an elbow into JOSE's throat to prevent him from moving.

PIERRE(into his ear)
Now you're going to tell me! What is going on
between ANGE and ZAMPA?

He presses his elbow into JOSE's throat. He cannot breathe.

PIERRE
Answer me!!

JOSE looks into the magistrate's eyes. He sees that he has no choice. He looks at the entrance to the lot, afraid someone may arrive.

JOSE (choking)
Not here...

PIERRE looks him over. His face is on fire.

SEQ 140. VALLON DES AUFFES - EXT / DAY

PIERRE and JOSE walk side by side down a steep, empty street. At its end we see the corniche and the stormy sea. JOSE is visibly frightened. He speaks softly and looks around discreetly.

JOSE
It's a gang inside the police. We call them the Corsican Cops, because most of them are from there. They've infiltrated every department, from Crime Squad to Security.

PIERRE
Narcotics, too.

JOSE (nodding)
PIERRE... the head of the Corsicans is ANGE!

PIERRE is blown away.

JOSE
He screws up all our operations. He definitely told ZAMPA about MALVEZZI. When we got there, I knew I wouldn't find a thing.

A beat.

PIERRE
Oh fuck... CRAZY HORSE... Now I understand!

JOSE
Yes, ZAMPA used you to get him out of the way. He knew you were after him. He set a trap.

PIERRE
What have the Corsicans got to gain?

JOSE
A lot of money. They deal drugs with the French Connection!

PIERRE is seething with anger.

PIERRE
What an ass! I'm so blind!

JOSE motions PIERRE to keep quiet.
They run across two youngsters putting up posters of Mitterrand with the slogan "La force tranquille".

PIERRE
Is LUCIEN in it too?

JOSE
No, he's too honest! That's why he got "promoted". The two of you, working as a team, were getting on their nerves.

PIERRE
How do I know you're not in cahoots with them?

JOSE
This. (points to a scar on his brow) A
souvenir ANGE left me the day I refused to
join forces with them... It was a warning...
In case I ever blabbed.

PIERRE
Could just be an old wound...

JOSE
I've been asking for a transfer for 6 months!
You can check!

They arrive at the seaside. The wind whips at their faces.
PIERRE shuts his eyes, takes a deep breath, but is still unable to
calm down.

PIERRE
I'll nab them all.

JOSE
Forget it, PIERRE. It goes too high up.
(points to the sky) The ARMENIAN's brother...
you know where he works?

SEQ 141. MARSEILLE CITY HALL - INT / DAY

PIERRE enters city hall. He pushes ahead, letting no one block his
path.

In passing, he glances into an office in which the other NAZARIAN
brother, MARO, works, the one who resembles JEAN CLAUDE like two
peas in a pod.

He enters the Mayor's office without knocking. GASTON DEFFERRE
looks at him, aghast. PIERRE looks like he's gone mad. He looms
over the Mayor.

GASTON DEFFERRE
MICHEL, what are you doing here?

PIERRE
What do you have on the Armenian?

GASTON DEFFERRE
What are you talking about?

PIERRE
The Armenian! The drug dealer! Never heard of him?

GASTON DEFFERRE
Change your tone on the double!

PIERRE
His last name is NAZARIAN, like the guy in that office there!

GASTON DEFFERRE
I have nothing to say to you!

PIERRE
Would you prefer that I get a warrant to search city hall? What are you scheming with ZAMPA?

GASTON jumps up, furious, and stares down the magistrate.

GASTON DEFFERRE
Who do you think you're talking to, MICHEL?
I've been mayor for 35 years! Believe me when I tell you that this time, you've gone too far!

Two guards alerted by the noise enter just then.
PIERRE leaves, slamming the door.

SEQ 142. MAGISTRATE'S OFFICE - INT / DAY

Expressionless, PIERRE comes down the corridor that leads to his office.
MISS AMAMI comes out to meet him. She is in a panic.

MISS AMAMI
The district attorney wants to see you right away.

SEQ 143. DISTRICT ATTORNEY'S OFFICE - INT / DAY

PIERRE faces the DA. He is on his feet, angry.

PIERRE
They can't take me off the French Connection case!

DISTRICT ATTORNEY
The mayor can do whatever he wants. He wants a statement put out tomorrow.

PIERRE
I'll call a press conference. I'll tell the
people of Marseille what a rotten city they
live in!

DISTRICT ATTORNEY
You won't do anything! I'm warning you, if you
move a finger I'll have you transferred!

PIERRE stares at the DA. He cannot believe his ears.

PIERRE
Are you abandoning me?!

DISTRICT ATTORNEY
I tried to warn you but you're messing up big
time! You're going to take us all down with
you!

PIERRE
You're giving up...

DISTRICT ATTORNEY
I have a life, PIERRE...

Ominous silence. PIERRE shakes his head, disgusted. He leaves before
he starts insulting him. The door slams.

SEQ 144. PALAIS DE JUSTICE - EXT / DAY

PIERRE walks headlong across the square in front of the Palais de
Justice.
He walks in front of the fountain. He looks small, dwarfed by the
immensity of the surroundings.

SEQ 145. EMBANKMENT - INT / DAY

A wave slaps against the rocks. PIERRE sits at the end of a rocky
embankment, deserted at this hour of the day.
He stares glumly out to sea. It looks like he's trying to drown his
sorrow.

He holds a glass that he empties bottoms up. Then he clumsily
grasps the bottle of whisky at his feet and pours another glass. He
looks dejected. Terribly alone. Again, bottoms up.

He scowls. He takes a disgusted look at his empty glass and wipes a
hand across his face. He flies into a rage and flings his glass
against the rock, shattering it. He also tosses the half-empty
bottle out to sea. He tries to stand up, but is too drunk to keep
his balance. He stumbles away, over the big rocks that make up the
seawall.

SEQ 146. DOCKS - EXT / DAY

On the docks, a **PAELLA'N'CO** truck drives onto a cargo boat. The heroin is being loaded as NAZARIAN looks on.

SEQ 147. MARIE'S HOUSE - EXT / DAY

PIERRE rings the doorbell of a small house in town that looks much like his own. A woman comes to the door: MARIE. She steps back and JACQUELINE appears. She looks at her husband. He looks haggard.

He looks at her, apologetic. He confesses what he feels to be the absolute truth.

PIERRE
I'm an ass.

JACQUELINE hesitates, takes a good look at him and comes out. They sit down on the front stairs.

The camera watches from afar.

There is no need to hear what they say to understand. Just seeing PIERRE's grand gestures is enough. He has let himself be conned into behavior that is so unlike him. He has been blind. He feels guilty. JACQUELINE remains poker-faced. She has nothing to say. She stares into the distance. With one hand, PIERRE turns her face to him, he strokes her cheek. She stares into his eyes. Something within her surrenders. Suddenly, she draws him close and hugs him tight.

SEQ 148. MAGISTRATE'S HOUSE - EXT / DAY

JACQUELINE holds BEATRICE by the hand. PIERRE carries the little one in his arms. They have returned home.

SEQ 148 B. MAGISTRATE'S HOUSE - EXT / DAY

JACQUELINE mechanically grabs the mail and hands her husband a letter, an invitation to the opening night of a new night club. We read the invitation, "The biggest club in France". PIERRE tosses it away, paying it no attention. The invitation lands on the table. We see the club's name in capital letters: LE KRYPTON.

SEQ 149. KRYPTON - EXT / NIGHT

The font on the invitation comes alive, blinks and becomes a huge neon sign: LE KRYPTON.

We recognize the hangar to which TANY had brought CHRISTIANE, her famous "present". Several cars are parked in the parking lot and a

large crowd is lined up outside the door.

SEQ 150. KRYPTON - EXT / NIGHT

The venue is impressive, lit up by thousand blinking neon lights. The DJ's deck is shaped like a space ship. We can feel the advent of the 80s. JEAN and some of his henchmen are stationed here and there, discreetly armed and keeping a constant eye on the evening stars: CHRISTIANE and TANY.

In the VIP section, two actors with Ultra-Brite smiles and trendy looks are being photographed. They wave to TANY and CHRISTIANE, inviting them over. JEAN and another henchman are tense, ready to intervene from one moment to the next. The entire group smiles for photographers. CHRISTIANE beams. Cameras flash. They are the very image of scandalous success.

SEQ 151. LES GOUDES - EXT / DAY

Les Goudes, a small port to the south of Marseille. The water is calm. The ambiance is too. A few clouds streak the azure sky.

Two old fishermen have found a spot between two boats. They hold fishing rods in silence.

50 meters behind them, something is going on in a bar. We hear shouts of victory. A young man comes running, shouting for joy.

OLD MAN

Take it easy. You'll scare the fish away!

YOUNG MAN (overexcited)

MITTERRAND is President!

OTHER OLD MAN

What the fuck do we care...

SEQ 152. MAGISTRATE'S OFFICE - INT / DAY

PIERRE is in his office, hard at work.

MISS AMAMI

PIERRE, it's lunchtime.

PIERRE

Enjoy.

MISS AMAMI

Oh no! I can't stand it anymore. I can't leave you alone, cooped up in the office, mulling over your files. Come with me!

PIERRE looks up, almost amused.

PIERRE

You're becoming bossy. Am I that bad off?

PIERRE puts a file back on the table.

153. BRASSERIE DU PALAIS - INT / DAY

Mademoiselle AMAMI and PIERRE are at the bar, listening to GASTON DEFFERRE's speech on a small TV set.

ANCHORWOMAN

The new government will exercise its functions starting today. Gaston DEFFERRE, who was just named Minister of the Interior, will be our guest tonight.

GASTON DEFFERRE smiles at the anchorwoman.

ANCHORWOMAN

What would you like to tell the people of France, Mr. Defferre.

GASTON DEFFERRE

Our country needs a breath of fresh air and stability. We promised to bring about change and I will do so personally. We are committed to bringing down the crime rate.

WAITER

Bla bla bla...

MISS AMAMI

Oh, come now!

WAITER

What? Do you believe the promises people make you? Pff... You're young... You'll see, nothing ever changes.

PIERRE

I'm not so sure about that...

A mysterious smile appears on PIERRE's face.

SEQ 155. KRYPTON OFFICE - INT / NIGHT

A small office set up in the backroom of the Krypton. We hear the muffled sound of the club music.

TANY paces. JEAN and FILIPPI look at him, worried.

TANY
You sure you hung it up right?

TANY lifts the receiver and sets it back down.

TANY
It's not normal we haven't heard from the
mule. What the fuck is he up to? I don't like
this at all...

He walks in circles. He opens a small fridge.

JEAN
No more mineral water.

TANY feels edgy. He slams the fridge shut and rushes to the door of
the club. JEAN follows. TANY erupts into the room full of clubbers
and stomps toward the bar. 80s music blares. TANY grimaces.

TANY
What the fuck is this shit?

He rushes to the DJ's decks.

TANY (to the DJ)
Where do you think you are, at the Palace?
Change that! Get rid of that faggot music at
once!

The young man obeys. He stops the record in mid-song. The crowd
whistles. TANY couldn't care less.

SEQ 156. MAGISTRATE'S OFFICE - INT / DAY

In his office, PIERRE receives a surprise visit. The American JOHN
CUSACK wants to speak with him.

JOHN
PIERRE, do you have a minute?

PIERRE
At the moment, I have a lot more than that.

JOHN
I have something important to tell you.

PIERRE
Have you been in the States these past few
months?

JOHN
No, why?

PIERRE
Because everyone here knows. I've been
benched.

JOHN (shrugging)
I don't have time for this stuff. I need you.
We seized a shipload at the port of New York.

PIERRE (a little sarcastic)
Congratulations.

JOHN
And we have someone willing to cut a deal. The
mule gave us the name of his mule in France.
JEAN CLAUDE NAZARIAN.

PIERRE sits up in his chair, stung.

SEQ 157. PARIS - EXT / NIGHT

A panoramic view of Paris, with the Eiffel Tower in the distance.

SEQ 158. MINISTRY - INT / NIGHT

A Haussmann building, its ceiling dripping with stucco curlicues.
The place is rich and ceremonious. PIERRE sits in an armchair in a
kind of waiting room. He looks calm and poised.

A door opens and we hear: "This way, Sir!"

SEQ 159. MINISTRY- INT / DAY

GASTON DEFFERRE, now Minister of the Interior, is comfortably at
home in a huge office. He is the perfect politician, polite and
amiable. He presses an interphone.

GASTON DEFFERRE
Stéphanie, bring us two Earl Grays.

The two men look calm and on friendly terms, as if there had never
been a problem between them. In other words, they are both good
strategists.

GASTON DEFFERRE
Since I got here, I've started drinking tea
like an old woman. It warms me up. And here, I
need it.

PIERRE
Do you miss Marseille?

GASTON DEFFERRE
The sun yes, the city no.

The secretary brings in the tea and serves it.

GASTON DEFFERRE
I must admit, your phone call came as a surprise. So, MICHEL, what brings you here?

PIERRE takes a sip.

PIERRE
I've come to help you.

GASTON DEFFERRE
Uh oh... now I'm starting to get nervous..

PIERRE remains poker-faced.

PIERRE
You're wrong. It's obvious that the two of us want the same thing.

GASTON DEFFERRE
That is to say?

PIERRE
I heard you on the news... you often talk about change! It's a word I like a lot.

GASTON DEFFERRE
Put your cards on the table, PIERRE. What do you have for me?

PIERRE
A nice little media bath. A few headlines about the new minister who won't back down in front of anything.

GASTON DEFFERRE
Go on, you're starting to interest me.

PIERRE
The DEA gave me a solid lead.

GASTON DEFFERRE
And what exactly do you want from me?

PIERRE

To be put back on the French Connection case.

SEQ 160. MAGISTRATE'S HOUSE - INT / NIGHT

JOSE sits in the magistrate's kitchen, paying careful attention.

PIERRE

We hand-pick our own team. No one from Corsica or Marseille, no old-timers either. I want to work without wondering who the mole is.

PIERRE jumps up to stir food cooking in a pot.

PIERRE

Officially, you'll be sent on a training mission.

JOSE

In?

PIERRE

Criminology, long-distance running, sewing, whatever you want. It doesn't matter.

PIERRE adds some oil.

PIERRE

We set them on NAZARIAN. We set up a clandestine office. The Ministry of the Interior gives us cars, microphones, all the gadgets we need.

JOSE

How did you know DEFFERRE would switch sides?

PIERRE

He switched long before I went to his office... When he was named Minister, do you know what was the first thing he did?

JOSE

No.

PIERRE

He fired Nazarian's brother from City Hall. That was what I would call a clear signal. Now that Defferre is the number one cop in France, he wants to get rid of all of his old pals.

PIERRE gets up to take the pot off the flame and put it on the table. It looks delicious.

JOSE
You made this?

PIERRE
Why wife went out with friends.

JOSE looks at him admiringly.

PIERRE
Why are you looking at me like that? You want
to marry me?

JOSE laughs.

SEQ 161. KRYPTON - INT / DAY

A girl in a very skimpy, glittery get-up sways her hips. The Krypton is not yet open. CHRISTIANE has organized a casting session for dancers: her latest whim. She has had huge iron cages installed and wants gogo dancers in all four corners of the club.

CHRISTIANE
What do you think, GAETAN? Too vulgar?

Absent-minded, TANY hardly looks at the girl and shrugs his shoulders.
He sees NAZARIAN arrive, looking glum. They sit down off to one side.

TANY
120 kilos, JEAN CLAUDE! Do you know how much
money that is? I thought the paëlla was
airtight!...

NAZARIAN
I don't know what happened.

TANY looks at him a moment, then puts his hand in his jacket pocket. NAZARIAN nervously stares at the hand in the pocket. He expects the worst. He sneaks a look at the half-naked dancers. A nice place, in any event, to die in.

TANY
Why are you sweating? You don't think I'd kill
you here, do you? If I stain the chairs,
CHRISTIANE would make such a scene!

He takes an envelope from his pocket and places it on the table.

TANY
Young people like taking risks. I've outgrown

that. The mule knows you. He may talk about you to the cops. You're going into hiding for a while.

TANY nudges the envelope his way. NAZARIAN grabs it and opens it. It contains a plane ticket for Lebanon and some cash. TANY stares at him, then waves over JEAN.

TANY
Stick by our friend. He has to go pack his bags. Then you'll take him to the airport.

The two men stand up. TANY watches NAZARIAN leave. He is still scared.

SEQ 162. CHAMBAULT APARTMENT - LE CORBUSIER BUILDING - INT/NIGHT

A discreet rendezvous in CHAMBAULT's mistress DORA's apartment in the Corbusier building. TANY and FILIPPI are on the couch.

BIANCHI and ANGE arrive. They don't look pleased. They've hardly settled in when we hear the door open.

DORA comes down from her room wearing a light dress. TANY looks more nervous and annoyed than usual.

TANY
What the hell is she doing here?

DORA looks at her boyfriend, hoping he will react. But CHAMBAULT is intimidated by TANY.

CHAMBAULT
Go for a walk, honey. We need to talk shop...

DORA
Take a walk? Is that how you talk to me...

She grabs her coat, enraged.

DORA
Okay, then... I don't know when I'll be home...

She disappears.
Once the door slams, ANGE pipes up.

ANGE
"What are you going to do with all that money"... Isn't that what you told me?

TANY
Remember, I lost a lot more money than you...

And it's my money I invest, not money from search and seizures.

BIANCHI

What does it matter? The money's lost. And it doesn't leave us dying to keep doing business together. If you want to, you're going to have to give us some serious guarantees.

TANY sniggers.

TANY

Do I look like an insurance company? I got the magistrate benched. CRAZY HORSE is out of the picture... And in case you civil servants aren't aware of it, we export drugs. You want more guarantees? Export furniture instead!

ANGE and BIANCHI take it badly.

ANGE

The civil servants, as you say, saved your skin more than once! So either you make an effort or you start managing without our money.

FILLIPPI feels uncomfortable.

TANY is edgy. He stands up and points a finger at ANGE.

TANY (furious)

Who do you think you are, Without me, you're nothing! A two-bit cop with two-bit scams. What do you prefer? Busting low-level dealers turning a small profit on their dime-bags?

ANGE shuts up. He stands up and signals BIANCHI to follow.

ANGE

I don't think we have much more to say to each other.

CHAMBAULT (to ANGE and BIANCHI)

Come on, guys, don't *engatsez* ... We're all friends...

ANGE gives CHAMBAULT and FILIPPI a dirty look in passing. He and BIANCHI leave, slamming the door.

FILLIPI (worried)

TANY, the war cost us a lot of money... We lost a lot of men... Do you really think you should get on the wrong side of the Corsicans?

TANY (furious)
What are you trying to tell me? That I need them? I am Marseille! I don't need anyone, you hear!? *Dégun!* I'll use my own money. They can go fuck themselves!

SEQ 163. CLANDESTINE OFFICE - EXT / DAY

The North Side of Marseille, a place devoid of charm. PIERRE parks his bike below a sad looking building and rings an interphone under the name of BONNEL.

PIERRE (into the intercom)
It's MICHEL.

SEQ 164. CLANDESTINE OFFICE - INT / DAY

PIERRE enters a normal apartment with rather old fashioned interior design and well worn wallpaper. It has been converted into an undercover office.

In what was meant to be the nursery, five young plainclothes cops are hard at work. They wear headsets to decrypt hundreds of hours of wire taps.

PIERRE
So?

JOSE
Nothing. 120 hours of conversation. They talk about their kids, soccer, pesto sauce. But not a word about NAZARIAN. Nothing about drugs. It's as if they knew...

PIERRE
ZAMPA is still one step ahead of us.

SEQ 165. AIRPORT - EXT / DAY

A plane lands at JFK Airport.

SEQ 166. DEA OFFICES - INT / DAY

DEA headquarters, a light and airy place with glass walls that look out over the city. The epitome of modernity, entirely computerized and crawling with cops, a mixed population in civilian dress. PIERRE looks impressed.

Escorted by the captain, he and JOHN walk by a calm open space.

CAPTAIN (in English)
DEA headquarters are subdivided by region.
That's Latin America.

They move on and walk past another, bustling section.

CAPTAIN (in English)
That's Asia. They're starting to get more and
more work.

They reach the last, largest office.

CAPTAIN (in English)
And this cell doesn't cover a continent, but a
country. Yours.

Just then, one of the officers, a black man in jeans, with an Afro,
turns around. When he sees PIERRE, he comes to give him a friendly
slap on the back.

COP
Oh oh! French Cowboy!

Two other cops approach.

COP 2 (in English)
Welcome, we've been expecting you!

Here the French magistrate is a star. Another cop arrives with a
Polaroid camera.

COP 3 (in English)
You don't mind?

He hands the camera to JOHN and puts his arm around PIERRE's
shoulders. PIERRE continues to look stunned, other than when he
smiles a moment for a photo.

CAPTIAN (in English)
Enough fooling around, kids, the Magistrate
has work to do.

167. DEA OFFICES - INTERROGATION ROOM - INT / DAY

A sparsely furnished office: white walls, a table and two chairs. A
Marseille stereotype with bushy eyebrows, a hairy chest and
tattooed shoulder groans when he sees PIERRE arrive.

GOVERNMENT WITNESS
I don't believe it... He's all we needed.

PIERRE (ironic)
Glad to see you too.

PIERRE sits across from him.

PIERRE
Okay, it seems you know who I am. So I don't need to explain. You better just tell me what I want to know.

GOVERNMENT WITNESS
I already said everything I know. We cut a deal: the house in Canada, parole and all that shit!

PIERRE
Yes but we have a problem. NAZARIAN disappeared.

GOVERNMENT WITNESS
Is that my fault?

PIERRE
No, it's not your fault but it's your problem. Either you find me something else or you end up in prison full of Puerto Ricans.

He tosses photos on the table from various investigations carried out by the undercover office.

PIERRE
Tell me if you recognize someone.

The POLICE WITNESS takes them and looks them over, holding his head up with one hand.

GOVERNMENT WITNESS
Fuck??? I never should have been on that ship! Usually it's my men who do those kinds of jobs, not me... But with the mess you made in Marseille, no one wanted to make the trip! You can't imagine how much I regret it... They just love paella here!

PIERRE
The pictures. Concentrate on the pictures.

The POLICE WITNESS stops at one of them, a photo of ANGE and BIANCHI.

PIERRE
Do you know them?

GOVERNMENT WITNESS
Not them, but the guy next to them is MARC
CHAMBAULT.

PIERRE
Tell me more about him.

GOVERNMENT WITNESS
He's been hanging with the mob for years... He's
everyone's middleman. He knows the whole
world!

PIERRE
Any connection to NAZARIAN?

GOVERNMENT WITNESS
I remember they once came to the factory
together, but it was a long time ago.

PIERRE is interested.

PIERRE
Do you know if CHAMBAULT works for ZAMPA?

GOVERNMENT WITNESS
I have no idea. Probably! But... I don't know
the big boss myself...

PIERRE
Anything else?

GOVERNMENT WITNESS
What, it's not enough? You want me to tell you
who shot Kennedy too?

PIERRE
Do you know?

PIERRE smiles.

PIERRE
I hope you know it's a lot colder in Canada
than in Marseille.

PIERRE leaves the office and asks if he can make a call.

168. DEA OFFICE - INT / DAY

PIERRE is on the phone. A redheaded secretary stares hungrily at
him as he speaks.

PIERRE

Yes, hello, it's Pierre, give me Lieutenant Alvarez, please. ... / ...

Yes, I'm fine thanks, José. We may have something. Get me everything you can on MARC CHAMBAULT. As far as I remember there's nothing in the files...

Okay, see you tomorrow.

He looks at the secretary, indifferent to her charm, and asks in his approximate English.

PIERRE

I can phone again?

SECRETARY

Yes sure, whatever you want ...

PIERRE dials a number. He reaches his home answering machine.

PIERRE

Hi, honey. I know it's late in Marseille but I just wanted to give you a kiss. I miss the three of you.

He hangs up.

169. POLICE HIDEOUT - INT / JOUR

PIERRE's entire team has gathered in the living room of the undercover office. One is on the couch, another on the edge of a table. They are with PIERRE and JOSE for a progress report on their investigation.

JOSE

No criminal record. Officially he has shares in a restaurant on the Old Port, "Le grand large". But he's never there. He spends every night in clubs near the Opéra partying with all the city's golden boys.

PIERRE

Come on, José, tell me something interesting...

JOSE smirks. He hands him an archive photo of CHAMBAULT and ANGE, younger and taking part in a political demonstration.

JOSE

CHAMBAULT, ANGE and BIANCHI were all involved in the SAC. Militant Gaullists. Friends for fifteen years. We think that CHAMBAULT serves as middleman between the Corsican Cops and

ZAMPA...

PIERRE's face lights up.

PIERRE
There we go!

He examines CHAMBAULT's photo.

PIERRE
And what's his love life like? Does he prefer
men, women, both?

JOSE
He likes Dora Meurisse.

JOSE hands him a flyer from a small cabaret with a photo of three
sexy dancers.
One of them is circled with a magic marker. DORA. PIERRE whistles.

JOSE
She has him in the palm of her hand... He'd do
anything for her.

PIERRE smiles.

170. KRYPTON - INT / NIGHT

The Krypton is packed. TANY walks across the room in an apparent
hurry.
He walks to a table at the back where JEAN, FILLIPI and, most
importantly CHARLEY, TONY DUCKS's right hand man, have gathered. A
sexy dancer writhes in a cage in front of them.

TANY
Hey CHARLEY, my friend... How's it going?
Cute, isn't she?

CHARLEY nods.

TANY
When she's done I'll tell her to come over for
a drink. She's nice, you'll see. Very nice.

TANY sits and checks the bottles on the table.

TANY
They taking good care of you?

CHARLEY
Very good...

TANY
Excellent... So what brings you here?

CHARLEY
You know perfectly well. DUCKS doesn't like losing money and looking like an idiot... I had to calm him down. That's why I came.

TANY
You crossed the ocean just to tell me that, CHARLEY?

CHARLEY
I've persuaded him to give you one last chance... But you'll have to lower your prices.

TANY is seething with anger. He hates being spoken to like this.

TANY (abruptly)
Give me one last chance? Me?

CHARLEY (calmly)
You want to go to war with TONY DUCKS?

TANY looks at CHARLEY, who stares him back.
TANY thinks. He relaxes and sighs.

TANY
I can knock 5% off the next shipment...

CHARLEY
15.

TANY laughs nervously. He can't believe this.

CHARLEY
It's 15 or nothing.

TANY
How much do you get?

CHARLEY
The usual.

TANY contains his anger. He knows he has no choice.

TANY
Okay but just because we're friends.

CHARLEY
Good.

JEAN is stunned, but remains silent. TANY smiles, but we can sense the tension. He motions the dancer over to join them.

171. KRYPTON - INT / NIGHT

The Krypton is closing. The staff cleans up after the party. There are empty bottles everywhere, shards of glass on the floor. JEAN and TANY leave. TANY looks tired, JEAN looks pensive.

JEAN
Why did you agree to lower your price? That's not like you...

TANY
I have no choice. It's business, JEAN. And when you're in business, you always have to know what you have to lose and what you have to gain. I can't lose the Americans. Without them, no more money, no more nothing.

JEAN
And the Krypton?

TANY laughs bitterly.

TANY
Krypton... it's just a mirage to keep CHRISTIANE happy. That club is a money pit.

TANY stares his brother in the eyes.

TANY
And you know how it is. One day you're the lion the next day you're its prey. If we lose the dope, no more KRYPTON, no more ZAMPA...

They leave the club. It is early morning. Outside the sun is rising. TANY puts on his sunglasses. They both look like zombies.

172. POLICE HIDEOUT - EXT / DAY

PIERRE and JOSE walk down a narrow lane in the Estaque district.

PIERRE
I guess he didn't give an address.

JOSE
No, he just said on the phone that he was going to "show him the villa"...

PIERRE
So, two possibilities. Either CHAMBAULT is

getting involved in real estate or else we've found our lab!

JOSE opens the door to an old garage. Inside, we discover surprising activity for such a quiet street. It looks like an ant heap: cops lying low, a van and an unmarked car.

JOSE
You can keep an eye on operations from there.

He points to the van. PIERRE opens the back doors. We discover an entire set-up, with everything needed for remote listening. A technician nods at him and returns to his wires and cables. PIERRE takes a seat and shuts the door.

Another cop gets in behind the wheel. JOSE climbs into the unmarked car, and they all drive off.

SEQ 173. QUARTIER DE LA VALENTINE - EXT / DAY

CHAMBAULT's car is parked in a quiet street. Another car parks behind his. MALVENTI gets out. He is the chemist we saw at work earlier in TANY's lab!
He gets into CHAMBAULT's car. And they're off!

SEQ 174. POLICE VAN - INT / DAY

The van drives, following CHAMBAULT's bugged car at a respectable distance. They drive out of Marseille and skirt vineyards. Inside the van, PIERRE is with another cop. In front of them a radio installation crackles.

PIERRE
Why don't we hear anything?

COP
We have to be within 250 meters. We must be too far away.
(to the driver) Get closer, we're out of range.

The van picks up speed, PIERRE grabs a door handle.

Suddenly, a voice rings out in the van: CHAMBAULT's.

CHAMBAULT (OFF)
What's that thing?

MALVENTI (OFF)
I don't want to know where you're taking me.
If someone blabs about the location, I don't want anyone thinking it's me. It was one of my

father's techniques. And he lived to a ripe old age.

CHAMBAULT (OFF)
We're almost there.

SEQ 175. JOSE'S CAR - INT / DAY

From JOSE's car, a bit ahead of the van, we see CHAMBAULT turn off. JOSE grabs the radio.

JOSE (over the radio)
PIERRE, the car is turning down a road about 150 meters ahead...

SEQ 176. POLICE VAN - INT / DAY

PIERRE, inside the van, takes the radio.

PIERRE
Turn around. Let's not take the risk of being spotted. They'll be back. And so will we. Good work, guys.

SEQ 177. FISH RESTAURANT - INT / NIGHT

Late evening. A restaurant is emptying. The last customers leave the dining room.

When all have gone, TANY arrives with his wife. Two of his men station themselves at the door. TANY embraces the owner.

TANY
Oh Loule! How are you doing?

ETIENNE
I'm getting by... (he takes CHRISTIANE's hand)
Ah! The prettiest one of all!

TANY goes into the kitchen where the cook and his assistant are putting away their utensils. TANY pulls out some bills.

TANY
Here. For overtime.

COOK
Thank you, Mr. Zampa!

They put their aprons back on. TANY and his wife sit on a terrace overlooking the sea. Waves lap against rock.

TANY
I am dying for sea urchin!

SEQ 178. FISH RESTAURANT - INT / NIGHT

TANY and CHRISTIANE sit behind a huge tray of shellfish, much of it already gone. TANY takes a look at the back of the room and sees FILIPPI arrive.

TANY
Just a minute, honey.

He leaves and goes to see FILIPPI inside.

FILLIPI
It's all ready.

TANY
Very good. I want you to oversee everything.
You'll go test the dope and you'll take care
of the move.

FILIPPI (surprised)
You want me to go to the lab? Why not
NAZARIAN?

TANY
There is no more NAZARIAN.

FILIPPI shows surprise. TANY gives him a chilling, no-nonsense look.

FILLIPI
But TANY...

TANY (cutting him off)
You go, and basta.

TANY goes back to his wife, smiling again.

FILIPPI watches him leave. We detect something akin to anger in his eyes.

FILIPPI (for himself)
Shit...

SEQ 179. ZAMPA'S HOUSE - MASTER BEDROOM - INT / NIGHT

TANY is in his bedroom undressing. CHRISTIANE arrives just as he takes off his shirt. He surprises her staring at his bullet-proof vest.

CHRISTIANE
I hate that thing...

TANY tries to lighten the atmosphere.

TANY
So do I. It makes me look fat.

TANY quickly removes it and takes her in his arms, skin to skin.
She shuts her eyes.

SEQ 180. CHAMBAULT'S CAR - INT / DAY

The big day has arrived. The lab is about to go into business.
CHAMBAULT drives. To his right, MALVENTI wears a sleeping mask.

CHAMBAULT
I really get the impression you're dozing off
when I talk to you...

MALVENTI
So don't talk to me.

CHAMBAULT
Are you sure you'll have finished in 3 weeks?

MALVENTI
Yes.

CHAMBAULT
FILIPPI going to come by and test your dope.

MALVENTI (annoyed)
Really? They don't trust me anymore?

CHAMBAULT
I get the impression they don't trust anyone
anymore.

He drives into the small lane we already know.
It is a dirt road that cuts through the vines to connect several
properties.

They pass by a jogger and turn into a road on the right.

Once they have disappeared, the jogger takes a walkie-talkie from
his small backpack and gives the car's location.

JOGGER
Relay 1 to Base. They just turned right into
the chemin des Alouettes.

SEQ 181. POLICE VAN - INT / DAY

PIERRE sits in the van. He has a large map of the region in his lap, marked by small red crosses and first names.

He has men posted at every intersection, human relay stations to watch which way CHAMBAULT is headed.

His finger traces the car's itinerary on the map and stops at the relay marked STEPHANE.

PIERRE (into the walkie-talkie)
STEPHANE, keep your eyes open. They're coming your way.

STEPHANE (off)
I hear you.

SEQ 182. ROAD - EXT / DAY

The car drives past STEPHANE, ostensibly trimming vines.

STEPHANE (au talkie)
Relay 2 to Base, they just turned left.

We hear PIERRE's voice on STEPHANE's walkie-talkie.

PIERRE (off)
JOSE, your turn.

SEQ 183. ROAD - EXT / DAY

CHAMBAULT's car drives by JOSE, who is pushing a wheelbarrow full of rubble. It drives onto a small property a few meters away and pulls up in front of a villa.

JOSE takes his walkie-talkie.

JOSE (into his walkie-talkie)
They just parked in front of a villa at 1024 chemin de l'Auriol...

PIERRE (OFF)
Everyone, we are moving into stage 2. I repeat, we are moving into stage 2. We'll hide out and wait for FILIPPI.

SEQ 184. VAN - INT / DAY

PIERRE puts down his walkie-talkie. He looks at the cop sitting next to him. His eyes are shining.

SEQ 185. MONTICELLI HILL - EXT / DAY

The road is murderously steep. TANY is out jogging with his son, MATHIEU, who is now a young teenager. Behind them, a few meters away, a car follows. One of TANY's guards is at the wheel. TANY looks back. He is pleased to see that MATHIEU is keeping up. The kid has changed. He looks slimmer, stronger. TANY and MATHIEU pause at the top of the hill. TANY puts an affectionate arm around his son's shoulders. Together they glance down at the city spread out below.

SEQ 186. MAGISTRATE'S HOUSE - INT / DAY

PIERRE works meticulously at the kitchen table.
He has taken apart the wall clock to repair its mechanism.

JACQUELINE
Too bad. I liked that clock.

PIERRE
Shh! Trust your husband a little.

The phone rings. JACQUELINE goes to the next room to answer. She comes right back, looking serious. PIERRE looks up.

JACQUELINE
They're waiting for you.

PIERRE jumps up and grabs his coat. He notices his wife's concerned look and takes her in his arms.

PIERRE
Don't worry honey. I'll be coming back alive.

JACQUELINE
Get going.

JACQUELINE smiles. He kisses her. Just before he leaves, he points to the table.

PIERRE
I'll finish that when I come back!

SEQ 187. POLICE ENCAMPMENT - EXT / DAY

A low rise dominates the property that houses the lab.

We discover a khaki tent, a hot plate, a few tin cans: the remnants of a site where the cops had camped out.

PIERRE has set himself up a few dozen meters from the house on a hill from where he can survey the entire scene though his

binoculars. He holds a walkie-talkie that begins to crackle.

JOSE (into the walkie-talkie)
PIERRE, everyone is in position.

PIERRE
Begin the operation!

SEQ 188. SAINT MAXIMIN LAB - EXT / DAY

The police surround the house. They encircle it and slowly, noiselessly tighten the noose.

Five of them cluster at the door. The others remain stationed nearby. They barge into the house.

A few seconds later, two men escape through a window: CHAMBAULT and one of ZAMPA's armed guards.

The guard fires at the cop trying to arrest him. There is an exchange of gunfire. The cop fires back and touches the gunman who falls to the ground.

But CHAMBAULT manages to escape on foot.

SEQ 187 B. PIERRE'S HIDING PLACE - EXT / DAY

From his cover, PIERRE spots him and uses his walkie-talkie to warn his men.

PIERRE
CHAMBAULT is getting away. He's running toward the vines, above the property.

JOSE rushes to give chase.

SEQ 189. LAB - EXT / DAY

CHAMBAULT dashes through the fields.
He looks back and sees JOSE on his tail. He shoots blindly at the young cop who ducks at each burst of gunfire, then straightens up and again rushes forward. JOSE is unable to fire back.
He hears shouting over his walkie-talkie.

PIERRE (off in the walkie-talkie)
JOSE, we need CHAMBAULT alive. I repeat, we need him alive!

SEQ 187 C. PIERRE'S HIDING SPOT - EXT. DAY

PIERRE has lost sight of CHAMBAULT and JOSE.
He too runs through the pinewood above the vines, searching for

another lookout point.

SEQ 190. VINES - EXT - DAY

Down in the vines, JOSE runs after CHAMBAULT, still shooting and holding him at a distance.

SEQ 191. PINWOOD - EXT / DAY

PIERRE too continues to run. He hears gunfire. He looks concerned. He grabs his walkie-talkie.

PIERRE (out of breath)
JOSE, you read me?

No answer. He makes a dash for it.
He reaches a mound and takes out his binoculars. He looks.
Suddenly CHAMBAULT is back in his field of vision.
CHAMBAULT again shoots. But his gun won't go off, his magazine is empty.

PIERRE (into his walkie-talkie)
JOSE, if you can hear me, CHAMBAULT is out of
ammo.

PIERRE spots JOSE who accelerates and reaches CHAMBAULT. He tackles him. PIERRE runs over to join him.

By the time he arrives, CHAMBAULT is already handcuffed. PIERRE and JOSE are out of breath. They look at each other, enjoying the moment to the full.

SEQ 192. LAB - INT / DAY.

Inside the house, the police have arrested the chemist and his assistant who are now on their knees. There are bags of heroin piled up in a corner, ready to go. A nice catch!

SEQ 193. LAB - EXT / DAY

PIERRE and JOSE return to the house with CHAMBAULT. There were six men in the lab. Each is handcuffed to a tree, their arms wrapped around the trunk. The police have placed them ten meters apart to prevent them from communicating with each other. Their posture is humiliating. They look like game hung up after the hunt.

When PIERRE passes them by, they look away. PIERRE stops a moment to look FILIPPI up and down. Enraged, he looks red as a beet.

In front of the house, two cops carry out bags of the drug. 17 kilos of heroin. PIERRE joins them. All the cops look at him with great respect.

SEQ 194. DRUG SQUAD - INT / DAY

PIERRE and JOSE arrive at Narcotics Headquarters with their silent prisoners. PIERRE leads the procession with a certain pride.

ANGE comes out of his office to see what the commotion is all about. He spots CHAMBAULT and FILIPPI at the end of the corridor. He can't believe his eyes. ANGE turns to a cop, standing nearby.

ANGE (softly)
Where did they come from?

FLIC
No idea.

ANGE panics.

ANGE
What is this bullshit? Why wasn't I told about
this operation??

The cop shakes his head. No idea. ANGE is going to pieces. The cortege arrives at his level. ANGE exchanges a meaningful look with JOSE. FILIPPI looks at his 'partner'. PIERRE continues onward, without turning to look at him.

SEQ 195. KRYPTON - INT / DAY

TANY is alone in the middle of the empty Krypton. The club will not be opening for another two hours or so. He is listening to the Jacques Dutronc song, *Gentleman Cambrioleur* and staring into space. He knows that the end of his reign is inexorably close. The Police Magistrate has closed down his lab. The Americans will certainly drop him.

CHRISTIANE arrives, stunned.

CHRISTIANE
What are you doing?

TANY
Remember this song?...

CHRISTIANE nods and sits next to him.

TANY
Every time I went to a club, the DJ would stop
the music and play this for me...

CHRISTIANE
Everyone would stare at us. I was so

uncomfortable ...

TANY

It was a long time ago. Back then, everything was possible. I was lucky...

CHRISTIANE looks at him.

CHRISTIANE

Are you okay, honey? You look sad.

TANY

I'm fine.

TANY drinks a sip. Suddenly suspicious, CHRISTIANE takes his glass, sniffs the liquid and realizes that it contains vodka.

CHRISTIANE

You're having a drink?!

Now she really panics.

CHRISTIANE

Tell me what's happening, Gaétan!

TANY

Nothing, my love... I swear, everything's fine.

That last sentence rings hollow. He strokes her cheek and smiles sadly.

SEQ 196. BAR DES AMIS - INT / NIGHT

A sidewalk café, and a table off to the side. ANGE, BIANCHI and other Corsican bigwigs hold counsel. The mood is tense.

BIANCHI

We should have gotten rid of ALVAREZ ages ago.

ANGE

He's not our problem, today. He knows nothing. JOSE tipped off the magistrate but he didn't witness a thing. The problem is CHAMBAULT. If he talks, we all go down.

BIANCHI

We know him, Marco. He won't talk.

ANGE

Don't underestimate MICHEL. He's a mad dog and believe me, he's going to grill him bad!

A CORSICAN COP
So what do we do?

ANGE
We have to take care of him.

BIANCHI
No, not that, ANGE! Not Marco... He's our friend!

ANGE
You got another solution?

BIANCHI
I said, he'd never rat on us!

SEQ 197. MAGISTRATE'S OFFICE - INT / DAY

PIERRE sits at his desk with a blue notebook in front of him. Sitting across from him, DORA looks terrified. Mademoiselle AMAMI is also present.

Ominous silence. The phone rings.

PIERRE (into the phone)
Is he here?... Fine. Show him in.

He hangs up and looks at DORA.
There is a knock at the door.

Two cops enter with CHAMBAULT in handcuffs. He panics when he sees DORA.

CHAMBAULT
What is she doing here? What do you want with her?

The cop is ready to remove his handcuffs.

PIERRE
(to the cop) Leave them on... (To Chambault)
Have a seat.

Confused, CHAMBAULT sits next to his girlfriend.

PIERRE
We searched Miss MEURISSE's apartment and ...

CHAMBAULT interrupts. He looks very upset.

CHAMBAULT

Why did you do that? You have no right to!

PIERRE

You're in no position to tell me my rights,
Mr. CHAMBAULT... You'd be better off listening
carefully.

DORA (to CHAMBAULT)

Listen to him, please.

CHAMBAULT looks at DORA. He feels lost. Then he turns to PIERRE who
is paging through the blue notebook.

PIERRE

This notebook is the proof I've been looking
for for 6 years.

CHAMBAULT

What?

PIERRE turns to one page.

He shows CHAMBAULT what is written on it: ZAMPA: 91 35 34 08.

PIERRE

We checked. It's his number. A few hours ago,
you didn't know Mr. ZAMPA... Are you sticking by
that?

CHAMBAULT

I have nothing to say. That notebook isn't
mine!

PIERRE

So it's Miss MEURISSE's.

DORA begins to panic.

DORA

No! I've never seen it before! (to CHAMBAULT)
Tell them I have nothing to do with this!

CHAMBAULT remains silent.

PIERRE (to CHAMBAULT)

Here's the story: you've been caught red-
handed. You're looking at 20 years. And your
girlfriend here has a direct connection to the
Marseille godfather... Aiding and abetting. Ten
years.

DORA sobs.

CHAMBAULT
Goddamned motherf... (he doesn't say it).

PIERRE
Give me ZAMPA and I'll put you in witness protection.

CHAMBAULT (afraid)
Protection? No one can protect you from ZAMPA. If I talk, I'm a dead man!

PIERRE
If you don't talk too. (pointing to the notebook). With this, ZAMPA will have you killed, even in prison. You have no future in Marseille.

PIERRE stares at CHAMBAULT. He is terrified.

PIERRE
If you help us, I'll send you both to Canada with a new identity.

CHAMBAULT (shaking)
I can't rat on him.

DORA explodes. She no longer weeps. She flies into a rage.

DORA (to CHAMBAULT)
You have no right to do this to me. Tell him what he wants to know. I don't want to go to prison!

CHAMBAULT looks at her. He is frightened, but he loves the girl.

DORA
Please!!

CHAMBAULT thinks a while. He looks at PIERRE.

PIERRE
So?

CHAMBAULT
I want a letter from the President and two new passports. I won't talk beforehand.

SEQ 198. MAGISTRATE'S HOUSE - EXT / DAY

JACQUELINE is at work in the garden. The girls skip rope.

Suddenly, JACQUELINE hears PIERRE's motorbike arrive at the gate. She turns off the hose and goes to meet him.

JACQUELINE looks at him, waiting for news. PIERRE nods at her and smiles, victorious. She shouts for joy.

SEQ 199. PRISON DES BAUMETTES - INT / DAY

A guard walks down a corridor of the Prison des Baumettes. He stops in front of a cell and looks around. No one. He knocks on the door twice, takes out his keys and opens the door. He disappears inside.

SEQ 200. PRISON CELL - INT / DAY

Inside, FILIPPI and his co-detainee GIRARD, aka LE BLOND, look miserable. FILIPPI paces around the cell, while LE BLOND sits on his bed.

FILIPPI (to the guard)
So did you see DUCHESSE?

GUARD
Yes.

FILLIPPI
Are they okay with a million?

GUARD
It's not about money. They're cornered. The magistrate has it in for them.

FILIPPI
What are you telling me? That the Corsicans aren't going to help us get out!?

MATON
Yes. But they want you to tend to CHAMBAULT first.

GIRARD
It's impossible to ice CHAMBAULT! They have him in a safe. Guarded by the magistrates men, 24/7.

FILIPPI paces, looking pensive.

FILIPPI
Officially, the magistrate is targeting TANY, not the Corsicans...

GIRARD
So?

FILLIPI leans against the wall. He looks out the window and thinks.
He turns to GIRARD. Determined.

FILIPPI
You still have men on the outside?

GIRARD nods.

FILLIPPI
Are they ready to get involved?

GIRARD
All the way.

FILIPPI (looking outside)
Then there's another solution...
(to the guard) Tell Duchesse to plan on
getting us out. We'll see to it that CHAMBAULT
can't rat to the magistrate.

SEQ 201. MAGISTRATE'S OFFICE - INT / DAY

JOSE pops in unexpectedly to see PIERRE.
PIERRE is wrapped up in a file, with his usual Gitane in his hand.

JOSE
It's going to be hard for you.

PIERRE looks up and sees JOSE in front of him.

PIERRE
What is it?

JOSE
You said the day ZAMPA is in jail, you'd stop
smoking.

PIERRE
It's not the case yet.

JOSE
They say it'll be tomorrow.

PIERRE
Chambault is testifying tomorrow.

PIERRE closes a file marked GAETAN ZAMPA. They exchange a
meaningful glance.

JOSE
We did it.

PIERRE
Yes, we did.

JOSE
I'm so proud to have been part of your team.

Mademoiselle AMAMI enters just then.

MISS AMAMI
Stop flattering him. It makes him
uncomfortable.

JOSE
Can I at least invite you two out to lunch?

PIERRE (taking his jacket)
I'd love it, but some other time. I can't
today. It's my day with the kids. They're
waiting for me.

The two men embrace.

PARALLEL MONTAGE:

SEQ 202. MARSEILLE STREET - EXT / DAY

PIERE is on his bike. The streets are awash in autumn light.

SEQ 203. MAGISTRATE'S HOUSE - INT / DAY

JACQUELINE takes a look at the kitchen clock that PIERRE has
finally repaired. She opens the oven door to check on a dish.

SEQ 204. PRISON DES BAUMETTES - INT / DAY

A prisoner checks his watch and whispers to another prisoner: "it's
time."

He picks up his tin plate and bangs on the bars of his cell. His
cellmate does the same.

SEQ 205. BOULEVARD MICHELET - EXT / DAY

PIERRE reaches an intersection across from the Corbusier building,
a few minutes away from home.

SEQ 203 B. MAGISTRATE'S HOUSE - INT / DAY

The hands on the kitchen clock advance...

SEQ 204 B. PRISON DES BAUMETTES - INT / DAY

More and more prisoners bang in time on the bars of their cells.

SEQ 205 B. BOULEVARD MICHELET - EXT / DAY

A few feet ahead of PIERRE on the Boulevard Michelet, a traffic light turns red.

A big motorbike with two riders approaches PIERRE.

Off, we hear a crescendo of tin plates.

SEQ 203 C. MAGISTRATE'S HOUSE - INT / DAY

BEATRICE helps her mother set the table. JACQUELINE places four settings in the dining room.

SEQ 204 C. PRISON DES BAUMETTES - INT / DAY

All hell has broken loose in the prison.
All the prisoners bang on bars. The noise is nerve racking. A young prison guard loses it.

GUARD
Shut up!

But the eerie music intensifies.

SEQ 205 C. BOULEVARD MICHELET - EXT / DAY

PIERRE stops at the red light. He looks back and sees the motorbike right behind him. He understands.

Off, the tin plates continue with their hellish din.

One of the guys on the bike points a gun at PIERRE. PIERRE takes one last look at him, proud and unvanquished.

SEQ 204 C. MAGISTRATE'S HOUSE - INT / DAY

Off, the noise of the tin plates is still deafening.

JACQUELINE, in her kitchen, is startled by a first burst of gunfire.

Two other rounds follow and this time she runs out of the house. She has a feeling something bad is happening. She runs. Worried, the girls watch her leave.

She runs down the street. Her eyes are already wet with tears. A

fire truck drives by.

The sound of sirens rips through the air, over with the sound of the tin plates.

The poor woman mutters a silent prayer in vain: don't let it be him...

A crowd has gathered in front of the Le Corbusier building. Now desperate, she pushes her way through it.

A police officer tries to hold her back. She hasn't seen anything, but she already knows.

She screams.

JACQUELINE
Let me through! Let me through!

She sees the bike. She adds quietly...

JACQUELINE (choking)
It's my husband...

The officer moves aside.

The tin plates suddenly stop banging. Silence.

JACQUELINE crumples to the ground in slow motion. She falls on her knees, broken, and leans over PIERRE's lifeless body. Dead. Alone in the midst of a motionless crowd, she cradles the body of her husband. She weeps.

Fade to black...

Off, a doorbell breaks the silence.

SEQ 206. ZAMPA'S HOUSE - INT / DAY

In CU, a finger insists.

Inside, CHRISTIANE looks at the videophone and sees JEAN's face, deformed by the miniature camera. She opens.

JEAN rushes in with an indescribable expression on his face. He runs straight to TANY, with CHRISTIANE on his heels.

JEAN
The magistrate is dead. Shot.

TANY goes to pieces. He looks at CHRISTIANE.

TANY (to CHRISTIANE)
This time, we're screwed.

CHRISTIANE
Why do you say that? You didn't kill him!

TANY looks at her, resigned.

TANY
So what?

SEQ 207. ZAMPA'S HOUSE - INT / DAY

TANY is in the doorway with a suitcase at his feet. CHRISTIANE and the three children are with him. MATHIEU looks sad. TANY takes his head in his hands.

TANY
Don't cry, watermelon. You're a man now.

His son stares into his eyes.

TANY
Aren't you, son?

MATHIEU nods. TANY opens his arms and his three children hug him. CHRISTIANE does not look happy either, but she wants to remain dignified for him. TANY has to make a run for it.

CHRISTIANE
When will I see you again?

TANY is unable to answer her question.
He looks at her, strokes her cheek and struggles to smile at her.

TANY
I love you.

He kisses her and leaves. CHRISTIANE has tears in her eyes.

SEQ 208. BOULEVARD MICHELET - EXT / DAY

Hands in CU carry a bouquet of white flowers and place them on the ground in the middle of a street, under a plane tree.

The camera pulls back. We discover that the bouquet has been placed next to dozens of others. A carpet of flowers. The inhabitants have erected a veritable altar in honor of Police Magistrate MICHEL, right where he had been assassinated.

Someone has pinned his photo to a tree. This is the way everyone will remember him, with his deep set eyes and the slight smile on

his lips.

With the words: "PIERRE MICHEL, MARTYR OF MARSEILLE".

The camera pulls back some more. The woman who placed the bouquet there is meditating.

ANTENNE 2 REPORTER (off)
Marseille is in a state of shock after the killing of Magistrate MICHEL. Everyone wants the guilty party to be punished...

Behind her, other people come with flowers. Their feelings are real and palpable.

SEQ 209. EVECHE COMMISSARIAT- EXT / DAY

In front of Police Headquarters, the JOURNALIST from ANTENNE 2 follows Commissioner BIANCHI, holding a mike.

ANTENNE 2 REPORTER (CONT)
... and we have just learned that an international arrest warrant has been put out for Gaëtan ZAMPA.

BIANCHI
Yes. They found the bike the killers used. On it they found the prints of one of Gaëtan ZAMPA's henchmen.

BIANCHI (CONT)
I cannot go into any more detail at the moment, but there is no question as to ZAMPA's guilt.

SEQ 210. HIDEOUT - INT / DAY

Outside, crickets make music. TANY sits at a makeshift table in his hideout, a small house outside the city. The house is sparsely furnished with some broken down pieces of furniture and a TV set that broadcasts nothing but news about him.

Suddenly, the crickets fall silent. On the alert, TANY automatically looks out the window.

Off, we hear the voice of a cop, amplified by a megaphone.

COP (off)
Gaëtan ZAMPA, we know you're in there. The house is surrounded!

TANY freezes. His boys come running out of the next room. They draw

their weapons, load them and wait to open fire.

HENCHMAN
What do we do, TANY?

COP (off)
You have 30 seconds to come out or we're
coming in!

TANY doesn't answer his men. He stands up. He takes a brief look into the small mirror over the sink. What he sees is a man exhausted by a life of warfare and flight. He takes a deep breath, turns to his boys and points to their guns.

TANY
Put them back.

211. HIDEOUT - EXT / DAY

The police look on, impressed as TANY comes out with his hands up. He looks dignified. Every gun is aimed at the Godfather. He freezes.

COP
On your knees. Hand up.

TANY obeys. Slowly, he puts his hands behind his head and kneels on the ground. He stares straight ahead, into the distance. The lion has fallen. Two cops rush over, aiming their guns, and handcuff him.

TANY
Oh take it easy!

The cop ignores him.

COP
Come on, TANY!

TANY looks up at the cop and stares him in the face.

TANY
Don't call me that. The name is ZAMPA, Mr.
ZAMPA !

But now the cop couldn't care less. The ZAMPA reign has ended.

212. NEWS FLASH - TV STUDIO- INT / DAY

GASTON DEFFERRE appears as guest on a news program. He makes a statement.

GASTON DEFFERRE

It is an historical day. A victory of justice over crime. I am personally proud of myself to know that Gaétan Zampa will be spending tonight behind bars. I was the mayor of Marseille for over 30 years. No one knows better than I how important it was to arrest this infamous drug czar. This murderer.

213. PRISON DES BAUMETTES - INT / DAY

A dark cell. Zooming in, we distinguish a silhouette apparently afloat. Its feet no longer touch the floor.

GASTON DEFFERRE (off)

As I say these words, I cannot but think of my friend Pierre Michel, this fearless magistrate who gave his life putting an end to the French Connection. His death is a great loss for France. GAETAN ZAMPA must pay for this crime, and he will pay dearly.

Zooming in even closer, we recognize TANY. He has hung himself in his cell.

GASTON DEFFERRE (off)

Justice must be done!

On those words, we hear the first notes of Bob Dylan's "Blowing in the wind".

Fade to black...

Then, the text:

Four years later, HOMERE FILIPPI and FRANCOIS GIRARD aka LE BLOND were tried and found guilty of having ordered the murder of Police Magistrate PIERRE MICHEL.

LE BLOND is serving a life sentence. HOMERE FILIPPI, who was miraculously released before the truth came out, disappeared and has never been found.

THE END