

PRINCE OF THE CITY

SCREENPLAY BY  
JAY PRESSON ALLEN  
AND  
SIDNEY LAMET

BOOK BY  
ROBERT DALEY

Final Draft

## 1 INT: BEDROOM - NIGHT

Dark. WE SEE the top of a bureau and make out the shape of a gun. WE become accustomed to the dark, CAMERA MOVES. WE SEE a bed, TWO PEOPLE sleeping.

HOLD for a second, utterly silent. Then, without warning, three loud knocks on the door, a gasping sound of fright from the MAN in the bed, then three more knocks.

The MAN sits up, shocked awake, very frightened. The WOMAN opens her eyes, turns toward the MAN.

CARLA

(whispers)

What? What is it?

CIELLO

(staring at the open bedroom door)

At the door!

CARLA

Nobody's there, Danny ... you're dreaming again.

She reaches out to gentle him. He is still stiff with alarm.

CARLA (contd)

Lie down, Danny. Come on. It's okay. Nobody's there.

She pulls him down, close to her. He expels his breath, then takes a deep shuddering breath.

CIELLO

Christ!

CUT TO:

## 2 INT: COFFEE SHOP - AFTERNOON

As nondescript a place as possible on the Upper West Side. CIELLO sits at the counter, sipping, eating a Danish. The door opens and SANCHO, a sniffling, filthy young junkie enters and sits next to CIELLO. He's in obvious agony.

SANCHO

A hundred-and-fourteenth and Seventh.

CIELLO gets up, leaves a dollar. Shakes hands with SANCHO and goes.

CLOSE UP

of SANCHO's hand. It holds a nickel bag of heroin that CIELLO

## 2 CONTD

has given him. He drops the bag in his pocket, picks out a quarter which he puts next to CIELLO's coffee cup, takes the dollar that CIELLO left and goes.

## 3 EXT: 114TH &amp; SEVENTH AVENUE - LATE AFTERNOON

CIELLO waits in his car. On a red light, sn impeccable gray Bentley pulls up next to him. Its window glides noiselessly down and WE SEE THE KING, a faultlessly turned-out Saville Row gentleman. Next to him in the driver's seat a MAN in the conventional pimp outfit.

CLOSE UP

THE KING

It's going down at four. Don't forget me, Danny.

The Bentley drives off. CIELLO waits a moment, gets out and goes to the corner phone, dials.

CIELLO

I want to talk to Dom Bando, please.

## 4 INT: CATHOLIC PARISH GYM - LATE AFTERNOON

DOM BANDO, a small, insignificant looking man, on phone, nods, quickly scribbles something down.

CIELLO (VO)

Four o'clock.

## 5 BANDO hangs up, dials.

BANDO

Is Gus Levy there?

CUT TO:

## 6 INT: DANNY'S HIDEAWAY - DAY

GUS LEVY is picking up. Thirty-eight, charming, tough. He listens to:

BANDO (VO)

(filter)

Four o'clock.

LEVY hangs up and starts to dial.

CUT TO:

7 INT: MARINARO SUBURBAN HOUSE - BASEMENT DEN

MARINARO's SIX- and FOUR-YEAR-OLDS are watching home movies of themselves in New Jersey Wildlife Safari Park as MARINARO, 30's, fat, but hard, answers the phone.

LEVY (VO)

(filter)

Four o'clock.

MARINARO hangs up. Dials. As the phone starts to ring, he hangs up and WE

CUT TO:

8 INT: BASEMENT

A large telephone junction box. Baby carriages, trucks, and bikes show us it's residential. WE SEE MAYO, the oldest of the group, small, thin, wearing headphones. With the interrupted signal, he removes the headphone clips from the telephone terminals, puts them in his pocket and leaves.

CUT TO:

9 INT: APARTMENT

FOUR SOUTH AMERICANS, two men, two women. The SENIOR MAN is sharply dressed, middle-aged. He is on the phone. The YOUNGER of the men is in the background eating a box of corn-flakes. Through the open bedroom door, a beautiful YOUNG GIRL on bed, drinking coffee. An older, but still attractive WOMAN is trying on an expensive fur coat, wearing nothing underneath.

SOUTH AMERICAN

Bueno? Bueno?

He hangs up the dead phone.

CUT TO:

10 EXT: A QUIET, RESIDENTIAL STREET IN QUEENS

CIELLO, LEVY, MARINARO, and MAYO are sitting in a car. On a corner, standing alone, DOM BANDO.

CUT TO:

CAR'S POV

A MAN with a suitcase enters the apartment house, walks right past BANDO. The FOUR DETECTIVES move quickly out of the car and head rapidly toward the apartment house.

## 10 CONTD

CIELLO gives BANDO a signal and BANDO walks off, away from whatever action is coming.

CUT TO:

## 11 EXT: THE APARTMENT HOUSE

As they reach the house, MARINARO heads down the garbage-lined alley to the rear. WE STAY with him as he steps onto a fence, swings onto the fire escape and swiftly moves to the third floor. He swings one leg over the fire escape, leans out so that he's facing an opaque bathroom window.

CUT TO:

## 12 EXT: APARTMENT HOUSE

CIELLO and LEVY enter the building meeting up with the SUPER who silently provides them with a key, then quickly takes off. MAYO stays outside.

CUT TO:

## 13 INT: APARTMENT HOUSE

CIELLO and LEVY climb the stairs.

CIELLO

You never get used to it.

LEVY

Look, I'll get the door today.

CIELLO

(shakes head, angry at himself)

I'm alright.

CUT TO:

## 14 INT: APARTMENT HOUSE - THIRD FLOOR

A silent nod between them. LEVY inserts key in lock and turns it ... one swift practiced motion and as the key turns, CIELLO's foot slams into the door.

CUT TO:

## 15 INT: APARTMENT

Two suitcases -- one with heroin, one filled with money. The FIRST SOUTH AMERICAN grabs the suitcase with heroin and runs for the bathroom.

CUT TO:

## 16 INT: BATHROOM WINDOW

As MARINARO breaks the glass and levels his gun at the entering SOUTH AMERICAN.

CUT TO:

## 17 INT: LIVING ROOM

The WOMEN screaming as the MAN whom we saw entering the building earlier is running for the bedroom with the suitcase of money. LEVY right behind him. The SECOND SOUTH AMERICAN is emerging from the bedroom naked and is met by CIELLO's foot in his balls.

CUT TO:

## 18 INT: BEDROOM

As LEVY plants a tremendous kick into the back of the fleeing MAN, sending him crashing into the bedroom window. The opened suitcase flying out of his hands, packets of \$100 bills scattering on the floor.

The whole operation should take less than a minute ... the feeling of a beautiful machine that has functioned well for a long time.

## 19 INT: WALDORF ASTORIA BARBERSHOP

MAYO, MARINARO, and CIELLO stretched out in chairs, hot towels on their faces. A MANICURIST works on MARINARO, a SHOE SHINE BOY on MAYO. Scalp massage for CIELLO.

LEVY

(to the barber)

Hey, Gio, your cigar stand sucks, you know that? Sorry, gentlemen ...

(as he passes out cigars)

... their best is none too good.

Lifts MAYO's face towel, puts shot glass to MAYO's lips.

LEVY (contd)

Here you go, kid. Mother's milk.

He throws himself into a fourth chair.

MARINARO

(a Shirley Bassey number on the radio)

Sing it to me, Shirley, sing it to me.

CUT TO:

## 20 INT: DETECTIVES SECOND FLOOR SQUAD ROOM

In the cage, ONE SOUTH AMERICAN and their COURIER manacled on one chain, staring morosely. Our DETECTIVES, now handsomely turned out, enter. Ad libbed congratulations from PATROLMEN and OTHER DETECTIVES. "Way to go!" "Fuck you, SIU!" "Here comes the bigtime!"

LEAD SOUTH AMERICAN looks up, eyes the COPS with wary speculation. No hostility.

CUT TO:

## 21 CLOSE UP

A DETECTIVE typing at his desk, a MOTHER and a seventeen-year-old BOY, bloody bandages on his arm. The DETECTIVE stops typing, enviously watching the SIU TEAM as they pass.

The cage as MAYO opens it and starts to lead the PRISONERS out. A SERGEANT comes up the steps.

SERGEANT

Lemme give you a hand.

He starts toward the suitcases that hold the heroin and money.

MARINARO

(merrily)

Back off, son. That's more fucking money than you could drink up in a lifetime.

MARINARO takes one suitcase, CIELLO the other and the procession with the PRISONERS heads down the stairs. CAMERA CONTINUES PAN into a bulletin board on which a centerfold of the "Daily News" is pinned. WE SEE a picture of ALVAREZ, MASCONI, BANDO, and THREE OTHER DETECTIVES. They are standing with self-conscious smiles around a large table. On the table are stacks of money, heroin, and weapons: obviously a big arrest. Someone has scrawled in Red China Marker above the photo: "Can you top this?"

CUT TO:

## 22 INT: NIGHT COURT

The usual melange. TWO WHORES at the bench, the ARRESTING DETECTIVE. COPS waiting, one or two cut a little, their uniforms dirtied by action. BAIL BONDSMEN, MOTHERS, RELATIVES, AMBULANCE CHASERS, a DRUNK or TWO sleeping it off. All low-key, nothing out of the ordinary.

The double doors burst open. CIELLO, LEVY, MARINARO and

22 CONTD

MAYO enter and head straight down the aisle, through the gates and hold standing inside the rail.

Almost simultaneously through another door, ALVAREZ, MASCONI, and BANDO, the men we saw in the "Daily News" picture, enter, also nattily dressed, polished. Mutual smiles and waves. The JUDGE looks up.

JUDGE  
A star-studded night. Good evening, gentlemen.

CIELLO  
(stepping forward)  
Detectives Daniel Ciello, Special Investigating Unit, Narcotics Division, your honor.

MASCONI  
(stepping forward)  
Detective Gino Mascone, Special Investigating Unit, Narcotics Division, your honor.

EVERYONE stops what he is doing and stares at these DETECTIVES with obvious respect.

JUDGE  
(to the officer standing below him)  
You don't mind, do you Sergeant?

OFFICER  
No, your honor.

JUDGE  
(to the lawyers)  
Counselors?  
(to the hookers)  
Ladies? Will you excuse us?

CLERK goes to the bottom of his pile of cases, pulls out the last two folders, places them on the JUDGE's bench.

JUDGE  
Either of you gentlemen in a hurry?

CIELLO  
Detective Mascone?

MASCONI  
(gestures to a woman in mink coat)  
After you, Detective Ciello.

CIELLO  
Thank you, Detective Mascone. Your honor,  
one of our prisoners has got nothing on  
(MORE)



22 CONTD

CIELLO (contd)

under her fur coat. I'm sure the Court  
wouldn't want her to catch cold.

JUDGE

Certainly not, Detective Ciello. It could  
be grounds for appeal. Step forward please.

The hunter is over, the PRISONERS are led in.

CUT TO:

22A INT: PATSY'S RESTAURANT

It has closed. Chairs up on tables. But one table is  
occupied by LEVY, CIELLO, MAYO, and MARINARO, and another is  
set up for five. The food is unbelievable; pesto, fried  
squid, fried zucchini, lobster, veal, chicken. Four empty  
bottles of Soave and now two Valpolicella's are being  
brought by a smiling WAITER. PATSY's SON sits with them  
but slightly back.

LEVY

So I say, "Lieutenant, my team is photographing  
the outside of the goddam place, we've got two  
bugs inside the place! Will you, for Chrissake,  
tell your men to put those fucking TV sets back  
from where they stole them!"

A roar of laughter, as only old, shared stories provoke.  
A knock on the locked door. PATSY's SON goes to the door.  
ALVAREZ, MASCONI, BANDO and TWO OTHER DETECTIVES enter,  
talcum powder still on their chins. They are accompanied  
by NINE WOMEN, no one of whom is a stranger to any of the  
men.

MASCONI

You pricks! Next time we go first! One  
of the whores freaked out and hit the clerk.  
We been there two fuckin' hours!

Roars of laughter. FOUR of the GIRLS head for CIELLO's  
table. It's one big happy family.

TITLE

22B INT: CAPPALINO TEMPORARY OFFICE - LATE AFTERNOON

The waiting room. Makeshift desk. No decoration. A civil  
service SECRETARY. One phone. CIELLO is seated on a hard  
bench, reading the "Daily News".

The door opens. Dead-pan OLDER COP crosses out and  
CAPPALINO steps into the anteroom.

22B CONTD

CAPPALINO

Come in, Detective.

CIELLO puts down paper, enters CAPPALINO's office. He is consciously relaxed, easy ... quick to smile. But CAPPALINO is very bright. He senses the disguised tension.

CAPPALINO (contd)

Sorry I kept you waiting. I'm new at this. I never know how long these interviews will take.

CIELLO

It's okay. I got a light day.

CAPPALINO

For the record, I'm District Attorney Cappalino, Special Assistant Prosecutor Investigating Police Corruption.

CIELLO

Okay, the Chase Commission. I know all about it.

CAPPALINO

(good humored)

I hope you're impressed.

CIELLO

(meets Cappalino's smile with one of his own)

Sure I am. I'm a cop.

CAPPALINO

(can't help responding to Ciello's charm)

Look, Detective ...

(handles file)

... you're not personally under any investigation, any suspicion.

CIELLO

Then why am I here?

CAPPALINO

Well, since I have to start somewhere, I'm starting at the top.

CIELLO

Why narcotics?

CAPPALINO

Willie Sutton said it: "That's where the money is."

22B CONTD

A pause.

CIELLO

I'd like to help sir. I just don't know how.

CAPPALINO

Bear with me, Detective. I mean, if anybody knows anything, the SIU should. You have city-wide jurisdiction ... you chooss your own targsts ... enforce the law or not, as you judgs fit. What was it Judgs Bernstein called you? Princes of the City?

CIELLO

Sure. We walk on water.

CAPPALINO

You work virtually unsupervised ...

CIELLO

We're judged on results, sir.

CAPPALINO

Some of which are spectacular. One of the reasons I am interviewing you is your own extraordinary career ... you are the leader of your unit, yet you are ...

(looks at file)

... seven years younger than the next youngest man in your team.

(a beat)

You know there's been talk, Detective.

CIELLO

About me, sir?

CAPPALINO

About the City Narcotics Division.

CIELLO

Well, Mr. Cappalino ... there's also talk about Feds.

CAPPALINO

I'd like to hear that. But for now let's talk about cops.

CIELLO

Sure. You people spy on cops all the time. You go for cops because cops are easy.

CAPPALINO

That's right. And I can't tell you how sorry I am that cops are easy.

22B CONTD

CIELLO

In my whole career, I've seen nothing but good cops. And in SIU I see great cops. Great detectives.

CAPPALINO

If a guy took as a cop, he'll take as a detective.

CIELLO

What if I say you take as a D.A. so you take as a judge?

CAPPALINO just smiles.

CAPPALINO

(a long beat. Guarded smiles)  
Well. Thank you for coming in, Detective. I'll be in touch or if you should want to call me ...  
(scribbles a number and hands paper to Ciello)  
... home and office.

CIELLO pockets paper without looking at it, then moves toward door.

CAPPALINO (contd)

By the way, if you have anything, we wouldn't have to operate through the Chase Commission. There are plenty of other investigative branches ...

CIELLO

Looking for something besides cops? Great. I'm glad to hear it.

CIELLO leaves. CAPPALINO dials an inside number.

23 INT: BROOKS PAIGE IN ANOTHER FEDERAL OFFICE

This office is very different from CAPPALINO's. It is very permanent, very official.

PAIGE

Paige here.

CAPPALINO (VO)

Brooks, it's Rick. I might have something. I don't know. Something. Looks like an altar boy. But he was really pissed off.

PAIGE

If he's angry, he's frightened.

23 CONTD

CAPPALINO (VO)  
And if he's frightened, he's guilty.

CUT TO:

24 INT: CAPPALINO OFFICE

CAPPALINO  
Or something. This one I see again.

CUT TO:

25 EXT: CIELLO'S BACKYARD

It is a fine August Sunday. CIELLO is harbecueing chicken and sausage. His TEAM is present: LEVY and MARINARO with their wives, TERRY and SHEILA. Also, LEVY's teenage daughter, DEBBIE, who is playing the guitar, proudly but with only average competence. SHEILA MARINARO is bright, quick. TERRY is a dish. MAYO, a bachelor, is without a woman. From the other tsam there are JOE MASCONI and his wife ROSE and CARL ALVAREZ. Also present are the DOM BANDOS who are older than the others.

CIELLO's father, SOCKS, is there, keeping one eye on CIELLO's children, BOBBY, four and a baby girl, SERENA ... about eighteen months, very ective. Other CHILDREN from the neighborhood run in and out.

The WIVES are clearly all good friends and work together as a team et the preparation of the meal.

SOCKS, a well set-up older man, a former athlete, drinks wine, listens, says little.

MASCONI is the natural focus of the party, as he is of any group. He is a hig man, with great natural charm, a powerful personality. He is thirty-eight, the same age as LEVY and seven years older than CIELLO, who, at 31, looks even younger.

When WE first SEE the CROWD, there is e lot of noise, CHILDREN, guitar, good-humored laughter.

MASCONI

Did anybody read the report? Ten times as many cops got theirselves bit in 1966 as got theirselves hit in 1964.

ROSE MASCONI

Hey, Gino! The report sey where they got theirselves bit?

Leughter.

25 CONTD

MASCONE

(appeals to the crowd)  
Who also would live with this?

CARLA

Sure, Gino, you ought to put  
in for a medal!

(catches up Serena,  
takes a marble out  
of bar mouth, deposits  
her on Socks' lap)

MAYO

Who needs a drink?

LEVY

I'll keep you company,  
Bill.

SOCKS

(reprovingly to Tony)

Nino, you're supposed to watch what your  
sister puts in her mouth ...

Sometime during the above, a worried-looking uniformed  
policeman, ERNIE FALLACCI, has appeared in the back doorway.  
Without disturbing anybody, he catches SOCKS' attention.  
Quickly SOCKS sets SERENA on the ground and joins FALLACCI  
inside the house.

MARINARO

Anybody in this outfit ever read an actual  
goddam book? Why do I ask.

(wistfully)

I'm reading the new Vonnegut. You guys ought  
to try Vonnegut.

CARLA has come to barbecue with a platter for the meat. She  
speaks softly to CIELLO.

CARLA

Your father and Ernie have got Ronnie upstairs.

CIELLO shoots a swift look to the second story of the house;  
he hands CARLA the barbecue fork and walks toward the house.  
Only MARINARO and LEVY attend his sudden exit.

LEVY

(to Mascone, but watching after  
the departing Ciello)

I read that report, Gino ... one of the worst  
hazards of the profession, biters.

CUT TO:

26 INT: CIELLO BEDROOM - DAY

SOCKS trying to wash up the bleeding face of his younger  
son, RONNIE. RONNIE is eighteen, a gangling, uncoordinated,  
near-sighted boy. He has obviously been beaten-up.

26 CONTD

FALLACCI hovers nearby, turns instantly to CIELLO as CIELLO enters the room.

FALLACCI

I found him in the road ... somebody could have run him down ... he wouldn't tell me who done it ...

CIELLO

Thanks Ernie ... Pope, you go on back down. I'll take care of it.

SOCKS

His cheek is cut had ...

CIELLO

I said I'll take care of it, okay?

Both SOCKS and FALLACCI leave. The second the door closes, RONNIE yells at CIELLO.

RONNIE

Sure you're gonna take care of it! Alright. Sure. Like you always take care of it. Right? Like man if you took care of it you think I'd be comin' here like a fucked over piece of meat!

CIELLO

Whet? You got a problem, Ronnie? A new problem? You want to tell me your problem? I've done everything I know how, Ronnie. I mean what more ... what the fuck more can I do?

RONNIE

You don't do nothin'. Nothin'. Shit, I come here and you got this house, you got a car, your wife's got a car, you know, you're wearing the best clothes, you smell like I dunno whet, all your friends, the same shape ...

CIELLO

We earn whet we got, Ronnie. Nobody gives us anything.

RONNIE

I look at those cops downstaire, these guys, what're you telling me? You guys are civil eervants? You guys are doing more shit than me or any of the people I know would ...

26 CONTD

CIELLO

What do you want? You want to search my house? Like the other times? Search my house ...

RONNIE

... elways coming on like you're some kind of special guy, like you're something special because you got a badge that goes with your gun? The difference between you and the guy on the etreet that's putting a stocking over his head is thet you got a badge. You're the same fucking crook. Your father don't see it, hut I see it and in his heart your fether sees it. If you wanted to help me you could help me!

In his rage and frustretion CIELLO gives RONNIE a shove that knocks bim toward the window. RONNIE just laughe, thrusts hie head out the window, yells down at the MEN below.

RONNIE (contd)

Everybody down there got the right time on their gold Rolex? Everybody ...

CIELLO drags him back in, decks him. The door opens and SOCKS, who we know has been just on the other side all the time, rushes in and pushes CIELLO ewey from RONNIE.

CIELLO

I'm sorry, Pops ... I just can't ...

SOCKS

(helping Ronnie up)

I know you can't. I know thet.

(e long beat as Socks looks et

Ciello sadly)

But what he seys ... about ... everything ... your brother's right, Danny. He ein't blind. And neither am I.

CUT TO:

27 EXT: CIELLO'S BACKYARD - DAY

CIELLO et barbecue. EVERYONE subdued.

MARINARO

I thought you got him in a methadone program.

CIELLO

I got him in two methadone programs ... Christ, Joe. The day he finelly makes me give bim junk ie the dey I take my gun and shoot us both!



27 CONTD

MASCONE

(moving around with the wine bottle)  
Gentlemen? For the digestion?

CUT TO:

27A INT: CAPPALINO'S CPW APARTMENT - EVENING

CIELLO in living room, looking at pictures on wall. Mostly  
blow-ups of CAPPALINO's WIFE and KIDS.

CAPPALINO comes in from kitchen opening a bottle of wine,  
pours some for CIELLO.

CAPPALINO

I kind of enjoy when Nancy takes the kids to  
her folks. I go in the kitchen and do it my  
way. You know? How do you like your steak?

CIELLO

(ehrugs)  
Do it your way.

CAPPALINO heads back toward the kitchen.

CAPPALINO

(over his shoulder)  
You like it medium rare.

CIELLO

(after a beat as he continues to  
examine the pictures of Cappalino's  
family)  
What is it? What is it you want me to tell  
you? I didn't do it, whatever it is.

CAPPALINO

You're not under investigation. What do you  
feel so guilty about?

CIELLO

Nothing. Why don't you do something important  
like investigate lawyers? You were in the  
Manhattan D.A.'s office, right?

CAPPALINO

There was never a hint of corruption in that  
office. But maybe you know something I don't.

CIELLO snorts derisively.

CAPPALINO (contd)

Look, you called me, Ciello. So why are you  
here?

27A CONTD

CAPPALINO returns with the salad things which he puts on the table he has set up. No response from CIELLO.

CAPPALINO (contd)

If you know anything about lawyers and D.A.'s, I'd love to hear it. Sit down.

He goes back to the kitchen for the steaks, leaving CIELLO sitting alone, staring bleakly at the salad. CAPPALINO's voice precedes him, as he returns with the steaks.

CAPPALINO (VO contd)

Is it common practice to sell narcotics ...

He comes to the table, places the steak before CIELLO and sits down opposite him.

CAPPALINO (contd)

... to sell narcotics in the Narcotics Division?

CIELLO

(very angry)

Where do you get your information? From the Village Voice? New York Magazine for Christ sake? We don't sell narcotics. Dope dealers sell narcotics. We're not dope dealers. We're policemen.

(a beat)

This steak is raw. And this conversation is bullshit.

CIELLO walks out.

CUT TO:

28 INT: CIELLO'S BEDROOM - NIGHT

The phons ringing jars CIELLO awake.

CIELLO

(quietly so not to wake Carla)

Ciello.

SANCHO

(filter)

Danny, I'm sick. I can't sleep.

CIELLO

Hold on a minute.

He eases himself out of bed, crosses ...

29 ... to the downstairs phons.

29 CONTD

CIELLO

What are you talking about? I left you something when we finished.

CUT TO:

30 INT: MEN'S ROOM IN A BAR

The urinal has SANCHO's vomit all over it.

SANCHO

Whatever it was ... I'm sick, Danny.

CIELLO

It's three in the morning, you fuck.

SANCHO

What's this, 'You fuck,' man? We work together, right? You know I can't make it without you Danny. I can't make it! You got to help me Danny. I got no place to go. You don't want to leave me out here throwing rocks!

CIELLO

Where are you?

CUT TO:

31 EXT: CIELLO'S HOUSE - NIGHT

His car backs out in a driving rain.

CUT TO:

32 INT: LONG ISLAND EXPRESSWAY - CAR

CIELLO wiping his fogged window.

CUT TO:

33 EXT: RED HOOK - PORT AUTHORITY PIERS - NIGHT

CIELLO's car pulls up. SANCHO steps out of the shadows.

CIELLO

Get in the car.

SANCHO

You got somethin' for me?

CIELLO

I'm gonna get you something.

CUT TO:

34 INT: SQUAD ROOM - NIGHT

Almoat empty. ONE DETECTIVE typing quickly and expertly.  
CIELLO enters.

CIELLO

Hey Sol, have you got aomething for me? I got  
a sick stoolie.

SOL looks at him, opens a drawer, throws him a glassine  
envelope.

SOL

You'll have to replace this for me, Danny.  
I got stools too, you know.

CIELLO

Thanks, Sol.

CUT TO:

35 EXT: STATION HOUSE - NIGHT

As CIELLO gets into his car, SANCCHO takes the snvelope, a  
grin coming over his face.

SANCCHO

Take me down by the water, Danny.

CUT TO:

36 INT: CIELLO'S CAR

CIELLO driving. In the mirror he sees SANCCHO laying his  
stuff out.

CUT TO:

37 EXT: FULTON STREET - NIGHT

SANCCHO is heating his bottle cap with two matches. Suddenly,  
he screams. The heroin is fizzing like Alka Seltzsr.

SANCCHO

What is it? I don't know what it is! It  
ain't shit!

(he starts to sob)

What are you going to do for me, Danny?  
Danny, you gotta get me something. I'm  
so sick!

CIELLO

We'll drive over to Cy's place.

CUT TO:

38 EXT: ANOTHER STREET - NIGHT

CIELO's car is coming to a stop as WE SEE a JUNKIE, head down against the wind and rain, turn into CY's building.

CIELO

I don't believe it.

SANCHO

What?

CIELO

I left my money at home. I haven't got a dime.

SANCHO

Oh my God! Oh my God, Danny. Danny, what are we gonna do!

(he starts to scream)

CIELO

Shut up! Just shut up! Look, when that guy comes out of Cy's I'm going to take him! You can have whatever he's got.

SANCHO

Sure, Danny ... I'm sick ... you gotta rip this fuck off!

CIELO

Stay out of sight.

The JUNKIE emerges as CIELO throws his door open. The JUNKIE starts running. CIELO too. Then SANCHO, out of the backseat and after the two of them.

CUT TO:

39 EXT: THE PIERS - NIGHT

The JUNKIE is incredibly fast. CIELO is puffing. He slips, hurts himself, picks himself up and resumes the chase. The JUNKIE slips. CIELO is closer. The JUNKIE is up. CIELO decks him with a flying tackle, struggles astride him, and with a sickening punch that breaks bone, lands a right in the JUNKIE's face. SANCHO catches up, breathless.

SANCHO

(sobs)

Kill him! Kill the motherfucker!

JOSÉ

You hurt me, Babyface. I think you broke something.

CIELO

I'm sorry, José. Where's your junk?

39 CONTD

JOSÉ

Don't take my junk. Please, Babyface, don't take my cure, man! I bought five bags. Take half. Don't take it all. I'm sick man, don't you see how sick I am -- I'm a junkie -- not a connection -- what do you wanta bust me?

CIELLO helps him up. His nose is broken, blood everywhere.

CIELLO

Jesus, Joeé. I'm sorry.

JOSÉ

It's okay. It's broke. It don't matter. Just don't leave me sick, Babyface.

CIELLO

Wait here.

He goes over to SANCCHO, gives him two bags.

CIELLO (contd)

Here. Take your fuckin' works and go home. I hate the fucking eight of you!

SANCCHO

(smiles)

You're a bitch, Danny. That's some fuckin' right hand you got.

CIELLO

Go home. We got a lot of work to do tomorrow.

SANCCHO runs. CIELLO turns back to JOSÉ, who's weeping.

JOSÉ

I can't breathe. Christ, I'm gonna be sick.

He vomits. CIELLO puts his arm around him.

CIELLO

Come on. I'll take you home.

CUT TO:

40 EXT: TENEMENT - NIGHT

CIELLO's car drives up. He helps JOSÉ out. It's still raining.

CUT TO:

41 JOSÉ, still held by CIELLO, is ringing the bell.

41 CONTD

JOSÉ

Jeannie, open up. I got something.

The door opens. The remains of a pretty FIFTEEN-YEAR-OLD opens the door.

JEANNIE

Oh, thank God, thank God. What is it?

JOSÉ hands her the two bags.

JOSÉ

From Cy's.

CIELLO helps him into the house as JEANNIE runs to the bathroom. CIELLO looks around at the incredible mess.

CIELLO

You got some iodine?

Of course not. He takes a hankie out of his pocket, goes to the sink, wets it, comes back to JOSÉ, and starts to wipe the blood off. Suddenly, JOSÉ jumps up, runs to the bathroom door. It's locked. He starts pounding the door hysterically.

JOSÉ

Save me something, Babe! Please! ... I'm sick ... okay, Babe? Okay?

The door opens. JEANNIE has a gentle smile on her face.

JEANNIE

(sadly)

I blew my first shot.

JOSÉ

You fucking liar!

He shoves her and moves into the bathroom.

JOSÉ (contd)

Where'd you put the bag!

JEANNIE

I flushed it, man. It was garbage ...

JOSÉ slaps her.

JEANNIE (contd)

I had to take two! I told you I blew the first!

CIELLO. He shuts his eyes. OC, we hear the slaps and JOSÉ screaming.

41 CONTD

JOSÉ (OS)  
You fucking liar. Didn't you even leave me  
enough to get through the night?

CIELLO runs for the door, unable to hear anymore.

CUT TO:

42 INT: STATION HOUSE - SOL'S DESK

CIELLO walks in, exhausted. Drops the remaining bag on SOL's desk.

CIELLO  
Thanks, Sol. Your stuff was Alke Seltzer.

SOL  
(ehrugs)  
I'll give 'em this.

CUT TO:

43 EXT: CIELLO'S HOUSE - DAWN

An exhausted CIELLO pulle himself out of his car. We hear birds. Everything is fresh and new. CIELLO bends wearily down.

CLOSE UP

His hand as it touches the rein and dew drenched grass. WE FOLLOW hie wet hand as he touchee his weary face. We don't know if the wetneess is dew or teare.

CUT TO:

44 EXT: CAPPALINO'S TERRACE - DUSK

CAPPALINO and CIELLO. They are sharing a bottle of wine.

CIELLO  
The day I was greduated from the Police Acedemy  
was the proudest day of their lives.

CAPPALINO  
(pours more wine for the both of them)  
I hear you've got the beet mob connection in  
SIU. A cousin? Thet right?

CIELLO  
(uneasy that Cappalino hes this  
information)  
Yeah.

(MORE)



44 CONTD

CIELLO (contd)

(a beat)

Nick. My dad's sister ... her Nick's with the Columbo's. Listen. Those guys don't tell me anything they don't want me to know.

(shrugs)

To my cousin Nick, being a cop is a sickness. To want to put people in jail. When he introduces me to somebody, he always says, 'Remember. This guy is a cop.'

CAPPALINO

I understand.

(playing Ciello carefully)

Dan, this is the second time you've called me. What is it? I know something's eating you. I want to help.

CIELLO

How come you make a date for me to meet this guy and you don't even consult me?

CAPPALINO

Look, I'm not setting you up. Brooks Paige's a guy you're going to want to know. He can be a friend.

CIELLO

Right. Every cop needs a friend that heads up the Anti-Corruption Unit of the U.S. Attorney's Office.

CAPPALINO

Yeah. That's right. Paige's a good guy. Very up front. Resourceful. He's okay.

CIELLO just looks at him.

CAPPALINO (contd)

(smiles coaxingly)

Cross my heart, kid.

CIELLO helps himself to more wine, then pours some for CAPPALINO. The doorbell rings.

CUT TO:

45 INT: CAPPALINO'S APARTMENT - NIGHT

THREE MEN engaged in conversation.

CIELLO

All cops are like me. I'm no different.

45 CONTD

PAIGE

Oh, I think you are. That's why you're here.

CIELLO

(suddenly angry)

You don't know why I'm here.

(a beat)

Where'd you go to school, Paige?

PAIGE

(calmly)

I went to Harvard. And before Harvard, Andover.  
And before Andover, St. Bernard's.

CIELLO

St. Bernard's. That's in the Twenty-Third Precinct. Little blond boys in blazers. Right? Shit, Cappalino! My own father can't understand the pressures on cops! What am I supposed to get from St. Bernard's? You people in the Chase Commission, focusing on the police department ... you tell cops you're out to catch them taking meals, taking Christmas presents, bastards. It's you guys who run the whole fucking thing -- starting with assistant D.A.'s who please bargain murder one into a misdemeanor, lawyers wearing \$400 suits that meet cops in the hallways and whisper, 'This case doesn't mean anything, here's \$50, \$100, \$500 ... \$15,000 ... forget it ... ' We know how you become a judge. You pay fifty thousand. Zap. You're wearing robes. You guys, you're in Westport or here on Central Park West and we're in El Barrio, 125th Street. You want us to keep everybody inside the barricades so you can stay outside.

(stops, stares out the window)

PAIGE

That's not true.

CIELLO

The fuck it's not true. The first thing a cop learns is he can't trust anybody but his partners. Nobody loves him but other cops and not all of them. Shit, everytime we're getting set to make a bust, and I think about the guy I'm going after and I know he's going up for five ...

(s beat)

I wonder if some other cop is on some other stakeout and his target is me? You know? Cops hunt cops. So you don't trust nobody but your partnere. I sleep with my wife, but I live

(MORE)

45 CONTD

CIELLO (contd)

with my partners. You people, you're just looking to hurt us. You want to lay the fucked up system on us. The only one who cares about me is my partner. I see what kind of man you are, and you, and I see what kind of man my partner is, and there's just no comparison, see? It's me and him and whatever guy we caught. We're going to take him to jail and lock him up. We're going to take his money. Fuck him, fuck you, fuck them.

We are aware of PAIGE silently signaling CAPPALINO that CIELLO is out of control ... they should remain very passive, very receptive.

CIELLO (contd)

You're winning in the end anyway. We're selling ourselves, our families. These people we take from own us. Our family's future rests on the fact that some dope pusher is not going to give us up, or some killer, some total piece of shit, is not going to give us up. Between those bastards and you bastards ... I know what people like you think of us, but we're the only thing between you and the jungle!

DISSOLVE TO:

46 EXT: TERRACE - DAWN

The THREE MEN. They have talked all night. CIELLO is a wreck, PAIGE unchanged. CAPPALINO, rumpled and worn out, but is preternaturally alert, exhilarated. PAIGE looks as contained and collected as he did ten hours earlier.

CIELLO

(hoarse)

... you've got the same kind of dirt under your fingernails as me. Sure I give my informants heroin. They've got nobody but me and they're sick and helpless and I feel responsible for them. But under the law, I give them junk that's no different than selling ... a felony. So why don't you arrest me right now! Because you've got a use for me down the line just like me with my informants. You're the U.S. Attorney's ... if you have guilty knowledge of a felony and don't move against me, you're committing a felony. So don't give me any shit.

(turns, stares the two men straight in the face)

(MORE)

46 CONTD

CIELLO (contd)

Everybody's using everybody, right? So what I want is ... let's be straight, okay? Like I decide to do this ... I will not give up my partners. I would want you to break up my unit so they could be protected ...

(stops)

I mean they're not doing anything but I want ...

CAPPALINO

We'll transfer them out of SIU. It's time for normal rotation anyway.

CIELLO

There are lines I won't cross.

CAPPALINO

Hold on. My name is Cappalino and every time an Italian crook is brought to trial I want it to be an Italian prosecutor. We're the same blood, Danny. How do you feel when you open the Daily News and see all the mob names ending in 'IO' ... e big piece in the Sunday Times on the Five Families? I tell you when I see a Jewish name in there, my heart sings! I personally hope I never have to go after Meyer Lansky ... we need the son of a bitch.

CIELLO laughs. PAIGE essays a little smile. Then, after a beat, CIELLO speaks.

CIELLO

I got to think. I got to have more time.

CUT TO:

47 INT: CIELLO'S KITCHEN - DAWN

Again, CIELLO has obviously been up all night talking. This time to CARLA who has the baby, SERENA, on her lap. She is giving the baby a bottle.

CARLA

(softly)

Who are you going to hurt? Your partners? Gus? Gino? You going to ruin their lives?

CIELLO

Don't be crazy. I'm not going to implicate anybody close to us. They're gonna break up the unit -- rotate the partners out of SIU. I'm gonna call the shots, Babe.

47 CONTD

CARLA

You think they'ra gonna lat you choose? You think they're gonna say, 'Okay, Dan, whoever you want to tall us about. You decide.' Is that what you think?

(a beat)

I know you fael guilty. Stop it. Other people are guiltier than you. Evarybody's guilty. Mary McLenan ... you ought to hear her. 'My Neddie's Snow White ... an angel.' Then we'rs in the bank together and sha's got four hundrsd one dollar bills for deposit. Her 'angel'a' been taking from soms old woman doing the numbers in a candy store.

CIELLO

(almost a whisper)

I want to end this life I've been living. I want it to be like it was. When I was in uniform, Carla, remember how I loved working the roofs? I'd go up there and look down on those ghetto streets and my god, I felt like I was their lifeguard. I want to feel that way again. I want to go to bed at night and not dream what I dream.

CARLA

This Cappalino's gonna force you to hurt friends, peopls that've bean good to you. Always when I hear you and Gus and Joe ... any of the guys ... you always say nothing's worse than to be a rat.

CIELLO

(furious)

A rat is when they catch you and maka you inform. Nobody's caught me! This is my set-up. My action. And I'll never hurt the partnara.

CARLA

It'll happen! Then how are you going to live with that? How am I going to live with you while you live with that?

CIELLO is very angry with her.

CIELLO

When I decide what I'm gonna do, then you can decide what you're gonna do.

CUT TO:

48 INT: CAPPALINO'S APARTMENT - NIGHT

A befuddled CAPPALINO in pajamas opening tha door to CIELLO,

48 CONTD

who stalks past him into the living room. CAPPALINO follows. There is a moment of silence before CIELLO speaks.

CIELLO

Okay. But not with the Chase Commission ... and Paige's got to understand that I will never work against cops that have been my friends and partners in SIU ... I'll never wear a wire against friends ... betray my friends. He's got to agree with that.

CAPPALINO

Dan, I swear we'll never force you to do something you can't live with.

CUT TO:

49 INT: STATION HOUSE - DAY

CIELLO, LEVY, MARINARO, MAYO cleaning out their desks. They are all a little drunk.

When MARINARO sights a bunch of glossies LEVY has pulled out of his desk along with a lot of photographic equipment, he whistles.

LEVY

Some of my best work, kid.

Fans out the pictures. They are candid, taken on the street, all girls, some beautiful, some plain, but all with spectacular breasts. CIELLO yells his appreciation.

CIELLO

I think I'm in love!

MAYO

(disbelieving)

These wonderful ladies are perpetrators?

LEVY

Innocent bystanders, Bill. Those are the famous innocent bystanders you always hear about.

CIELLO

I know I'm in love!

LEVY is amused by CIELLO's absolute delight in the collection.

LEVY

They're all yours, Danny-baby. From me to you.

CIELLO blinks with sentiment, then, in a gesture denoting a

49 CONTD

momentous decision, takes a small notebook from an inner pocket, leafs through it and tears out a page, hands it to LEVY.

CIELLO

My connection at the phone company.

LEVY stares at CIELLO.

LEVY

That's a serious present, Danny.

CIELLO

Well, Gus, you gimme the tits.

His drunken attention wandering, MARINARO has been sorting through some of the detritus from MAYO's middle drawer. He holds up a small package.

MARINARO

No-Doz? Nine years in Narcotics and you take No-Doz?

LEVY

(laughs)

Mayo, you asshole! I'm gonna bust you for possession!

The MEN fall out, laughing, holding on to each other.

50 INT: NEW OPERATION OFFICE - DAY

PAIGE, CAPPALINO, and CIELLO in an enormous space, a loft, in which a desk, three chairs, a couple of second-hand files, are all dwarfed by the height and length and depth of the empty room.

CIELLO

(looking around, grins)

A safe house, right? I feel like some kind of spy story.

(he sits down opposite Paige)

PAIGE

Alright, Daniel. We are going to launder you.

CAPPALINO

Squeaky clean.

PAIGE

(sternly)

We want all of it. Everything.

CIELLO stares speculatively at CAPPALINO for a moment, then rises.

50 CONTD

CIELLO

Rick, can I sss you a minute ... outside?

CUT TO:

50A INT: HALLWAY - DAY

CIELLO

(quietly)

Just so it's clear, Cappalino. We're in the same boat. Like you got a wifs and two kids, so've I. You know? Anything happens to me ... like it's gonna happen to you, too. You know me and you know my friends.

CAPPALINO

(incredulous)

Are you threatening me?

CIELLO

Absolutsly.

There is a long pause.

CAPPALINO

Your family will be completely safe. Nobody's going to gst hurt.

CIELLO

Good. Then we can both breathe easy.

CAPPALINO

This is a lousy way to begin a partnsrship.

CIELLO

Ws're not partnsrs yet.

Turns, goes back into the room where PAIGE waits.

50B INT: NEW OPERATIONS OFFICE - DAY

CIELLO and CAPPALINO seated as beforas. PAIGE exactly the same, no display whatever of curiosity as to what took place in the hallway.

PAIGE

Are you ready?

CIELLO

I did three things.

CAPPALINO nods. PAIGE, however, looks dubious.



50B CONTD

PAIGE  
Three things in eleven years?

CIELLO  
Yes.

PAIGE  
Start with the worst.

CIELLO gives PAIGE a little smile, shrugs.

CIELLO  
I haven't been to confession in five years,  
you know?

(a beat)

So. Another SIU team had a long investigation  
going on a Mafia drug dealer, a guy named  
Simonetta. But they couldn't get enough for  
an indictment. The team decided to contact  
Simonetta and offer to drop the case ...

(another smile for Paige)

... which would have been dropped anyway ...  
in exchange for money. Because I got  
connections the guys came to me to make  
the deal ... which I did.

CAPPALINO  
How much?

CIELLO  
Ten thousand. The case was dropped and I  
collected a commission.

CAPPALINO  
Twenty-five hundred.

PAIGE  
Bribe, solicitation, probably extortion ...

CAPPALINO  
(grimly)  
What else?

CIELLO  
Another case against some Mafia guy ... a  
police lieutenant asked me if I could find  
out why the detectives in charge weren't  
making any arrests. What was happening was  
this detective was shaking the guys down ...  
he was a very tough guy and he was shaking  
down very tough guys, the Indelicata  
Brothers. I set up a meeting. The detective  
went right at Louis Indelicata. He said,  
(MORE)

CIELLO (contd)

'Louis, we ain't got you good, we got you beautiful. We had a wire on your phone for a month. A legal wire. Your brother Sonny's up to his guinea ass ...'

(laughs)

Jesus. Indelicata jumped a foot. He was in a fit about his brother, Sonny Red, who was on life parole for murder. A sitting duck. The detective wanted seventy-five thousand or he was going to roll up Sonny.

(starts now to reenact the drama.

Paige and Cappalino fascinated)

Indelicata screams like a woman. 'I'd sooner kill you tonight than have my brother go back to the can for nothing ... that fuckin' shield you got ain't no bulletproof vest!' The detective yawns. Yawns right in Louis' face. Then he gets up and walks out and takes me with him. I thought I was going to catch one in the back. We got outside and I said, 'Christ, man, those guys are killers!' The detective said, 'Kid, they're full of shit. They think they're tough but we're tougher. There are thirty-two thousand of us. So you go back in there and make a deal.'

(a beat)

And I did. Indelicata gave me seventy-five hundred bucks ...

PAIGE

Just a minute.

(checks notes)

I thought the detective wanted seventy-five thouousand?

CIELLO

It was negotiable.

CAPPALINO

Go on.

CIELLO

That's it.

PAIGE

What was the detective's name?

CIELLO

You'll never get corroborating evidence or witnesses. Never. So there's no point in me naming him. You understand?

50B CONTD

CAPPALINO and PAIGE look at one another. What they understand is CIELLO has chosen his 'things' very carefully. They are not deceived but they are greedy.

PAIGE

(quietly)

What's the third thing, Daniel?

CIELLO

I took a thousand bucks for putting Rocky Gazzo together with Detective Don Logan from the Safe and Loft Squad. I don't know anything about what they had going.

CAPPALINO

And that's all. That's the three things.

CIELLO

That's it.

PAIGE

Ummm-hmmmm.

(a heat)

Daniel ... say we do go to work together, say we make cases ... big ones ... you will be the state's star witness. The business with informants, the three things, we will expose them, defuse them ... a good prosecutor can make you seem like a poor downtrodden man who only took a loaf of bread to feed his little onee. You can't be hurt if we hack you up ... and we will back you up if you are telling the truth. But if you perjure yourself by so much as one detail, they'll eat you alive. And they'll destroy our cases and everything we do from this day on, everything will be forfeit, Daniel. I represent the legal arm of the government of the United States of America. And I cannot allow that to happen. Do you understand what I'm saying?

There is a long silence. CIELLO can't help laughing. CAPPALINO is impatient with this by-play.

CIELLO

Hey, Rick, I did three things.

PAIGE looks at CAPPALINO. CAPPALINO returns the look. They want to believe him.

Another moment of silence before CAPPALINO speaks.

50B CONTD

CAPPALINO

Alright.

(a beat)

We'll set you up with new partners.

CIELLO

Guys I don't know.

CAPPALINO

Alright. And then what?

CIELLO

Business as usual. We make cases.

CAPPALINO

And? What do we do? How do wa move?

CIELLO

First ... Paige. Can I call you Brooks?

(Paige nods)

Brooks, you make sure I'm clear on the Federal level.

PAIGE

You're clear.

CIELLO

Then just get me wired and sit back. It'll happen.

CUT TO:

51 INT: TOUHY'S OFFICE - DAY

TOUHY, a Police Captain, a very tough looking man, stands up to receive CIELLO, CORRIGAN and LOUGHLIN. LOUGHLIN is very young. CORRIGAN is a giant, red-headed Irishman.

CIELLO

Captain Touhy ...

TOUHY

(shakes Ciello's hand, gives him a mean little smile)

Fucking superstar. What's the occasion?

CIELLO

(aasily)

Just wanted to check in before we atart anything in your precinct, Captain. These guys are my new partners. Bill Corrigan, Ken Loughlin.

51 CONTD

TOUHY

(eyes Loughlin)

If there's anything I hate more than old cops  
it's young cops. Step forward, Loughlin.

(automatically, Loughlin obeys  
the voice of command. Touhy  
addresses him like a raw  
marine recruit)

So you think you hit the bigtime, Loughlin?  
Gonna be a SIU superstar like Ciello? You  
look like pussy to me, Loughlin. Like you  
ought to be back in Harlem with some nigger  
shovin' your nightstick up your ass! Corrigan,  
I heard of you but that don't mean diddle-shit  
because all men are created equal!

LOUGHLIN and CORRIGAN frozen with the sudden perception  
that perhaps this Captain of Police is raving mad. They  
just stand, paralyzed.

TOUHY (contd)

Okay! Loughlin, you think you're tough?  
Let's wrestle!

(understandably, Loughlin hesitates)

You gonna wrestle or do I throw you through  
the window?

TOUHY moves on LOUGHLIN like a cat. He runs his hands over  
LOUGHLIN's body and throws him to the floor with a loud  
crack.

TOUHY (contd)

Okay Corrigan -- you in the IRA? Right!  
Well, the only thing you blow up here is  
my ass! Come on!

A stunned CORRIGAN starts to step forward, finds TOUHY's  
hands all over him and hits the deck in thirty seconds.

TOUHY (contd)

Okay, Superstar, you're next!

CIELLO smiles.

CIELLO

I'm not wired, Captain.

They laugh -- the OTHERS join.

CUT TO:

52 INT: NEIGHBORHOOD BAR - DAY

TOUHY, CIELLO, and a third man, SERGEANT EDELEMAN at a table.

52 CONTD

TOUHY

(as hs picks up check for  
thsir drinks and pulls out  
money)

Okay, Ciello. You work my precinct ... I  
don't give a fuck on what ... Just bring me my  
full cut. Everything goes through Edeleman.

(he stands)

That other thing, Edeleman ... work it out with  
him.

TOUHY leaves EDELEMAN and CIELLO together.

CIELLO

What other thing?

EDELEMAN

The Captain's got somebody in the Southern  
District D.A.'s office. He's got a progress  
report on an indictment he's ready to sell.

CIELLO

Sell to who?

EDELEMAN

An old pal of yours. Rocky Gazzo.

CUT TO:

53 EXT: ANGELO'S CAFE - LITTLE ITALY - DAY

CIELLO walks to cafe, enters.

CUT TO:

54 INT: ANGELO'S

CIELLO, very much at home, looks around, spots a man alone  
at a table. The man is NICK NAPOLI. NAPOLI is a Mafia  
hood, thirty-nine, but looking older, nattily dressed, sun-  
tanned. He and CIELLO grin at one another.

NAPOLI

You're looking good, kid. How's the family?

CIELLO

(sitting)

Everybody's okay, Nick. How's Maria? Aunt  
Angela?

NAPOLI

Maria's gonna hvs another kid. You know  
Mama. She thinks she set it up herself.

CIELLO

I'm glad you're in town. I figured you'd be in Miami. Going to the dogs.

NAPOLI

I give up the dogs, kid. They ain't never gonna catch the rabbit and I ain't never gonna catch them.

CIELLO

Yeah. Rocky still in Florida?

NAPOLI

Yeah.

CIELLO

Well here's the thing. Rocky's got somebody ... some Assistant D.A. in the Southern District on his ass. But I can buy the progress report.

NAPOLI

Who's the D.A.?

CIELLO

I don't know. I got to go through another cop.

NAPOLI

Who?

CIELLO

A sergeant in the twenty-third. Named Edeleman.

NAPOLI

Fucking matzoseater. You vouch for him?

CIELLO

Yeah ... sure. He's got sources.

NAPOLI

Rocky'll be back at the end of the week about. I'll set it up, Danny. Do the right thing here, you'll put some bread on the table.

NAPOLI gives CIELLO a sad look, shakes his head.

NAPOLI (contd)

You get your rocks off putting Italians in jail? They ain't enough niggers for you?

(smiles, shrugs)

What the fuck.

CUT TO:

55 EXT: FEDERAL LAW ENFORCEMENT BUILDING - CHAMBERS STREET

CIELLO, CAPPALINO, PAIGE cross into building. But separately.  
From different directions.

56 INT: AGENTS FLOOR

Together, now, the THREE walk rapidly by the miles of cubby-holes, offices. FEDERAL AGENTS, SECRETARIES, heavy activity. CIELLO regards the FEDERAL MEN with impassive hostility. He speaks out of the side of his mouth to CAPPALINO.

CIELLO

Goddamn clones. They're all named Hsinz ... look at their pants ... their pants are too short, their shoes are too wide. Bunch of Methodists from Minneapolis ...

CUT TO:

57 INT: OFFICE - DISPLAY BOARD

On it are six or seven different microphones, all button-sized, pencil receivers, etc. Hair-thin cables, battery packs, transmitters. WE PULL BACK in an office where WE SEE CIELLO standing, shirt open, no pants. The TECHNICIAN is wrapping an ace bandage around his waist.

TECHNICIAN

Remember, the antenna has to hang loose. Battery pack, transmitter, they're always problems ... bulky. If you're frisked, they're hard to hide.

PAIGE enters with TWO YOUNG WASP MEN.

PAIGE

Danny, this is Agent Elroy Pendleton ... Agent Bubba Harris. Dan Ciello.

CIELLO

(saying the length of pants)  
Hi.

BUBBA

We're your back-up. We'll be on recording whenever you're wearing your wire. Also, in case you need us.

CIELLO

Where you guys from?

ELROY

Dallas.



57 CONTD

BUBBA

Atlanta.

CIELLO

(very tentative smile)

I hope you know the neighborhood.

BUBBA

I still get kind of like disorientated in Greenwich Village and down there.

PAIGE and CAPPALINO exchange glances.

CUT TO:

58 INT: BASEMENT - TENEMENT - THE TEAM

CIELLO is placing the tape recorder in a broken heater. He tries it. All well. Next he moves to the telephone terminal box. He attaches a dial headset to two terminals.

LOUGHLIN

(very unhappy)

If we get caught at this, they'll lock us up.

CIELLO

(ignores Loughlin ... speaks to Corrigan)

What's Touhy's number?

CORRIGAN

484-8780.

CIELLO dials, then wets his fingers and rapidly runs them down the terminals. As he hits two, he gets a light shock from the current.

CIELLO

Ouch! They're the ones.

He's detached his dial headset and is now attaching the two tape recorder wires.

CLOSE UP

LOUGHLIN. He goes over, gets the junction box lid, hands it to CIELLO. He drops his eyes, moves away. WE STAY ON CIELLO, watching LOUGHLIN.

CUT TO:

59 INT: OPERATION OFFICE - DAY

Its furnishing has come along. It is now almost comfortable. As usual, no one is present but PAIGE, CAPPALINO, and CIELLO.

59 CONTD

CAPPALINO

But that tap is illegal. You're breaking the law.

CIELLO

(doesn't meet Paige's eyes,  
appeals to Cappalino)  
Touhy's gonna lead me to an Assistant D.A.  
How the hell do you think we make caes?

Both PAIGE and CAPPALINO stare at CIELLO.

CAPPALINO

I don't have the power to give permission for this. Paige?

PAIGE

I'll have to talk to the boss.

CIELLO

You've got to talk to Burton Hayes Alcott about one lousy little wiretap?

CAPPALINO

Danny, you're tapping the phone of a New York City Police Captain!

CIELLO

Yeah, with a crooked D.A. on the other end!

CAPPALINO

Nevertheless.

CIELLO

(furious)  
For Christ sakes ... Brooks ...

PAIGE

I'll get the permission. Step one is Gazzo.

CUT TO:

60 INT: WESTCHESTER DINER - A BOOTH IN THE MEN'S ROOM

CIELLO pulls his tie a bit looser, fingers his button-mike. He loosens his shirt tail and WE SEE the antenna. Pants up, jacket on, he exits.

CUT TO:

61 INT: DINER

CIELLO emerges, joins EDELEMAN at the table as ROCKY GAZZO

61 CONTD

enters. GAZZO is an enormous man. Very dangerous looking. But he likes CIELLO and is amiable, even affectionate.

GAZZO

So how you been, kid? I heard something you was due for transfer out of narcotics?

CIELLO

No wsy. Where'd you hear that? I'm in.

GAZZO

Good. We need you where you are, Danny. So who's this? You Edeleman?

EDELEMAN stands to shake hands with GAZZO.

GAZZO (contd)

So now we met. Let's get outa here.

Abruptly he turns, leads the way back outside. EDELEMAN and CIELLO follow.

CUT TO:

62 INT: GAZZO'S CAR - NIGHT

CIELLO conscious of the car with ELROY and BUBBA pulling out to follow.

GAZZO

You know why I don't carry no gun? Becsuse every nigger I know has got a gun. I got s little hatchet I keep under the seat ...

CIELLO sees the backup car ss it gets tangled in traffic.

CUT TO:

63 EXT: CARVEL STAND - NIGHT

The THREE MEN with cones, ROCKY's a double. EDELEMAN is okay, but CIELLO shows no appetite.

GAZZO

You cops spend all your time chasing guys like me around looking to give us sggravstion while some black son of a bitch is looking to come and blow your brains out. Those are the guys you should be worried about. We'll never kill you.

CUT TO:

64 EXT: GAZZO'S CAR ON BRONX RIVER PARKWAY - NIGHT

GAZZO's Mercedes traveling about sixty-five. Backup car is a reasonable distance behind.

CUT TO:

65 INT: GAZZO'S CAR - NIGHT

CIELLO

This fucking Chase Commisaion thing has got everybody crazy. I hate this fucking job.

GAZZO

You're just pulling your prick, Danny. It don't matter what you do ... you open a luncheonette you got to cook. You got to work it to earn it. Listen, in the fuckin' cops you don't own the world, but you get to shake it. Right?

CIELLO and EDELEMAN laugh.

CUT TO:

66 EXT: BRONX RIVER PARKWAY - NIGHT

GAZZO's car suddenly pulls over to the side. The backup car goes whizzing by, but fortunately swings onto a cloverleaf, stops and kills its engines.

CUT TO:

67 EXT: GAZZO'S CAR

He is getting out.

GAZZO

Okay. Get out. I got to see if yuz wired.

EDELEMAN and CIELLO look at each other.

GAZZO (contd)

Come on!

The TWO POLICEMEN emerge. EDELEMAN raises his hands, GAZZO moves to him, starts a very thorough frisk. CIELLO steps forward, demanding GAZZO's attention.

CIELLO

(hard-voiced)

This is a fucking insult. You frisk him, you frisk me.

GAZZO turns, a little taken aback.

67 CONTD

GAZZO

(reasonably)

Danny, I don't know this guy.

CIELLO

Well, fuck, you know me!

GAZZO hesitates, then hands EDELEMAN back his coat.

GAZZO

(to Edeleman)

So now we know each other, what have you got?

CUT TO:

68 INT: GAZZO'S CAR - NIGHT

GAZZO and EDELEMAN now in front, CIELLO in back. They drive up to WESTCHESTER DINER we saw earlier. GAZZO stops, reaches over, opens door for EDELEMAN, who reluctantly gets out. As he does so, he shoots a look and a shrug at CIELLO.

GAZZO

So long.

EDELEMAN

(to Ciello)

I'll catch you later?

As CIELLO answers 'Right,' GAZZO already has the car moving.

GAZZO

(reaches in his pocket, pitches envelope over the seat back to Ciello)

Count it.

CIELLO

You should have just give it straight to ...

GAZZO

I don't give ten big ones to some kike cop on a first date. I give the money to you Danny. You're responsible it gets where it's going. One for the D.A. One for you guys.

CIELLO

(laughs)

I just got to give it to Edeleman.

GAZZO

(perfectly amiable)

Okay. But I give it to you. I do business by the rules, Danny, you understand?

CUT TO:

69 INT: PAIGE APARTMENT - NIGHT

PAIGE, POLLY, CAPPALINO waiting for some word from CIELLO. They are worried, tense. At exactly the same moments, CAPPALINO and POLLY look at their watches, frozen.

PAIGE

This is foolish. He didn't give us a timetable. He could be hours yet.

POLLY

(to Cappalino)

Rick, just exactly how dangerous is it? I mean ...

CAPPALINO

Anytime a cop wears a wire it's dangerous.

POLLY gets up, goes to the window, looks out. After a moment, she speaks.

POLLY

It must have been very painful for him ... telling you all those things ...

CAPPALINO

I don't know ... he seemed ... exhilarated ...

POLLY

Confession good for the soul? Is that why you think he's doing it?

PAIGE

It's a lot more complicated ... you're asking to understand a lifetime. No cop joins the force with the idea of becoming a crook. The process is gradual and when it happens the conflict is terrible. In the suicide statistics, cops are tops on the list.

CAPPALINO

Lawyers are second.

POLLY

(clearly shocked)

Lawyers?

CAPPALINO

Cops and lawyers. Guys who start out wanting to be on the right side. When things go wrong, the toll is too high.

Doorbell rings. They all start, but POLLY is the quickest. She runs to the door.

CUT TO:

69 CONTD

CIELLO entering. He is very tense, a little manic. PAIGE and CAPPALINO are right behind POLLY. CIELLO lets off steam at the TWO MEN.

CIELLO

Those two red-necks you got for back-up ... we were cruising around like nuns and they still lost us. They don't know shit.

(to Polly)

Hey, I'm sorry, Mrs. Paige.

POLLY

(earnestly)

Well, if you were just cruising, clearly they don't know shit.

All THREE MEN laugh, the tension somewhat broken. They all reenter the living room. CIELLO empties his pockets, two tape decks and two envelopes.

PAIGE

How did it go?

CIELLO

Beautiful.

(gives Cappalino one)

Here's the tape on Gazzo and Edeleman. They're made.

(hands second tape to Paige)

And here's a little bonus. If you ever get an okay on the Touhy tap, play this for him. It nails Touhy and another D.A. named Carson. My compliments.

CAPPALINO

(eyeing the envelopes)

Money?

CIELLO

(hands him first one envelope, then the other)

This one's got five hundred hucks. My commission from Gazzo. He gave a thousand to Edeleman. It's all on the tape. Count the money and give me a voucher because Edeleman and I have got to make a pot and split it with the others.

POLLY

(wide-eyed)

With Touhy?

CIELLO

With everybody. Touhy, and the new partners.  
(MORE)

69 CONTD

CIELLO (contd)  
 (indicating the second envelope)  
 That's the ten thousand for Carson. Voucher  
 that, too.

CAPPALINO  
 (awed)  
 A D.A. and a police captain ... it was so easy ...

PAIGE  
 It was easy because everybody trusted Danny.  
 All the years made it easy.

(a beat)  
 Danny ... I want to tell you that I know you  
 don't like the move against Gazzo. He came  
 through your cousin. I also understand just  
 how dangerous all this is. And I want you  
 to know ...

(a beat)  
 ... that I appreciate the complications.  
 Somehow, one day, I hope we can repay you.

CIELLO, touched and warmed, repays PAIGE with a radiant  
 smile.

CUT TO:

70 INT: NEIGHBORHOOD BAR

Same bar, where CIELLO saw TOUHY before. Present this time  
 are EDELEMAN, CIELLO, CORRIGAN, and LOUGHLIN. EDELEMAN  
 passes envelopes to each man, keeps two for himself.

EDELEMAN  
 ... Corrigan ... Loughlin ... and mine and  
 the Captain's. Okay.

WE SEE that LOUGHLIN is extremely distressed.

LOUGHLIN  
 (to Ciello)  
 I don't want it.

EDELEMAN  
 (to Ciello)  
 What the fuck's he talking about?

LOUGHLIN  
 I said I don't want it. I don't want the money.

CIELLO  
 (to Loughlin)  
 Listen, Ken, I already told you ...



70 CONTD

EDELEMAN

(to Loughlin)

Boy, you don't belong in SIU. You belong in Harlem eating apple off nigger fruit stands.

LOUGHLIN

That's it isn't it, you little prick! I don't take your dirty money the word'd be out so fucking fast I'd be busted back to the precinct chasing niggers!

CIELLO

You're out of line, here, Ken. Grow up.

LOUGHLIN turns hurt, bewildered eyes on CIELLO.

LOUGHLIN

Danny ...

EDELEMAN

(laughs, addresses Ciello)

You're married to a fuckin' faggot.

LOUGHLIN lunges for EDELEMAN who laughs and ducks. CIELLO grabs LOUGHLIN, holds him. CORRIGAN picks up LOUGHLIN's envelope and shoves it into LOUGHLIN's pocket as he and CIELLO forcefully guide LOUGHLIN away from the table.

CORRIGAN

(over his shoulder to Edeleman)

It was a grand evening, Sergeant. Let's do it again.

CUT TO:

71 INT: PAIGE'S APARTMENT

CIELLO, CAPPALINO, PAIGE sitting around the coffee table. Again an envelope on the table. CAPPALINO, PAIGE looking very pleased.

CAPPALINO

You've got Touhy and you've got two detectives cold.

CAPPALINO stops. CIELLO's face is very grim indeed.

CIELLO

I will not allow Loughlin to be prosecuted. If you try to prosecute Loughlin, I'm finished.

CAPPALINO is still very still. Very wary. He is uncertain whether to overrule CIELLO or humor him or what.

71 CONTD

CAPPALINO

If Loughlin was totally honest, he wouldn't have taken the money. He was part of the operation. And the operation was typical SIU. Efficient and illegal.

CIELLO

Fuck you, Cappalino! You'll never have the least idea what it is to be a cop. You've got no heart for it.

PAIGE

(essily)

Did it happen exactly the way you told it? Dan, prove it to us that Loughlin was honest. We want to help if we can.

CIELLO turns, looks at PAIGE. WE SEE that CIELLO is coming to regard PAIGE as the Court of Appeals ... higher, more difficult to reach, but a level he aspires to.

CUT TO:

72 EXT: LONG ISLAND MOVIE HOUSE - NIGHT

CIELLO and CARLA approaching. No crowd. CIELLO makes an effort at sociability. CARLA is silent. CIELLO looks inside the lobby.

CIELLO

(laughs, shakes his head)

He'll be late ... we'll miss the first fifteen minutes and Jos'll say 'What's the difference? Didn't you read the book?'

Silence from CARLA.

CIELLO (contd)

What's the matter with you?

CARLA

(not really answering him)

It'll be nice to see Joe and Susan again.

CIELLO

Carla, I know we don't see much of anybody anymore ... it's just what I'm doing ... it's very tough. I'm walking on a tight wire every minute. Half the time I'm really scared.

CARLA

I know.

72 CONTD

CIELLO

But, Carla ... I've found a very important friend ...

CARLA

More important than your old friends?

CIELLO

It's different. This guy Paige ... it's crazy but I want to run up the wall for him. Remember that old science fiction movie When the Earth Stood Still? And this tall, good-looking guy from another planet came and fixed everything -- Michael Rennie? You just looked at him and knew he could handle it ...

CARLA

What is it you think this Paige'e going to handle so great?

CIELLO

(a beat)

Well, Loughlin, for one.

CARLA

Loughlin shouldn't have been in in the first place.

CIELLO

(suddenly miserable)

I know that. I know ...

They have become so engrossed in their conversation they have not seen the MARINAROS cross the street and join them on the sidewalk. JOE throws an arm around CIELLO's shoulder and suddenly the two couples are together again. CIELLO and MARINARO exuberantly embracing, pounding each other on the back ... exchanges like 'You old bastard!' and 'Meathall!'

SHEILA and CARLA delighted to see each other; they lock arms and laugh at the MEN.

CIELLO

Joe, they got me teamed up with that harp, Corrigan. And a kid named Kenneth Loughlin. What about that? I'm running a kindergarten for white bread!

EVERYBODY laughs. EVERYBODY'e happy.

CUT TO:

73 INT: BAR - DAY

LOUGHLIN

What's it about?

73 CONTD

CIELLO

The money. I know how unhappy you were.

LOUGHLIN

(hursts out)

I hate it. It makes me sick to my stomach when I think about it. I can't face my wife and kids. I want no part of this shit. I just want to be a cop and do my job!

CUT TO:

74 INT: PAIGE'S DINING ROOM - EVENING

Festive. It is a birthday party for CIELLO. BROOKS and POLLY PAIGE, CAPPALINO and his wife, NANCY (pictures of whom we saw in their apartment), CIELLO and CARLA, and an older couple, MR. and MRS. BURTON HAYES ALCOTT.

CIELLO, (embarrassed at the fusa, feeling very much out of his element, but doing rather well as WE SEE from MRS. ALCOTT's attitude toward him), is blowing out the candles on the cake that POLLY has put before him. EVERYONE applauds.

POLLY

What did you wish?

CIELLO

(grins at the men)

I'd like to collar a lot more lawyers.

Both ALCOTT and his WIFE break up. PAIGE stands.

PAIGE

On the subject of lawyers. Since we are all honored tonight with the presence of the United States Attorney for the Southern District of New York State ...

CAPPALINO

(to Ciello)

The capo di capo, Danny!

PAIGE

(smiles, continues)

... I am going to defer to that gentleman who wants to make the toast. Mr. Alcott.

PAIGE sits and ALCOTT stands. He takes a paper from his pocket.

74 CONTD

ALCOTT

(very genial)

Detective Ciello, I want to impress upon you the awesome power of my position and my person. What I have here for you ...

(hands the paper down to Ciello)

... and I hope you will regard it as my birthday offering to you ... is the paper giving you legal authorization for the wire-tap on Captain Touhy's telephone. I hope it's not late.

General laughter. ALCOTT raises his glass.

ALCOTT (contd)

Happy birthday, congratulations, and our gratitude for the good work.

They all raise their glasses to CIELLO, smile at him, and drink.

CIELLO folds and refolds the authorization paper. Suddenly he becomes aware that EVERYONE is waiting for his response. He opens his mouth to speak, but nothing comes out.

CAPPALINO

Come on, Danny. Speech.

CIELLO

(blurts out to Alcott)

I want to know what's going to happen to Loughlin?

ALCOTT

(gently)

Transferred to Intelligence. Next week. I'm sorry. Brooks told me how anxious you were.

CIELLO

(angry)

I look at Loughlin and that could've been me.

Suddenly, with no warning whatever, CIELLO bursts into tears. They ALL stare at him, aghast.

CUT TO:

75 INT: CIELLO'S BATHROOM - DAY

CIELLO places the transmitter in the armpit. Awkwardly, he tapes it in place.

CUT TO:

## 76 INT: LAW OFFICE - DAY

Expensive office. Leather chairs, partners' desk, wall of well-bound law books behind the MAN who sits easily at desk. The MAN is well-groomed, prosperous, jovial. He is laughing. CIELLO is laughing with him.

CUT TO:

## 77 INT: NEW OPERATIONS OFFICE

Desks, filing cabinets coming in. A MALE STENOGRAPHER with ear cans listening to tape. He frowns, cannot understand. He takes off cans, passes them to CIELLO for interpretation.

CUT TO:

## 78 SAME LOCATION - DIFFERENT AREA

CIELLO and CAPPALINO standing before a rack of tapes. The rack is full. CAPPALINO is marking some new tapes with a magic marker. He looks over at CIELLO, winks.

CUT TO:

## 79 INT: CIELLO'S BEDROOM - NIGHT

Gingerly, fraction of an inch at a time, CARLA removes the tape that holds a transmission battery to CIELLO's belly. The battery has corroded and leaked acid and made a truly terrible-looking burn.

CUT TO:

## 80 INT: NEW OPERATIONS OFFICE - DAY

CAPPALINO, PAIGE, CIELLO. CAPPALINO is showing CIELLO a couple of photographs; he singles out one.

CAPPALINO

A Baxter Street bail bondsman. Big time fixer. Dave DeBennedeto?

CIELLO shakes his head. He does not know DeBennedeto.

CAPPALINO (contd)

The other one ...

(displays the second picture)

... is a police officer.

CIELLO

(nods)

Carl Alagretti. I worked with him a couple of times. He don't live far from me.

80 CONTD

PAIGE

Good. Then Alagretti's your entré to DeBennedeto.

CUT TO:

80A EXT: LONG ISLAND - DAY

WE SEE CIELLO pull up and stop in front of a house that is slightly grander than his own, maybe an inground pool rather than above ground. ALAGRETTI is waiting -- gets in. He's very rough.

CUT TO:

81 INT: MOVING CAR - SUBURBIA - DAY

ALAGRETTI

Fucking electronic ignition!

CIELLO

What happened to the Lincoln?

ALAGRETTI

I gave it to my brother-in-law. He's opening an outlet in Jersey. Said he couldn't make the right impression with a Pinto. A lotta grief, Dan. The Chryeler's a lotta grief.

He turns on the radio.

CIELLO

Hey, Carl, you still see that bondsman ... what's his name again?

ALAGRETTI

DeBennedeto? What do you want with DeBennedeto?

CIELLO

I might have a thing.

ALAGRETTI

What kind of thing?

CIELLO

Something maybe he could use ...

ALAGRETTI

Anything he could use, I could use ... Don't forget me, huh? DeBennedeto's my guy.

CIELLO

God, no! No ... I mean I'd want you there to set up the meet.

81 CONTD

ALAGRETTI

He's touchy. Like me. He's careful.

CIELLO

He'd have to be with everything he's in on.

ALAGRETTI

You know what he's been in on? Then what are you comin' to me for?

CIELLO

Like you said -- he's your's.

CUT TO:

82- INT: GYM - DAY

87

CIELLO, ALAGRETTI, and DeBENNEDETO at the rail, oblivious to the screaming around them. DeBENNEDETO is over six feet, with the biggest belly you ever saw. And he's very, very ugly.

DeBENNEDETO

I understand you want to do us a favor here. I get scared when somebody wants to do us a favor.

CIELLO

I got something. I'd like to earn. I got to know about this right away.

ALAGRETTI

So what is it, Danny?

CIELLO

(to DeBennedeto)

Remember Martinez? You bonded him.

(no answer)

He says he paid you back.

(no answer)

He's waiting for trial on Rikers. He says he's got a tape on you where you admit he paid you. But now you're squeezin' him and if you don't stop he'll play the tape. Okay? That's a felony.

DeBENNEDETO

He's a rat and a punk and he ain't got the heart to wear a wire around me. If I catch a guy wearin' a wire, I'll shove it up his ass and pull it out of his mouth. Nobody wears a wire on me. I can smell 'em.



82- CONTD  
87

ALAGRETTI

It's God's truth, Danny. I nsver seen nothin' like it.

CIELLO

You know what Dave? You're an asshole. I don't know how you've got where you've got. You think I'm some kind of rat? We know the same people. You undsrstand whst I'm saying? You ain't half as tough as you think you are.

(throws tape at him)

And here's the tape. Martinez made you, you fat fuck.

CIELLO walks out on him -- DeBENNEDETO and ALAGRETTI staring after him.

88 QUICK CUT SEQUENCE

EXT: MADISON SQ. GARDEN - DUSK - DeBENNEDETO, ALAGRETTI, AND CIELLO

CIELLO

Guy comes up for parole in two weeks. He wants to give somebody to the warden. Anybody you want if you pay his legal fee.

CUT TO:

89 INT: NITE TROTTERS - NIGHT

CIELLO

I got a guy in the property clerk's office. You got someone who needs baking powder in a bag down thers? It'll cost.

CUT TO:

90 INT: SUBWAY STATION - DAY

CIELLO

That's right. Every Federal wire-tap in the city! \$16,000!

CUT TO:

91 INT: CAPPALINO'S APARTMENT - LATE NIGHT

CAPPALINO and PAIGE are alone. CAPPALINO very tense.

CAPPALINO

He said by eleven. It's ten of twelve.

91 CONTD

PAIGE

Was he wired tonight?

CAPPALINO

How would I know? He consults the spirits.  
He's like some goddam gypsy fortune-teller  
... 'Tonight? Oh, tonight much danger!  
... No wire!'

(working himself up into a  
real tantrum)

Also, he won't wear his gun! You know where  
he keeps his gun now? He keeps his gun in  
an attache case. In the trunk of his car.  
He's obliged to wear his gun at all times!  
He's in breach of regulations.

CUT TO:

92 INT: CHEAP BAR - NIGHT

ALAGRETTI and CIELLO alone together. ALAGRETTI coming out  
of phone booth, very down in the mouth.

ALAGRETTI

Dave's not coming. You really make him  
nervous, you know. Everybody's talking about  
how some cop is squealing to the Chase  
Commission. Dave's been calling all over  
town about you. Why do you always have to  
shoot off your mouth, Ciello?

CIELLO

(grins)

Hey, Carl. Let's not sit so close to the  
TV. I can't get any kind of recording.

ALAGRETTI

That's not funny.

CIELLO

You want to think about coming over, Carl.  
Everybody's doing it. See that barmaid  
over there ...

(he indicates a tall, skinny  
girl in a short skirt)

... the one with no tits? She's been wired  
for six months. She's got a transmitter  
stuffed right up her pussy.

ALAGRETTI can't help glaring suspiciously at the BARMAID.  
CIELLO laughs.

92 CONTD

BARTENDER  
(calling to Alagretti)  
Hey, Carl. Phone call here for you.

ALAGRETTI  
(takes phone, listens)  
Yeah, yeah, he's here.

93 INT: CAPPALINO LIVING ROOM - NIGHT

PAIGE  
I have a theory about the gun, Rick.  
(a beat)  
He's so ambivalent about what he's doing ...  
if he's caught ... by DeBenedetto or anybody  
... and the verdict is he's a rat and deserves  
to die, then ...  
(shrugs)  
... why then he has chosen in advance not to  
defend himself.

The doorbell rings. CAPPALINO literally dashes for the door.

CUT TO:

CIELLO entering apartment. He is very high.

CIELLO  
He called me! The fat sonofabitch! It's got  
to be big. I mean for a month now he won't  
pick up on anything I offer him, but now he  
wants to set up a meet.

(grins broadly)  
Him and Alagretti, they're both so hot under  
the collar about the Chase Commission and  
their mystery cop ... it's got to be a fucking  
game! I love it!

PAIGE  
What do you mean?

CIELLO  
(shrugs, grins)  
It's not just DeBenedetto. I must of heard  
ten times this week how I'm the big witness.  
So somebody starts hinting about the Commission  
and I laugh and say, 'Sure. Catch me on the  
tubes. I'm gonna be a star!'

PAIGE  
You love the danger, don't you Danny?

93 CONTD

CIELLO

(laughs)  
It's a living.

PAIGE

Don't go wired to this meeting.

CIELLO

I think I will.

CUT TO:

94 INT: CHINESE RESTAURANT - DAY

CIELLO and ALAGRETTI approach the table. DeBENNEDETO's already there. His suspicious little pig eyes never leave CIELLO's face. A few feet from DeBENNEDETO's booth, ALAGRETTI suddenly grabs CIELLO by the back of the neck with rough affection. Then, still mimicking affection, he rubs his hand across CIELLO's shoulders and down his back, then whacks him on the ass.

ALAGRETTI

(mouths to DeBennedeto)  
He's clean.

CIELLO steps over to the booth, stares angrily down at DeBENNEDETO. Then without warning, he grabs one of DeBENNEDETO's hands.

CIELLO

If you're really looking for a wire, do it right. In SIU we wear them behind our balls. Here. Check me!

He has got DeBENNEDETO's hand almost on his crotch before the fat man violently yanks his hand away. He stares balefully at CIELLO.

DeBENNEDETO

I'd rather go to jail.  
(a beat)  
Siddown.

CIELLO

You guys gonna cut this out and give me a break here?

(smiling)

Do I look like a fucking rat to you or what?  
Now, I don't want to hear no more of this shit.

ALAGRETTI

Aw, Danny. Sit down. Come on. You're too sensitive.

CIELLO sits.

94 CONTD

Silence.

CIELLO

So? I'm not here for the company.

DeBENNEDETO ignores him, studies the menu for a very long time. ALAGRETTI studies the wall. CIELLO drums his fingers, stares at DeBENNEDETO.

Finally, DeBENNEDETO lowers the menu.

ALAGRETTI

(nods at DeBennadeto,  
addrssses Ciello)

Ever hear of a guy named Michael Bloomberg?

CIELLO

(who never has)

Yeah. Fucking creep.

ALAGRETTI

(affronted)

Why'd you say that? I know he's got a reputation, but he's a good guy. He's a very smart lawyer. He's helped a lot of people.

CIELLO

(grudging)

Maybe.

ALAGRETTI

They got him for subornation of perjury.

DeBENNEDETO

That means he caused perjury to be committed.

CIELLO

You're not talking to one of your idiot clients, Dave. I know what it means.

ALAGRETTI

Jesus, Danny, Dave didn't mean nothing ... so what the problem is is Bloomberg's indicted. He's defended some people very big in junk. Like you know. Naturally he'd pay very big to find out what was going on in his case.  
(a beat)

DeBENNEDETO

And you got this friend in the D.A.'s office.

CIELLO

What's the case against Blombarg?

95 INT: OPERATION OFFICE - DAY

CAPPALINO, PAIGE, and CIELLO. Both very excited.

PAIGE

(laughs excitedly)

Blomberg! My God! Every era has a public enemy number one among lawyers and Blomberg's ours.

CIELLO

Tell me about Blomberg. I never heard of the guy.

PAIGE

The biggest. His speciality is taking heroin dealers the government's got cold and bringing in the alibi witness who swear that the defendant had actually been with them in some other place. Dan, if we can get evidence of what Blomberg's been doing it'll be worth everything you've gone through.

CAPPALINO

You know something? You're lucky. Last night you said you were going to go wired? If you had, you'd now be a part of the chow mein. What made you back off?

CIELLO

I didn't.

(he tosses a tape on the desk)

I got it all.

CAPPALINO

But you said Alagretti gave you a massage. Where'd you wear the wire?

CIELLO

Right where I told that fat freak. Under my balls.

The THREE MEN start to laugh.

CUT TO:

96 EXT: MOVIE HOUSE - NIGHT

It is the same theater where the CIELLOS met the MARINAROS. CIELLO and CARLA are the last of a short line buying tickets to see "Ship of Fools". CIELLO is in very good spirits. He is whistling "Rhinestone Cowboy". WE NOTICE that he is now wearing a gold chain and small crucifix around his neck. From this point on, we never see him without it. CARLA sneaks pleased little looks at him. He catches her, gives her a big smile.

96 CONTD

CIELLO

Oscar Werner knocks me out. He knock you out?

CARLA

So-so.

CIELLO

So-so! You don't go for Oscar Werner you don't go for me. Because I'm very much like Oscar Werner. Don't you think I am? I mean like in personality? In the soul?

CARLA

(grinning)

No.

CIELLO

Babe, you just batted out.

CARLA

I think you're like Marlon.

CIELLO

(happily)

Ain't it a fact?

(whistles s minute, then goes silent, thoughtful)

I'm finally doing it. What I set out to do. I'm going to put the biggest crooked lawyer in New York out of business. Me.

(s beat)

I been doing the right thing. All along. It was just kind of painful getting there. You know?

CARLA

(takes his hand)

Sure, Danny.

CIELLO

(a beat)

I ever tell you about when I was a kid, how in school I always was the one got to carry the flag?

CUT TO:

97 INT: LIVING ROOM HOTEL SUITE - NIGHT

Good hotel. ALAGRETTI and CIELLO enter just as MICHAEL BLOMBERG is signing the check for a cart of drinks and hors d'oeuvres. DeBENNEDETO nods at them, but no one speaks until the WAITER is out of the room.

97 CONTD

MICHAEL BLOMBERG is not a good-looking man, but he is well-dressed, well-educated, very much in control. He smiles at CIELLO. ALAGRETTI moves straight to the cart and begins mixing drinks for the crowd.

DeBENNEDETO

Okay. Everybody knows who everybody is.  
Right?

ALAGRETTI

(speaking for Ciello)

Right. Everybody takes Scotch or what?

DeBENNEDETO

(helping himself to the  
hors d'oeuvres)

Sure.

BLOMBERG

(softly)

Let's get down to business.

DeBENNEDETO

Right.

(turns to Ciello)

So?

CIELLO

Yeah. Well, Mr. Blomberg, the most important thing as far as I'm concerned ... this whole situation ... is that ... my thing for the future with this guy.

DeBENNEDETO

We ever need him again, we go through you.  
Right, Mike?

BLOMBERG nods. During most of the scene, BLOMBERG sits, lets DeBENNEDETO or ALAGRETTI speak for him while he watches CIELLO.

DeBENNEDETO (contd)

So what's the answer? Can he get the Grand Jury minutes?

BLOMBERG

(very softly)

Witness transcripts?

CIELLO

You're talking about something the mere possession of which is like he gets pinched ... five on this spot. So he don't operate out of love.



97 CONTD

DeBENNEDETO

So what's his fuckin' number, your friend?  
How much?

CIELLO

(directly to Blomberg)

You tell me, Mr. Blomberg. How much do you  
want to spend?

BLOMBERG smiles, quickly jots down a number on a piece of  
scratch paper, shows it to CIELLO. CIELLO is impressed. He  
makes as if to take the paper, but BLOMBERG retains paper,  
pockets it.

CIELLO is desperately frustrated at not being able to get  
BLOMBERG to speak.

CIELLO (contd)

Mr. Blomberg ... people ... witnesses ... like  
they aren't around anymore, you know?

DeBENNEDETO

They say Mike had 'em clipped. He didn't.  
They're around.

ALAGRETTI

(laughs)

They've just joined the jet set. On the road.

A long beat, then CIELLO decides to frustrate BLOMBERG.

CIELLO

So great. They're not around. Or whatever.  
Then what's your problem? You don't need to  
spend the money.

(indicates Blomberg's pocket  
which holds the paper)

With witnesses 'on the road' it's not worth  
spending.

BLOMBERG glares at him for a long moment, then finally speaks.

BLOMBERG

Just buy me those fucking minutes, Ciello.

CIELLO smiles, shrugs. He has caught his man.

98 TAPE MACHINE - PAIGE'S APARTMENT - NIGHT

playing silently. WE PULL BACK TO SEE PAIGE and CAPPALINO  
both wearing cans, listening. CIELLO, dressed differently,  
sits, watches the TWO LAWYERS' faces, seeking confirmation,  
approval. CAPPALINO looks up, taps PAIGE.

98 CONTD

CAPPALINO

I don't think we'll need the IRS on this  
... I think we can go through Interstate  
Commerce ...

PAIGE nods, looks over at CIELLO, smiles. Good work.

CAPPALINO (contd)

(reaches for a law book)

Listen to this ... the United States government  
versus Carl Terza ...

During CAPPALINO's speech, the CAMERA MOVES AWAY from the  
MEN and over to a far reach of the room where a small TV  
set has been left on, its volume low. JIM JENSEN is on the  
TV reporting the latest on the Chase Commission. Voices in  
living room. Some laughter. No one listening to TV.

JENSEN

... Chase Commission Investigating Police  
Corruption as rumored for some days, a prime  
government witness from the ranks of the  
police ...

CUT TO:

99 INT: ALAGRETTI/DeBENNEDETO'S RESTAURANT/JOHN

JENSEN completing story begun in PAIGE's apartment.

JENSEN (contd)

... although no identification is forthcoming  
from the authorities. All that could be  
learned is that the police informant's initial  
is the letter 'D'.

WE HAVE PULLED BACK TO DISCOVER ALAGRETTI and DeBENNEDETO  
watching, their jaws open.

CUT TO:

DeBENNEDETO

Call that fucking D-A-N-N-Y!

100 EXT: STREET - MANUFACTURING AREA

The entire sequence to be shot in broad daylight -- hidden  
camera -- in the manufacturing area North and East of Little  
Italy.

A car pulls up. CIELLO steps out. His BACK-UP remains in  
the car.

100 CONTD

CLOSE UP

CIELO -- he blows at his breast pocket.

CLOSE UP

CU meter in AGENT's lap. It responds to the breath.

CUT TO:

WIDE. CIELO rounds the corner, spots DeBENNEDETO and ALAGRETTI. They are looking about for him. He goes up to them.

CIELO

Are you guys all right? What's the matter?

DeBENNEDETO

Bad. We're doing, we're doing bad.

CIELO

Bad? What's the matter?

ALAGRETTI

Everything's wrong. Walk.

They take his arms and start walking.

CIELO

What's wrong with you two guys!

ALAGRETTI

Walk!

CUT TO:

101 INT: THE CAR

BUBBA

He's in trouble.

ELROY

Stay with him.

BUBBA

I can't. It's a one-way street.

ELROY

Okay, okay -- go down a block -- turn left.

BUBBA

We'll lose him!

ELROY

We lost him already. Go down a block and turn left.

101 CONTD

BUBBA

Shit!

The car jumps the light. Horns.

CUT TO:

102 EXT: THE STREET

DeBENNEDETO suddenly turns them into an alley behind a loading platform. Trucks are being unloaded. There are PEOPLE on the sidewalk. On the fire escape above -- TWO MEN on a scaffold.

DeBENNEDETO

You know what we heard a little while ago?  
(he is breathing heavily)

CIELLO

What?

DeBENNEDETO

That you're a rat and you're going to testify tomorrow.

CIELLO

(laughing but terrified)

What? Let me tell you something. I've been telling that to everybody in the office ...

CUT TO:

103 EXT: THE CAR

We hear CIELLO's voice fading, lots of static, then becoming strong again as the car makes a second left.

CIELLO (VO)

I'm jerking them around. You've got the same attitude as those guys in the office, you fucker.

CUT TO:

104 EXT: ALLEY

The THREE of them in the alley.

CIELLO

Leave me alone. Wanna leave me alone?

He pushes them out into the street. DeBENNEDETO and ALAGRETTI rush after him and fall in on either side.

CUT TO:

105 EXT: THE CAR

As CIELLO's voice gets stronger, BUBBA says, "We're good, we're good."

CIELLO (VO)

Wait till next week if that's how you feel about it. This thing was a big fucking joke. Those guys in the office are unbelievable. Forget it.

CUT TO:

106 EXT: STREET CORNER

CIELLO, DeBENNEDETO and ALAGRETTI are waiting for light to change. Over them in the distance WE SEE the car coming directly toward them, but on the other side to where they are crossing.

CIELLO

There are twenty people there and I'm saying I'm the next guy to testify at the Chase Commission.

The light changes. They start to cross, still holding CIELLO. The car turns left again. The THREE pass right behind the car.

CUT TO:

107 INT: THE CAR

BUBBA looks into the rear view mirror -- has he seen them?

BUBBA

Great God Almighty! Is that them?

They jam on the brakes. ELROY looks, but they're swallowed up. Trucks start honking. ELROY jumps out. BUBBA pulls up.

CUT TO:

CLOSE UP

ELROY -- looking around -- totally confused.

CUT TO:

THE TAPE RECORDER

CIELLO

What? What are you looking for?

CUT TO:

108 EXT: SIDE OF A BUILDING

CIELLO

An empty building? You're gonna knock off a cop? In broad daylight?

ALAGRETTI

(desperate)

We gotta clip him, Dave ...

(accusingly to DeBennedeto)

It's your responsibility ... you got to clip him!

DeBENNEDETO

You're the fucking cop ... you've got the gun. You're the one that's gonna clip him.

CUT TO:

109 EXT: THE CAR

Mad honking. ELROY running back to the car. During the above they've resumed moving -- CIELLO's voice fading.

BUBBA

Should we call for help?

ELROY

I don't know, we don't know where he is. We blow his cover, he buys it for sure.

CUT TO:

110 EXT: SIDE OF A BUILDING

ALAGRETTI is frisking CIELLO really well. He reaches inside CIELLO's jacket, pulls out the pen.

CLOSE UP

The pen as its wire which leads to the transmitter pulls free. A little piece hangs over the jacket pocket. ALAGRETTI doesn't see it.

ALAGRETTI

Where's your fucking gun, Dan?

CIELLO

It's in my trunk, do you want to go get it?

ALAGRETTI

No.

CIELLO

I never wear the fucking thing. Only when I'm working. All kidding aside, you're  
(MORE)

110 CONTD

CIELLO (contd)  
 giving me s lot of fucking attitude. It's  
 ... I'm ... I'm really ... no fucking joke.  
 This is bullshit, plsyng fucking games!

DeBENNEDETO  
 (moving very close)  
 We're not fucking playing games hsre! C'mon!  
 They start walking again.

CIELLO  
 I gotta call in. You guys mind if I call in?

DeBENNEDETO  
 In a pig's ass.

CIELLO  
 I'm supposed to be in court! I thought you  
 wanted something important. Not these fucking  
 games. Something that would taks a minute.

ALAGRETTI  
 He's right. If he missss court, they start  
 calling.

CUT TO:

111 INT: THE CAR

Nothing but static.

ELROY  
 Turn left.

BUBBA  
 Why?

ELROY  
 I don't know. We gotta do something.

CUT TO:

112 EXT: PBONE BOOTH

CIELLO on ths phone, frantic. ALAGRETTI and DeBENNEDETO  
 outside, talking furiously togethsr.

WOMAN (VO)  
 He's not here. I'm not his ...

CIELLO  
 I said this is Detective Ciello. Will you  
 pleass get word to Mr. Paige that I am not  
going to be able to make court.

112 CONTD

WOMAN (VO)

This is recaption. You'll just have to call back.

She hangs up on him.

CUT TO:

113 EXT: DAY

DeBENNEDETO turns around and jerks his head indicating that CIELLO should follow.

CIELLO

I wish you'd stop this horseshit.

CUT TO:

114 EXT: THE CAR

Hopelessly blocked in traffic. ELROY puts the red light on top, hits the siren. As usual, absolutely nothing happens.

CUT TO:

115 EXT: MULBERRY STREET - COFFEE SHOP

CIELLO and the TWO MEN walking fast. Across the street, CIELLO suddenly spots the same coffee house where he met NAPOLI earlier.

CIELLO

Look. Go in there, Dave. Maybe my cousin Nick's in there. He'll vouch for me. This is crazy! Go talk to him. If he won't vouch for me a thousand percent, I'll go anywhere you want and you can pull the fucking trigger then.

DeBENNEDETO

Don't go down asking for that because you're gonna find it.

They stop. Look. ALAGRETTI crosses, peers in over the eye-height green paint on the window, beckons. WE SEE NAPOLI come out, spot CIELLO, start to come over and ALAGRETTI stopping him. Their heads come close together. NAPOLI scowls darkly, talks to ALAGRETTI, than makes a littla wave to CIELLO, and still scowling, waits for ALAGRETTI to cross back to the OTHERS. He stands and watches as ALAGRETTI and DeBENNEDETO confer.



115 CONTD

ALAGRETTI

(visibly sweating)

I said, we think he's a rat, we think we should fucking clip him. He says, if you think he's a rat then you should clip him, but if you do you better be sure he's a rat cause the people that like him, they're good people.

An endless pause. DeBENNEDETO looks at CIELLO.

DeBENNEDETO

No hard feelings.

He shakes CIELLO's hand and the TWO of them are gone.

CUT TO:

116 EXT: A PHONE BOOTH

CIELLO in a paroxysm of rage.

CIELLO

You tell Mr. Paige that Danny called and I'm going to be at his fucking house. Just tell him just like that. Just like that.

He hangs up.

117 EXT: PAIGE'S HOUSE

A taxi comes roaring up. CAPPALINO and PAIGE jump out.

PAIGE

Jesus, Danny, I ...

CIELLO

Those fucking animals nearly took me out! When I call I want to be able to fucking get you!

PAIGE

I'm sorry.

CIELLO

Fuck sorry! I nearly got killed!

PAIGE

I give you my word this'll never happen again. When you need me, I'll be there! I'll be there.

Their voices have risen. PEOPLE are taking notice.

117 CONTD

CAPPALINO

Let's go upstairs.

CUT TO:

118 INT: PAIGE'S HOUSE

CAPPALINO's pouring CIELLO a drink. PAIGE sitting, holding his head.

CIELLO

... and I want New York City cops with me from now on. I asked you months ago. Those Federal clowns didn't understand what the hell was going on. They're from fucking out of town. They're only worried about blowing the investigation. Cops would worry about me. I want cops.

CAPPALINO

Danny, you'll have it all, I promise.

(hands Ciello drink)

Here.

CIELLO

(cannot calm down)

You know what that fucking scumbag said to me? He said it's lucky I showed up because they were on the way to my house. My wife's there. And kids. Alone. There could be someone there now. Call my house. Call my house.

PAIGE starts to dial.

CIELLO (contd)

I want this cop. Ernie Fallacci. He lives on my block. There are four cops on my block. They know who belongs there. They'll know if somebody shouldn't be there!

PAIGE

There's no answer.

CIELLO

(yells)

Don't tell me no answer!

CAPPALINO

Danny, it's three o'clock. She's probably picking up the kids at school.

\*(After this scene, both CAPPALINO and PAIGE always wear beepers)

118 CONTD

CIELLO

I wanna get out there. I gotta get out there.

PAIGE

I'll get a car.

CIELLO

No. I'll call the precinct. I want my own.  
I want my guys.

He grabs the phona.

CAPPALINO

I think it's over. I think we ought to end it.  
You're too hot. It's dangerous. We've got  
Blomberg and ...

PAIGE

Rick is right. I'm going to ...

CIELLO

No! It'll die down. The fucking hearings'll  
be over. It'll die down. I won't have  
testifiad. It'll be alright again. Hello!  
Edeleman!

CUT TO:

119 INT: STATION HOUSE

EDELEMAN

Danny, you okay? We wera worried. You  
didn't go to court. You didn't call in.

CIELLO

No, I'm okay ... listen, Sam, I had some  
problems with some fucking guys.

EDELEMAN

Who? Stay where you ara. We'll come and  
get you.

CIELLO

It'a okay now. I'm okay. Listen, I got to  
get home. I can't reech Carle.

EDELEMAN

Where are you? We'ra on our way.

CIELLO

(atops auddanly, and looka  
at Paige and Cappalino)  
I'm at Fulton Straat under tha bridge. Right  
by the old Fireboat House.

119 CONTD

EDELEMAN

Twelve minutes.

120 INT: PAIGE'S HOUSE

He hangs up.

CIELLO

Edeleman cares more about me than you guys.  
And I'm putting him in jail.

PAIGE

I want you to go away. You and Carla and  
the kids.

CIELLO

Where? Go where?

PAIGE

There's a nice place out on the Island.  
I want you to go -- for ten days.

CAPPALINO

We'll pick up the tab.

CIELLO

What'll I do there?

PAIGE

Rest. Me too. Rick?

CAPPALINO

We could all use it. Danny, it's hard on you.  
On me too. I never knew how hard it would be.

CIELLO

What's hard on you?

CAPPALINO

The line doesn't stay clear. The Feds fucked  
up and your life was saved by a Mafia guy we  
want to lock up.

A pause. CIELLO gets up. Stares through them.

CIELLO

That's right, so you leave my cousin Nick alone.

He goes. PAIGE and CAPPALINO look at each other, suddenly  
very tired.

121 EXT: BEACH-MONTAUK - MORNING

CIELLO with a rod and tackle, setting up to try some surf casting. CARLA sits with SERENA on the sand. BOBBY dances around his FATHER trying to help.

BOBBY

What if you catch a whale?

CIELLO

I'll let him go.

BOBBY

What if you catch a shark?

CIELLO

(a beat)

I don't know. I'd hate to let a shark go.  
It might swim off and bite somebody.

BOBBY

I don't care! Let it go!

CIELLO smiles.

CUT TO:

CIELLO fishing. CARLA standing beside him, holding the BABY on her hip. BOBBY, bored with the lack of whales and sharks, is a short distance off, digging in the sand.

CARLA

Cappalino and Paige ... those men don't know about cops. Or care. They don't care about you.

CIELLO

Yes they do. They do care about me.

CARLA

You want everybody to love you? Is that why you're doing this stuff? You think if you get yourself killed you'll be some kind of hero and get an inspector's funeral and everybody who loves you will come? Bow many? Bow many is enough? Two hundred? Five? A thousand? You get your inspector's funeral and my life is over, Danny. And nobody loves you but your partners and me.

122 EXT: WASHINGTON, D.C. - DAY

ESTABLISHING SHOT ... plane landing ... city overview ...  
Federal building ... whatever.

123 INT: SANTIMASSINO'S OFFICE - DAY

VICTOR SANTIMASSINO, a small, clerkish man, made to seem rather childish by the grandeur of his suite of offices. The room in which he will receive his visitors is not so much an office, as a comfortable sitting room ... TV set, well-stocked sideboard, fat leather chairs ... no desk. But against the wall are machines which provide direct link-ups with many of the major cities of the world.

SANTIMASSINO speaks softly, his voice almost a monotone. His personality, like his appearance, is pale, bland. He is the quintessential bureaucrat. Only when the seduction begins ... the unfolding of Byzantine plots ... does the inner man show. And the inner man is clever, pitiless, and ambitious.

The door opens and a SECRETARY leads in PAIGE, CAPPALINO. CIELLO.

SECRETARY

Mr. Santimassino ...

SANTIMASSINO

I know Mr. Cappalino ...

SANTIMASSINO shakes hands with CAPPALINO as SECRETARY leaves. SANTIMASSINO turns to the other TWO MEN.

SANTIMASSINO (contd)

You're Paige.

(before Paige can respond,  
Santimassino's eyes have  
moved on to Ciello)

And you're Detective Ciello.

CIELLO

Yessir.

With no sign that he is handing commendations, no lift in his voice or manner, he addresses all THREE MEN.

SANTIMASSINO

You three have been working a very short time for such nice results. Your operation interests me and I propose to commit men and funds. I think we may have a chance here for some international cees.

(a beat)

I myself will be spending a good deal of time in New York.

There is a stunned silence ... clearly the THREE MEN before him have extremely mixed emotions about this announcement.

123 CONTD

They have obviously hit the big time, but the show is possibly being taken away from them. SANTIMASSINO understands exactly. He almost smiles.

SANTIMASSINO (contd)

Let's have a drink and talk.

CUT TO:

DIFFERENT ANGLE - LATER

CAPPALINO, PAIGE and CIELLO considerably more relaxed, but still in awe of SANTIMASSINO.

PAIGE

... to date ... sixteen indictments are being prepared ... six Mafia dealers, three of whom we consider major, a corrupt Captain of Police, four detectives, five smaller organized crime soldiers, the bondsman DeBennedeto ...

(he can't help smiling)

... and Mike Blomberg.

During PAIGE's recital, SANTIMASSINO's pale eyes are fixed speculatively on CIELLO.

PAIGE (contd)

We also have four other ongoing investigations.

(a beat)

We're very proud of Detective Ciello, sir.

SANTIMASSINO

I've been studying Detective Ciello's files very closely.

(forcing Ciello to hold his eye)

An interesting career.

(a beat)

Dan, may I call you Dan?

CIELLO

(effusive)

Sure. Yeah ... Dan ...

SANTIMASSINO

Now let me ask you a question, Dan. What do you know about a man who calls himself Marcel Sardino?

CIELLO and CAPPALINO eye each other.

CAPPALINO

One of the cases we've got going is against Larry Vasco.

123 CONTD

CIELLO

We found out Sardino's Vasco's son-in-law.

SANTIMASSINO

(dryly)

I'd like to have Mr. Sardino. Can you fit him in? I know you've got a lot on your plate.

CIELLO

(thrilled, expansive)

A cinch. Easter's coming and things ease up at Easter ... I mean I don't know how it goes with the Fede, but with the cops ...

(laughs)

... cops don't make many collars over the holidays. Nobody likes to put people in jail for Easter.

SANTIMASSINO

(a beat)

It's a little different on the Federal side.

He rises. The meeting is over. He escorts them to the door.

SANTIMASSINO (contd)

(to Ciello)

We'll meet again soon. You'll be coming to Washington quite often, Dan ...

Through the door and to the SECRETARY:

SANTIMASSINO (contd)

Ask Krinsky to drive these gentlemen to National.

CUT TO:

124 INT: SANTIMASSINO'S OFFICE - DAY

SANTIMASSINO has an open file on his lap. There are many names in groups of four or five. He takes a pencil and makes an almost invisible check mark beside four names ... out of a long list.

DETECTIVE RAF ALVAREZ  
DETECTIVE GINO MASCONI  
DETECTIVE DANIEL CIELLO  
DETECTIVE JOE MARINARO  
DETECTIVE BILL MAYO  
DETECTIVE GUS LEVY  
DETECTIVE DOM BANDO

125 EXT: A NICE RESIDENTIAL STREET ON OCEAN PARKWAY

CIELLO sits in a parked car -- watching VASCO's house. VASCO



125 CONTD

comes out, down the steps heading for the white Caddy in the driveway.

Suddenly from across the street, a car U-turns, bounces onto the sidewalk, and THREE MEN emerge. One is ALVAREZ, one is MASCONI. VASCO turns to them, only to be met by MASCONI's knee in the groin. He doubles up. MASCONI and ALVAREZ pull him into their car and take off.

CUT TO:

126 INT: CIELLO'S CAR  
CLOSE UP

CIELLO frustrated. Speaks into transmitter.

CIELLO

Vasco just got himself arrested.

CUT TO:

127 EXT: MASCONI'S HOUSE IN GREAT NECK

A nice house with a small field behind it. At the end of the field, a shed with room for two horses. The field is surrounded by a neatly painted pole fence. In the field, a twelve-year-old BOY is riding a beautiful brown horse. Although it is bitterly cold and EVERYBODY is bundled up, a cardtable has been brought out, paper cloth. ROSE MASCONI is serving hot soup. An enormous antipasta is on the table and two great hero sandwiches. CIELLO is trying to feed the horse some bread.

CIELLO

He still looks great. He's got to be -- what? Fourteen?

MASCONI

Sixteen. I bought him when the Department retired him. Hey, Brighton!

The horse comes over and nuzzles MASCONI.

CIELLO

Rose, did Gino ever tell you how we met?

MRS. MASCONI

I knew he was in mounted. You too?

CIELLO

Not me. Horses scare the hell out of me. But I'm standing there alone. I'm twenty-three years old and it's like I am the only white

(MORE)

127 CONTD

CIELLO (contd)

man in Africa. There's two thousand blacks in the street and they want to burn that precinct down. Alright? And down the street comes the U.S. Cavalry -- Fast Gino here on the lead horse and those nightsticks are flying.

MASCONE

Right up the steps! This bssuty here ... he goes right up the steps of the station house. I tell you the natives scattered.

CIELLO

(laughing)

All of a sudden I got this horse's ass right in my fsce. I mean I'm up against this precinct door and his tail is in my nose, my mouth. I can't move.

ROSE MASCONE laughs.

CIELLO (contd)

So I look up and this one ... this guinea cop sits there looking like John Wayne ... and he lays his nightstick on this guy's head ... it sounded like a pistol shot, it's so loud. Then he looks down at me with this big smile and he says 'You want the collar?'

They roar with laughter.

CIELLO (contd)

What about the new case? Vssco?

MASCONE

How'd you know about Vasco?

CIELLO

We were on him too. Ws were wondering how you got on him.

MASCONE

From Buddy Meatballs.

CIELLO

Nobody from Europe? Do you know who his connection is?

MASCONE

Yeah. Do you?

CIELLO

Yeah.

127 CONTD

MASCONE

You going to tell me who it is?

CIELLO

I thought you knew.

(pause)

I'll who you mine if you'll show me yours.

MASCONE

(with a fond smile)

I don't think so.

MRS. MASCONE

Your soup's getting cold, Danny.

CIELLO

You sound like Carla.

All THREE laugh.

CUT TO:

128 INT: LA GUARDIA

CAPPALINO and CIELLO are waiting for SANTIMASSINO who is emerging from the Washington shuttle with TWO ASSISTANTS.

SANTIMASSINO

Detective, how are you? Rick.

Handshakes and they start walking.

CIELLO

Vasco's a dead end. He got picked up by somebody.

SANTIMASSINO

Who?

CIELLO

You wouldn't know him, sir. A good detective. I met with him. I felt my way. I'd swear he doesn't know anything about Sardino.

SANTIMASSINO

But what's his name?

CIELLO

The detective?

SANTIMASSINO

The detective.

128 CONTD

CIELLO

His name's Mascone.

SANTIMASSINO

I know that good detective. I want him.

CIELLO

What are you talking about? He's a top cop.

SANTIMASSINO

He knows about dope.

CIELLO

I know about dope.

SANTIMASSINO

Not like Mascone, I hope. We know he's dirty. And not just on a street level. I heard his name when I was serving in France. This may be a good accident. I want you to tie into him.

CIELLO

No way, Mr. Santimassino. He's a buddy. He was my rabbi when I first came on the force.

SANTIMASSINO stops. The ENTIRE GROUP does.

SANTIMASSINO

Rick, I thought the deal was 'no partners'. Am I correct?

CAPPALINO

You're correct.

SANTIMASSINO

(to Ciello)

Was Mascone a partner?

CIELLO

No, but --

SANTIMASSINO

So what's the problem?

CIELLO

He's a friend. And he trusts me.

SANTIMASSINO

(snorts)

He'd sell you and his mother in the same lot. He's Federal level. I want him.

128 CONTD

CIELLO

If you're right you'll have to get him some other way. Not through me.

SANTIMASSINO

(unperturbed)

Mmmhmm.

128A EXT: LA GUARDIA SHUTTLE - DAY

They've reached the auto island outside.

SANTIMASSINO

Any other way of getting a line to Sardino?

CIELLO

I'm thinking.

SANTIMASSINO

Let me know. I'm here until Monday morning. Who wants a lift.

CAPPALINO

We're going the other way.

SANTIMASSINO

Take it easy.

He's into his car and away.

CUT TO:

129 INT: CRIMINAL COURT BUILDING - DAY

Incredibly busy. At a bank of elevators, CIELLO waits. An elevator door opens, DeBENNEDETO comes out. They walk to a busy lunch counter on the ground floor.

DeBENNEDETO

I owe you one. What do you need?

CIELLO

Okay. You ever hear the name Marcel Sardino? Very big. Like international.

DeBENNEDETO

Sure, I bonded him once. He skipped. What do you need?

CIELLO

I want to know where he's holed up.

DeBENNEDETO

Who don't?

129 CONTD

CIELLO

You really are an asshole. What'd you do if you found him? Punch him out? Find out for me -- I put a tap on him -- you get the tapes. You sell him the tapes back. You'll walk away with your bond and at least fifty grand. This guy's big.

DeBENNEDETO

What do you get out of it?

CIELLO

Ten percent and my other thing with him which is none of your fucking businesses.

DeHENNEDETO

I'll see what I can do. Stay here.

He walks toward a phone booth.

CUT TO:

130 INT: PHONE BOOTH

DeBENNEDETO inside pay phone. Dialing.

CUT TO:

130A EXT: MASCONI HOUSE &amp; YARD - DAY

MASCONI on his sun porch. ROSE comes out with the phone. In the background WE SEE the two horses calmly feeding in the field. MASCONI takes the phone from ROSE.

DeBENNEDETO (VO)

Gino? Dave. This guy Ciello ... I still don't trust the little prick. He don't give nothin' but needles. He gives plenty needles.

MASCONI

What do you expect? You leaned on him. I hope he drives you crazy. Look, you moron, if Ciello's a rat, my mother's a rat. Now stop bothering me. The kids are in school and I love my wife.

He hangs up. Sighs desply.

CUT TO:

131- INT: CRIMINAL COURTS BUILDING

132

DeBENNEDETO looks through a beaten-up address book,

131- CONTD

132

Isboriously copies an address on a napkin and crosses back to CIELLO.

DeBENNEDETO

Park Avenue. Lots of doormen. Wear a suit.

CIELLO

How come one phone call gets an address you been wanting for so long?

DeBENNEDETO

Some guy owed me.

CIELLO

(a beat)

Goddamn, I'm nervous using anything from you.

DeBENNEDETO

Now you know how I feel.

CIELLO

So long, creep.

CUT TO:

133 INT: OPERATIONAL OFFICE - LATE DAY

CAPPALINO, CIELLO. BOTH MEN are nervous, irritable.

CIELLO

He wants Sardino. I'm getting Ssrdino.

He takes the tape deck out of his pocket and grabs up a manila envelope from the desk, shoves the tape inside, pockets it.

CAPPALINO

It's too fancy ... why mix up again with DeBennedeto when we've already got him. Do it another way.

CIELLO

I don't know another way. Is Dom on bscup?

CAPPALINO

Yes. Are you going wired?

CIELLO

(slowly)

Ah ... no. Not tonight.

CAPPALINO

You're nervous. I knew it.

133 CONTD

CIELLO

Rick ... you ain't never gonna learn. I'm  
always nervous. Other times I'm scared  
shitless. Tonight I'm scared shitless.

134 INT: A RESTAURANT - NIGHT

ALAGRETTI and DeBENNEDETO are already there deep in the meal.  
OTHER CUSTOMERS. CIELLO enters with the envelope.

ALAGRETTI

How you doin', kid?

CIELLO

Okay. N'you?

ALAGRETTI

I'm perfect. I told Dave I met Sardino's  
lawyer. It's like you said. If the tapes  
are real, fifty grand on top of what Dave  
blew when the guy jumped.

CIELLO

The tapes are good.

He throws the envelope on the table. DeBENNEDETO grabs  
them out of the envelope -- a piece of memo paper falling  
into the lobster dable.

DeBENNEDETO

Shit!

He gingerly removes the paper. His eye catches something.  
He freezes.

DeBENNEDETO (contd)

What's this? What's this? What's TPF-1?

ALAGRETTI

Lemme see. DEB -- that's got to be you.  
DeBennedeto.

DeBENNEDETO

If this is what it looks like, we're gonna jam  
you up, you cock-sucker. Bring him in the john.

They get up either side of CIELLO -- go to the back.

135 INT: JOHN

CIELLO in his shorts. ALAGRETTI is tearing the lining of  
his sports jacket.



135 CONTD

CIELLO

I told you I wasn't wearing a wire! You're ruining my jacket!

DeBENNEDETO

Drop your shorts.

CIELLO

Only if you kiss my ass.

DeBENNEDETO hits him. The lip breaks. DeBENNEDETO starts to move on him. A banging on the door.

ALAGRETTI

It's taken.

DeBENNEDETO

Put your pants on. We're gettin' out of here.

CIELLO

Bow come you don't say 'we're goin' for a ride'. Did you miss the late show last night?

DeBENNEDETO hits him again, rips his underwear.

DeBENNEDETO

When we get outside we sit down. I pay the check. Then we walk out of here. Nice.

CUT TO:

136 INT: THE RESTAURANT

They emerge -- CIELLO bleeding, carrying his torn jacket. They sit. Suddenly CIELLO jumps up, flipping the table onto DeBENNEDETO and ALAGRETTI. He holds up his shield.

CIELLO

(to everybody)

All right! I got four agents outside! Ruggero call 911!

ALAGRETTI

(to Ruggero)

Wait a minute! I'm a cop ...

CIELLO smacks him full in the mouth with the water pitcher. He dives on ALAGRETTI, pulls his gun away from him.

RUGGERO

The phone -- is no work!

CIELLO

Okay. Up! Up! Hands up. Outside.

136 CONTD

They start out the restaurant. DeBENNEDETO starts to negotiate.

DeBENNEDETO

Hey, Danny? We in a lot of trouble, Danny?  
What'll it taka?

CUT TO:

137 EXT: THE RESTAURANT - NIGHT

They emerge.

CIELLO

Against the window. Spread!

Some DINERS have gathered in the window. The restaurant  
OWNER and WAITERS nowhere in sight.

CUT TO:

138- INT: COVER CAR - A BLOCK AWAY

139

TWO AGENTS in front. A uniformed cop ERNIE FALLACCI in back.

ERNIE

Let's go.

AGENT

No. Wait.

CUT TO:

140 EXT: THE RESTAURANT

The GROUP at the window.

DeBENNEDETO

Can you get us a deal, Danny? ... What do you  
need to know -- huh?

CIELLO is moving to frisk DeBENNEDETO.

CUT TO:

141 INT: COVER CAR

ERNIE

I tell you he's in trouble!

He breaks out of the car, pulling his gun.

CUT TO:

142- EXT: THE RESTAURANT

143

ALAGRETTI dives for DeBENNEDETO's jacket, getting himself between DeBENNEDETO and the window. He pulls DeBENNEDETO's gun. CIELLO crashes into DeBENNEDETO's back sending all of them through the window. Glass everywhere. ERNIE comes running up.

ERNIE

(on the run)

I'm here Danny!

He pulls CIELLO off the top of the pile -- takes a full stance covering DeBENNEDETO and ALAGRETTI. DeBENNEDETO rolls off ALAGRETTI onto the glass-strewn sidewalk like a whale. DeBENNEDETO regards his bloody hand with horror, he begins to weep.

DeBENNEDETO

I'm bleedin'. Christ, I'm cut!

CIELLO comes over to ALAGRETTI still lying in the broken window.

CIELLO

You okay, Carl?

ALAGRETTI

I think I'm okay. I better move slow, though. Danny, can you get me a deal?

CLOSE UP - CIELLO

He slowly pulls ALAGRETTI erect.

CIELLO

I'll try ...

The car has pulled up with the TWO AGENTS bouncing out. CIELLO crosses to ERNIE.

CIELLO (contd)

You want the collar?

ERNIE

I'll take the walrus, but I don't want to bring in a cop. Let the fuckin' Feds do it.

CIELLO

(to the agents)

Okay. Take Carl. And book him fast. No newspapers. I'll wait with Ernie for the ambulance for that piece of shit there. And I'll tell it to your face. No Fed is ever backing me up again. I'll quit first.

CUT TO:

144 EXT: THE RIVERSIDE PARK ON THE NARROWS - DAY

Air, light, the great bridge and its supports dwarfing the PEOPLE, CIELLO, and GAZZO. They are walking at the water's edge. GAZZO's parked car a short distance removed. No sign of a backup.

CIELLO

Nice quiet spot you found here, Rocky.

GAZZO

(carefully)

I gotta call you four times to make a meet.  
You been avoidin' me.

CIELLO

I been like movin' around all the time.

GAZZO

Yeah. You been all over.

(gently, quietly)

You doin' something you shouldn't, Danny?

We are conscious that CIELLO knows he's got no backup. This time, no marines are coming.

CIELLO

Ah, shit, Rocky.

GAZZO

You wearing a wire, or what?

CIELLO opens his shirt and yanks the mike off and starts lying ... fast.

CIELLO

There. It's off. Alright? Okay. Say what you want. It's shit anyway because I'm not after you, Rocky. You people got your own law. I'm not involved with you. I swear to God, Rocky.

GAZZO regards him carefully.

GAZZO

You're lyin', Danny. I been in jail half my life. You think I'm fuckin' worried about going to jail? So don't lie. Don't tell me there's no case against me. You got me the night I bribed that fucking Edeleman.

CIELLO

You're not gonna get hurt bad, Rocky.

GAZZO

They caught you doin' somethin', didn't they?

144 CONTD

GAZZO (contd)

If they csught you doin' something and you didn't come to us for help, then you deserve to get killed. Cause then you trust them better than you trust us.

CIELLO

No one caught me. I'm not a rat. I'm s cop. They got me at a bad time. My old man was disappointed in me. My brother was in trouble. He's a junkie ...

GAZZO

You never told me.

CIELLO

It all just came down on me. I looked at Csrls and the kids and I remembered why I became s cop. I wanted to do something to show I was a good guy, not a bad guy.

GAZZO

Who you gonna be a good guy to? What about your cousin? He's gonna have to explain to a lot of people. What about me? Anybody gonna be hurt because of me? I introduced you to s few people ... vouched for you.

CIELLO

I swear to God, no one's going to get burt becuse you vouched for me or introduced me.

GAZZO

What do you think I'll get? More than a year?

CIELLO

If anything you're the victim.

GAZZO

(abruptly he laughs)

I've been a victim since I started tsalking to cops, Danny.

(he studies Ciallo)

So what's going to happen to you with this thing? When it's over?

CIELLO

I don't know. They could turn on me if they want to. Prosecute. There are things there.

They are almoet back to the car. GAZZO opens the door to the car, places his bulk on the seat, his feet still on the ground.

144 CONTD

GAZZO

Danny, these people have turned you into a rat. You're not gonna be able to live with yourself. I'm gonna save your life. You meet me tomorrow at Kennedy Airport. I'll give you \$75,000. You go anywhere in the world you want. Get back to me through your cousin Nick and I'll send you another \$75,000. You start a new life. You won't be a rat.

CIELLO

(he is very moved)

Ah, Jesus, Rocky. Jesus Christ. Where in the world could I go?

GAZZO

You don't wanna, you don't wanna. Fuck it. Get in the fuckin' car.

CIELLO moves around, gets in the car. The TWO MEN just sit there for a long moment, silent.

CIELLO

Rocky, you kill me, and you're fuckin' dead.

GAZZO

Danny, you shouldn't talk like that. You worry too much. That's why you're in all this trouble. Ever since I knew you, you was a fucking worrier. Come on, Danny, take me in.

GAZZO puts the car into gear and takes off.

145 INT: A BEAUTIFUL APARTMENT - DAY

A FEDERAL AGENT is shaving in a bathroom. Another AGENT dressing. SANTIMASSINO is showing CIELLO around.

SANTIMASSINO

The doorman has your name. Here's your key. You can crash here whenever you need it. Four bedrooms. The refrigerator's always full. What else can I do for you?

CIELLO

I'm nervous about Sardino.

SANTIMASSINO

Don't be.

CIELLO

DeBenedeto's out. Sardino knows we got him on tape. He's going to skip.

145 CONTD

SANTIMASSINO

He can't. DeBennedeto turned. How can he claim you caught him when he's out on the atreet? It would be clear he was cooperating. DeBennedeto'a ours. Alagretti will be ours tomorrow. Just forty-eight hours. That's all we need.

CIELLO

I want to take Sardino in!

SANTIMASSINO

(a long, speculative look)

Dan ... this ia dangeroua information I'm about to give you. Do not do anything. Anything at all. You'll screw ua up.

CIELLO

(a long beat)

Sardino ... you've turned him.

SANTIMASSINO

That's right. He's oura. In forty-eight hours, you pull him in. Till then, we need him outaide. Okay?

CLOSE UP - CIELLO

Uneasy and confused. He doesn't know why.

CUT TO:

146 INT: POLICE STATION - DAY

MASCONI on phone. Very calm.

MASCONI

You want to talk to Vasco, Danny, you're gonna have to give me a better reason than something don't amell right. You can talk to him next week. Right now I've got him staahed.

(he listens impatiently)

I'm going to get with Vasco's man tonight. I can't talk now, Danny.

He hangs up.

CUT TO:

147 INT: CIELLO HOUSE

CIELLO

They're gonna use Sardino to take Gino tonight! I can feel it!

147 CONTD

CARLA

You elways seid Gino was the best cop on the force. How's he gonna ...

CIELLO

Santimaessino's set him up. It'll happen.  
Believe me.

(he explodes)

He starts from the room. CARLA following him through the living room, out to the kitchen.

CARLA

Where ere you going?

CIELLO

I got to find Gino!

CARLA

Danny! You warn Gino ... if you find Gino and warn him ...

(a beat)

Mr. Santimassino ... he'll ...

CIELLO is in a frenzy of activity -- throwing himself into his coat, grabbing for his keys, etc.

CIELLO

... prosecute me. I know that!

CIELLO stops, takes a deep breath to steady himself.

CIELLO (contd)

What am I gonne do, Carle?

CARLA

I'll do it. I'll call Rose and tell her Gino mustn't ... see Sardino ... That's ell I'll say, then I'll hang up.

CIELLO

Carle ... not on this phone. Our phone is bugged.

She just stares at him.

CIELLO (contd)

Go out and use e public phone if you want.

He heads out the door toward his car ... CARLA comes running after him. She grabs him and holds on tight.

CARLA

(whiepering)

What did he do, Danny?



147 CONTD

CIELLO

Hell, Carla ... he bought s house in Greet Neck.  
And carpeted the whole upstairs. Just like me.

147A INT: AN ELEGANT EASTSIDE RESTAURANT

At a rear table SARDINO, s very urbane man, and MASCONI are talking. A BUS BOY hovers nearby.

SARDINO

(Italian accent)

Gino, you and me -- we understand each other.  
You know I'm a man of honor. You ask Vssco.  
Always fsir. Always on time. You get me my  
passport back, I hand you your biggest arrest,  
ever. Bigger than anybody ever.

MASCONI

How long do you need?

SARDINO

Marseilles, two dsys. One day Allsppo, two  
days Oran. Bogota -- maybe four days -- five.  
I'm back in New York the 22nd for sure. Then  
I give you the whole case -- Route -- Couriers  
-- Arrival times -- Arrival places. Is very  
big, Gino.

MASCONI

I'll get the passport.

SARDINO

I knew -- I knew! You good man. Ws do a lot  
of business together. Here.

He puts four thousand dollsr packets on the table.

MASCONI

(shakes his head)

I can wait.

SARDINO

The money is expression how I feel about you.  
Please.

MASCONI

I don't want your money.

SARDINO

We're both Italians. I trust you. You trust  
me. Let me do this for you. I want to ... OK?

MASCONI looks long st him. Finally he reaches over and

147A CONTD

pockets tha monay. They get up, walk to door. TWO well-dressed MEN approach.

1ST MAN

Gino, I'm Agent O'Hara. You've got a problem here, Gino. Give me ths money.

CUT TO:

148 INT: MASCONI HOTEL/HALL - NIGHT

CAPPALINO, SANTIMASSINO, MASCONI. CAPPALINO attempting to disguise his distress at tha scene. SANTIMASSINO, precisely the same as we have previously seen him. But MASCONI is dreadfully changed. His face is gray, his shoulders are slack. He ssems to have shrunk inside his clothes.

SANTIMASSINO

Gino, you simply call Detectiva Alvarez and tell him to call you back on a public phone. Then when he does, you will say, 'Raf, I just found something out!' You say, 'The Fads are on us' ...

CUT TO:

149 INT: MASCONI HOTEL/HALL - NIGHT

CIELLO arrives in the escort of TWO FEDERAL AGENTS. When he sees a THIRD AGENT he knows obviously standing guard in the hall, he yells at him.

CIELLO

What the fuck have you brought me here for?  
What?

CUT TO:

150 INT: MASCONI HOTEL/HALL - NIGHT

SANTIMASSINO in charge. CAPPALINO still watching with a kind of fixed horror. MASCONI looking sickly, defiant.

SANTIMASSINO

I don't understand ...  
(wary silence from Mascone)  
... what's wrong with doing that? As a little test? To prove you're not lying to us. About Sardino or your unit or anything.

MASCONI

(hoarsely)  
I won't do it.

150 CONTD

SANTIMASSINO moves over to the bed where MASCONI has been sitting. His manner is quiet, correct, almost confiding.

SANTIMASSINO

Gino, you have a very enviable reputation in the department. And in the city. You're a hero. Gino Masconi's the top cop. Everybody looks up to Mascone. Everybody.

(almost plaintive)

But Gino ... you and I know you're a whore. Just a poor old whore who bellies up for any crook with two bucks. A whore and a thief.

He sighs, gets up, walks slowly to the door, signalling CAPPALINO to follow him.

SANTIMASSINO (contd)

As far as I'm concerned you have only two options. You can cooperate with us ... make the call ... or you can go to jail with the other thieves.

(a beat, a shrug)

I don't even want to think about the third option.

The TWO PROSECUTORS leave the room.

CUT TO:

151 INT: MASCONI HOTEL/HALL - NIGHT

CAPPALINO comes out, joins CIELLO. He shakes his head but doesn't speak. SANTIMASSINO follows. He nods at CIELLO.

SANTIMASSINO

Your friend needs a friend. He's going down the tube unless you help me, Dan.

CAPPALINO

He won't ...

A SHOT. CIELLO spins around and disappears into the motel room, CAPPALINO right behind CIELLO. SANTIMASSINO doesn't move.

CUT TO:

152 INT: MASCONI HOTEL/HALL - NIGHT

MASCONI's body off the floor. CIELLO stands dumbly over it. A choking sound. He looks up. CAPPALINO stands on one side of MASCONI's body. The TWO MEN stare at each other.

152 CONTD

CAPPALINO

Christ! How did we get into this, Danny?

CIELLO

I don't know. You did it ...

CAPPALINO begins to cry. Then CIELLO also begins to weep. The TWO MEN turn away from each other facing in opposite directions.

CUT TO:

153 EXT: CIELLO'S BACKYARD - DAY

This is a repeat ... one year and four months later ... of the barbecue at the beginning of the picture. The only difference is that now it is early November. It is a beautiful bright day, but nippy. Everybody in heavy sweaters. SOCKS is not present. Nor, of course, MASCOE or his WIFE. Otherwise the same bunch, MARINARO, LEVY, MAYO, ALVAREZ, BANDO, and the assorted WIVES.

The atmosphere is quieter. There is tension which the MEN keep attempting to break.

CIELLO is a little drunk. CARLA and LEVY watch him very closely.

MARINARO

That poor dumb kid ...

(he shakes his head, grins)

... he's six feet five, and black with a barrel ass and a head shaped like this ...

(he makes a triangle with hands)

Put five hundred black twenty-one year old perpetrators in a room and you'd pick out Arthur in one sweep. So I say, 'Arthur, you're not cut out for a life of crime. I'm gonna get you a job, Arthur.'

TERRY LEVY

And?

MARINARO

I made them take him on as bouncer in a pornographic bookstore.

(laughs)

Silence from the others.

MAYO

What's so funny about that? You said it was a funny story.

153 CONTD

LEVY

That a book store needs a bouncer?

MAYO

Oh.

Again a eilance. LEVY gets up to fix himself another drink.

CIELLO

Hit me too, Gus.

LEVY pretends not to hear him, sits back down. CIELLO doasn't insiat. After a second he starts to talk.

CIELLO (contd)

Hear about Kaminsky? He was coming out of a drugstore and he heard this woman scraam and saw a guy racing down the street away from her. So he started after the guy and overtook him ...

(laughs)

... and tha guy was twenty-threa, Kaminsky'e forty-two ... anyway, Kaminsky caught him and the guy started lashing at Kaminsky with a huge knifa. Kaminsky disarmed him and beld him until two patrolmen ran up. So then Kaminsky prasented them with the knife, the cash and the jewelry the guy had taken from the woman, and gave them the collar.

CIELLO is almost doubled up with laughter by the end of this etory. The OTHERS are interested, but puzzled as to its humor. Once again MAYO asks:

MAYO

What's so funny?

CIELLO

What's so funny is that Kaminsky's under indictment for perjury about the bribes he took. He didn't have a shield and he didn't have a gun.

(a beat as he wipes the  
tears of laughter from  
his eyes)

Once a cop, always a cop.

CIELLO's hysterical laughter has now turned on him. The tears are raal.

CIELLO (contd)

Don't you think that's funny?

153 CONTD

MARINARO

Danny, why don't you go wash your face, lie down for a while ... you're exhausted. You ought to try to take some time off ... with Carla ... go up to your cabin ...

CIELLO

I wanted to invite Rose today. I don't even know where she's living.

MARINARO

She's living with Gino's mother in New Jersey.

CIELLO

(turns urgently to Alvarez)

Raf ... you know I didn't have anything to do with Gino ... You know that.

MARINARO

(shocked)

Jesus, Danny, nobody ever thought that.

CIELLO

(to all of them)

Sometime in the future you are gonna hear all kinds of things ...

CARLA's hand goes to her mouth. LEVY who has been closely attending CIELLO notices CARLA's alarm.

ALVAREZ

(very calm)

I know all that stuff.

Now it is CIELLO who is shocked. He stares at RAF ALVAREZ.

CIELLO

What? What do you know?

MARINARO

That dumb story's been around forever ... you cooperating with prosecutors ... going around wired ... that shit. Look, Danny. Gino heard that stuff. He never believed anything bad about you. We don't either. We know that you'd never do anything like that.

CIELLO

I did some things.

ALVAREZ pales ... the OTHERS motionless, stunned. Only LEVY stays the same, drinking, watchful, seemingly relaxed.

153 CONTD

CIELLO (contd)

I did nothing to hurt you guys ... nothing to hurt Gino. Gino found himself in a situation ... I tried to warn him, Carla tried. I want you to understand.

CUT TO:

154 INT: CIELLO'S HOUSE - DAY

The COPS huddled around CIELLO. The WOMEN on the far edges. SHEILA MARINARO's arms around the stoical CARLA. CIELLO completely broken down ... sobbing, almost babbling.

CIELLO

... bigger sinners than me ... lawyers ... the system ... I wanted absolution ... how can guys like us take the sacraments with what we do? I wasn't going to go against cops ... none of you guys are involved I swear to God! But some cops ... they caught some ... I didn't want to but it happened! But not Gino. You got to believe me.

MAYO

I believe you, Danny.

MARINARO

We all believe you. So take it easy or you're gonna drive yourself crazy.

CIELLO sobs, absolutely out of control. MARINARO puts his arms around CIELLO.

MARINARO (contd)

What can we do, Danny? Can we help in any way?

MARINARO looks around the OTHER COPS for help.

BANDO

Where's your gun, Danny?

CIELLO

(yells)

I'm not gonna do that!

Only now do the tears begin to flow down CARLA's cheeks.

ALVAREZ

I think you ought to give us your gun.

CIELLO

I'm not giving you my fucking gun!

154 CONTD

LEVY

Right.

(quietly to Ciallo)

You shoot yourself, Danny, and there's no pension for Carla.

LEVY and CIELLO lock eyes.

MARINARO

Do you nesd monay, kid? Do you need help lika that?

CIELLO turns from LEVY to MARINARO, and through his taars, starts to laugh ... the hysteria is now total.

CIELLO

The last guy tried ... tried to help me 'like that' is going inside, Joe. It's all so fucking funny!

CUT TO:

155 INT: OPERATION OFFICE - DAY

CAPPALINO and PAIGE looking in horror at a copy of the New York "Daily Naws" ... a column by Bill Federici.

CAPPALINO

(stunned)

My God, Brooks, he's got practically every case outline. He's blown two years work! What the bloody hell do we do now?

PAIGE

(grimly picks up a phone)

Get Tug Barnss in the U.S. Marshal's office ... tsll him I want Detective Ciello scooped up. Immediately. And send six armed agents out to King's Park to guard his wife and kids.

(turns and speaks to Cappalino)

We'll have to move tham out.

CUT TO:

156 INT: OPERATIONS OFFICE - DAY

CAPPALINO, PAIGE, CIELLO, TUG BARNES ssated, talking. The talk has obviously been going on for some time. CIELLO is in a daze. His reactiona are slow.

CAPPALINO

Dan ... are you taking all this in? I don't think I'm making myself clear.



156 CONTD

CIELLO

(slowly)

I didn't understand ... how long it would  
be ... two years ...

(swallows)

... if I'm going to be testifying for two  
years ...

(pleading)

You can't coop my kids up in a motel room  
for two years.

BARNES

He's right.

CIELLO

And what after two years? What will we do  
then? Am I supposed to be safe ... after the  
trials are over ... is everybody going to be  
safe then?

CAPPALINO

We'll face that when the times comes. What  
we have to do now is find a safe place for  
now.

(to Paige)

Any bright ideas?

PAIGE

I have to think.

CIELLO

We've got a cabin. Up in the Catskills ...  
we could go up there.

BARNES

Who else knows about it?

CIELLO

Nobody ... Gus Levy ...

BARNES and CAPPALINO exchange worried looks, PAIGE nods.

PAIGE

Okay.

CUT TO:

157 INT: ELEVATOR IN FEDERAL BUILDING - DAY

BARNES and CIELLO in elevator, going down.

BARNES

From now on till it's over, it'll be my job  
(MORE)

157 CONTD

BARNES (contd)  
 to take care of you and your family. You  
 are my job. Understand?  
 (Ciello nods dumbly)  
 Anything worries you, anything you need, I  
 take care of.

The elevator stops and lets them out in an ...

158 UNDERGROUND GARAGE

BARNES puts his arm around CIELLO's shoulder and leads him  
 from the elevator.

He has directed CIELLO to a car where another MAN is standing.  
 A MAN who is holding a submachine gun. CIELLO stares at the  
 gun.

BARNES  
 This is Ned Chippy, and that's Pete there in  
 the back ...

A THIRD AGENT is already sitting in the back seat of the car.  
 He grins and taps the window with his submachine gun. Then  
 CIELLO sees that there is a second car and THREE MORE AGENTS.  
 He just accepts it all passively.

BARNES (contd)  
 (as he moves Ciello into the car)  
 Whatever you need, we are going to get it for  
 you.

The second car pulls out first. Then the car with CIELLO,  
 BARNES and CHIPPY follows.

CUT TO:

159 EXT: HIGHWAY (L.I.E.) - DAY

WE SEE the two cars moving along in convoy. At an inter-  
 junction, TWO MORE CARS, parked and waiting, pull out, one  
 in front of the original two and one behind.

CUT TO:

160 INT: MARSHAL'S CAR - DAY

BARNES, driving with CIELLO, in the front seat beside him,  
 picks up a radio transmitter, speaks into it.

BARNES  
 You know the route.

CIELLO, finally impressed with the operation.

160 CONTD

CIELLO

You guys are pretty careful.

BARNES

(smiles)

Yes we are.

(a beat)

Dan, how about giving me s rundown on some names?

CIELLO

Whose? What kind of names?

BARNES

Anybody you think might be a threat.

Anybody.

Over CIELLO's shoulder, WE SEE NED CHIPPY with a notepad balanced on ons knee. He is able to control the pad, the pencil, and the submachine gun without too much troubles. CIELLO thinks a second.

CIELLO

District Attornsy Carson.

(a beat)

Dave Bennedeto, Sergeants Edelsman, and  
Fellini, Captain Touhy ... Corrigan,  
Alagretti, Jerry Fields ... Kelso, Blomberg,  
Caprice ... ell the lawyers, Ceppy Bergstein ...

(takes a deep breath)

Christ, there's s lot ...

(a beat)

I guess Rocky Gezzo ... I don't know ...

BARNES

(carefully)

Anybody close to Mascone.

CIELLO

Absolutely not.

161 INT: CIELLO'S BEDROOM - DAY

The TWO CHILDREN sit on the bed. Very quist and still.  
CARLA, calm but moving fest, trying to pack up every necessity.  
CIELLO just standing in the middle of the room, hslplass.

NED CHIPPY, machine gun at his sids, stands in the doorway,  
his back to them.

CARLA

(quistly)

Tell that man his gun makes me nervous ...

(MORE)

161 CONTD

CARLA (contd)  
they're all over the house ... out in the  
yard ...

(hisses at Ciello)  
Can't you see Bobby's scared?

CIELLO grsbs the BOY, holds him.

CIELLO  
Hey, nino! Hey, it's like TV! Just like  
a dumb TV show?

Suddenly he hears the sound of a heavy motor. He goes to  
the window.

161A EXT: CIELLO HOUSE/STREET - DAY

CIELLO'S POV

Two moving vans in his driveway; one enormous, one medium  
sized.

CUT TO:

162 INT: CIELLO LIVING ROOM - DAY

TWO MEN taking down curtains. MARSHALS with machine guns  
move around. CARLA stands, little SERENA by the hand, just  
staring, offering no word of advice, reproof, or commendation.  
BARNES comes into the room.

BARNES  
Okay ... Dan and Bobby are in the car ...  
(smiles soothingly at her)  
Everything you marked will be up by tonight.

CARLA turns and without a backward look, leaves her home.

CUT TO:

163 INT: MIDDLE CAR - DAY

BARNES again driving. CHIPPY beside him. CIELLO, CARLA, BOBBY  
and SERENA in the back. SERENA is asleep. But BOBBY is  
wide-eyed and rigid with fear.

CARLA  
(to Barnes)  
Bow many men will there be? With us?

BARNES  
Three shifts. Eighteen.

CARLA  
(to Ciello)

163 CONTD

BARNES overhears. Tries to comfort her.

BARNES

The cabin is yours, Carla, not the men's.  
You don't have to worry about the men.

CARLA

(a beat)

If they have to use the bathroom, it's in  
the basement.

CUT TO:

164 INT &amp; EXT: CATSKILL CABIN - DAY

CARLA and CIELLO trying to unpack, sort, make some accommodations  
for the crates the MOVERS are bringing into the little cabin.

CARLA

(whispering)

There are eighteen of them. Where are they  
going to sleep?

CIELLO

They've got sleeping bags and tents.

CARLA

It's the mountains. It's cold.

CIELLO

For God's sake, Carla. You don't have to  
have eighteen U.S. Marshals in a four room  
house. Barnes told you.

Very cheerful, red-headed GUARD sticks his head in the door.  
He carries a machine shotgun.

GUARD

When you need some muscle, Miz Ciello,  
just give a holler.

CUT TO:

165 INT: CABIN KITCHEN - NIGHT

CIELLO is finishing dinner.

CARLA

I can't help it.

She gets up, walks to the back door, opens it. Instantly  
a MARSHAL steps into the light.

165 CONTD

CARLA (contd)

When it gets too cold, you can take turns  
in the living room. Tell the others.

GUARD

Yes, ma'am!

She starts back in, then turns.

CARLA

You can use the TV if you keep it low and  
don't wake the kids.

The MAN nods, grins. CARLA closes the door, comes back to  
the table.

CUT TO:

166 INT: CABIN BEDROOM - NIGHT

It is very late. CIELLO is asleep, CARLA wide awake. We can  
hear the very faint sound of the TV below. CARLA turns over  
restlessly then turns again. Then she gets up and finds her  
robe, puts it on in the dark and leaves the bedroom. When  
she gets to the stairs she starts down, trying to move  
absolutely silently. But the stairs creak and groan. There  
is no way that CARLA can get to the bathroom past the MEN who  
are in her living room without their seeing her.

The MEN are quite aware of her horrible self-consciousness.  
They try to ignore her, or just mumble a friendly sound as  
she goes past them and down to the bathroom which is directly  
under them.

167 INT: BATHROOM - NIGHT

The bathroom door doesn't lock and is open at the top and  
CARLA can hear the TV and the MEN as well as if they were in  
the room with her. We understand her humiliation. If she  
can hear them, then they can hear her. Hear her sounds.  
She resorts to the age-old device of women who have been  
taught that bodily functions are shameful. She turns on the  
tap of water in the basin. She starts to sob. Silently.

168 INT: LIVING ROOM - NIGHT

Below them, the GUARDS hear the tap water go on in the basin.  
ONE of the MEN, a VERY YOUNG ONE, grins, mouths the words,  
'Tinkle, tinkle ...'. But a ferocious look from an OLDER MAN,  
educates him. The OLDER MAN, staring down at the YOUNGSTER,  
leans forward and turns the TV up ... not enough to wake the  
sleeping CHILDREN but enough to give CARLA below in the  
bathroom, a sense of privacy.

CUT TO:

168 CONTD

CARLA going back up the stairs, and ...

169 ... INTO THE DARK BEDROOM.

She crawls back into bed. CIELLO turns to face her. He is awake.

CIELLO

Babe, you okay?

CARLA

Yes.

CIELLO

They're taking me out tomorrow.

CARLA

Oh God. Where?

CIELLO

I'm going to be in a military barracks on Governor's Island during the week. I'll be back here every weekend.

(a beat)

I didn't want to tell you till I had to.

They lie there, just staring at one another.

170 EXT: GOVERNOR'S ISLAND FERRY - DAY

CAPPALINO and CIELLO standing on deck in an out of the way nook. Off to one side WE SEE BARNES. Nearby, AGENT CHIPPY.

CAPPALINO

Something else, Danny. I wanted to tell you alone ...

(he is both nervous and elated)

I'm going to be leaving soon. I've been appointed Commissioner of Investigation ... it's a cabinet level post. What about that?

CIELLO's reaction is mixed. He is pleased for CAPPALINO but alarmed for himself. He embraces CAPPALINO.

CIELLO

Hey, listen! I'm happy for you, Rick!

CAPPALINO

You're responsible ... what you've done ...

CIELLO's face turns away from CAPPALINO.

170 CONTD

CIELLO

What's going to happen to me?

CAPPALINO

Lieten, you're going to be with a terrific team of guys ... they're going to work your ass off ... thirty to forty indictments to get out ... it's an embarrassment of riches ... too many defendants, too much evidence ... you're going to have to roll into Foley Square every morning before eight and ...

The ferry lands and under the watchful eye of BARNES, CIELLO and CAPPALINO step off.

CIELLO

Roll back to this fucking prison at six. That's the way it's going to be, isn't it?

171 EXT: GOVERNOR'S ISLAND

Off the ferry, the TWO MEN step, take a step aside and let off the few cars that have come over including their own.

CAPPALINO

Dan, you're going to be so pooped every night that ...

CIELLO

It's loony tunes, Rick. The guys you put under indictment they'll make bail in twenty-four hours. They'll be out and living their lives.

Here WE SEE the rows of the barracks, very bleak.

CIELLO (contd)

I'm the first to go to prison.

As if on cue, the ferry gate slams shut.

CUT TO:

172 INT: WILLY BURANO'S OFFICE

CIELLO and BURANO having sandwiches and beer. The tape machine is going, a STENOGRAPHER taking notes.

BURANO

It's important, Dan, to have a clear picture of when and where you made this recording. It's vital for the Blomberg trial.



172 CONTD

CIELLO

I know, I know, Mr. Burano. But it's like fourteen months ago. There's been a lot of recording since. I don't ...

BURANO

Dan, you're doing great. Listen to the whole thing again.

(he starts rewinding the tape)

You're sure it's not the one in the Chinese restaurant?

CIELLO

I'm not sure of anything. There are more goddamn meals in my life ...

BURANO punches forward play -- D.A. GOLDMAN's head pops in the doorway.

GOLDMAN

Willy, can I borrow Dan? Just two seconds and we'll get him back to you.

BURANO

No problem. Danny, do you mind?

CIELLO starts wearily up.

GOLDMAN

Bring your sandwich in. No talking. Just listening.

CIELLO takes his sandwich. They exit and start down a corridor.

173 INT: CORRIDOR - CIELLO WITH GOLDMAN

They pass an open room where a mass of audio equipment has been assembled in a sort of mix room. An ENGINEER is listening on a headset to a reel-to-reel. GOLDMAN stops.

GOLDMAN

Okay, Dan, this is Ralph Kubela, from R.C.A. He's cleaning your tapes up. Ralph, Detective Ciello.

CIELLO

Cleaning them up -- the talk too dirty for you?

Laughter. More than necessary.

173 CONTD

KUBELA

A little electronic magic. I'm eliminating a lot of the background noise -- adding a couple of HIS so the words are clearer --

CIELLO is staring at a metal rack with fifty or sixty boxes of reel-to-reel tape. The name CIELLO has been scrawled in black grease pencil on the boxes. They are scattered about. GOLDMAN sees the expression on CIELLO's face.

GOLDMAN

Dan Ciello, this is your life!

CIELLO

Yeah!

(he laughs too loud again)

KUBELA

Oh, by the way, if you could give me five or six hours, I sure could use it, Mr. Ciello. Whoever cataloged and indexed those tapees didn't know what the hell they were doing. My master log doesn't match with all the identification numbers at all.

CIELLO

I think Mr. Burano needs me all day.

GOLDMAN

And don't forget me.

CIELLO

You said two seconde.

GOLDMAN

Now. Two seconds now -- later, two hours.

KUBELA

Maybe tonight. We can order from Lum Fongs.

CIELLO

Yoghurt for me.

GOLDMAN

Enough already. I got to get you back to Burano.

"Nice to meet you's" as GOLDMAN pulle him out of office.

CUT TO:

174 INT: GOLDMAN'S OFFICE

Another STENOGRAPHER waits.

174 CONTD

GOLDMAN

Just one sentence, Danny, and we can complete this transcript.

He plays the tape.

CIELLO

Let me hear it again.

(rewind-forward)

Give me ths cans.

(hs puts on the headset --

rewind-forward)

Shit -- I forgot my sandwich. I'm sorry.

I was talking. Can I hear it again?

(rewind)

CUT TO:

175 EXT: WOODS SURROUNDING CABIN - DAY

CIELLO and CARLA alone as they sver ars these days ... walking in the woods, talking in low voices. Behind them, at no great distancs, armed BODYGUARDS.

CARLA

What's going to happen?

CIELLO

(low-voiced explosion)

You keep asking what's going to happen?

I don't fucking know what's going to happen!

(instantly appalled by the

way he has spoken to her)

I'm sorry ... I'm going crazy.

(a beat)

Babe, if I tell the truth ... about stuff ...

my credibility is shot and thirty cases are out the window. At the very least thers'Il be

a departmental trial and I'll get thrown out.

At the most, ths government will prosecute.

I'll go to jail and so will sverybody who ever worked with me.

CARLA

(bitterly)

Danny, if you aren't going to hurt your partnsrs, you've got to lie, Danny.

CIELLO

Christ, don't you think I know that!

A squirrel runs down a trse and angrily CIELLO spins the short stick he is carrying after ths squirrel.

175 CONTD

CIELLO (contd)

I'm going to spend the rest of my life lying.  
I'm going to ...

A shot rings out. In one swift instinctive moment, CIELLO throws himself on CARLA, knocking her to the ground with his body covering hers. They are instantly surrounded by MARSHALS, guns at the ready.

A moment of silence, then the sound of movement in the woods. NED CHIPPY sights down the barrel of his gun. WE SEE:

A THIRTEEN YEAR OLD BOY with a twenty-two rifle. He stares, terrified, into the guns of the MARSHALS.

BOY

(his voice trembling)  
A squirrsl ...

CUT TO:

176 INT: GOVERNOR'S ISLAND BARRACKS - MORNING

PAIGE has come out to drive CIELLO into town ... an excuse to talk to him alone. They are leaving the barracks, heading for PAIGE's car, the MARSHALS already waiting in another car.

PAIGE

I might as well just blurt it out. I've been named N.Y. Head of the Justice Department Joint Strike Force against Organized Crime. I'm cleaning out my desk and moving across the plaza.

(gets a look at Ciello's  
stricken face)

But. I'm not abandoning you.

CIELLO

You don't know what ... what I'm wrestling with here ... I've got a lot of worries ... problems ...

(a bsat)

Christ, you guys ... you say, this is your life and I'll take care of it ... then ... you move on.

They get into the car and drive off.

CUT TO:

177 INT: PAIGE'S CAR - MORNING

Driving toward waiting ferry. PAIGE sees how extremely worried, anxious CIELLO is.

177 CONTD

PAIGE

I know you're worried about the trial. But you'll be prepared. We'll set up a pre-trial meeting with Blomberg's lawyer.

CIELLO

With Heinsdorff? Why? Why do I have to meet him before the trial?

PAIGE

You don't have to. But it would be to your advantage. Find out exactly what you're going to be up against.

178 EXT: GOVERNOR'S ISLAND FERRY

The car is now on the ferry, but no one gets out. Bravely, CIELLO makes an attempt to lighten the air.

CIELLO

Brooks, I don't mean I'm not glad about your job. You know? What are you going to work on first? You know?

PAIGE is grateful to CIELLO for the switch in conversation. He answers with some enthusiasm.

PAIGE

We're going to make a very serious run on the garment district ... maybe you can do me one last favor. I need an undercover man there.

CIELLO

You need Gus Levy.

PAIGE

(after a beat)  
That was fast.

CIELLO

Brooks ... I got to get him out of Narcotics.

PAIGE looks away.

PAIGE

I'm going to pretend you didn't say that.  
(a beat)

Dan, listen to me. I want to tell you something. I don't care about what's past. I don't care if you sold junk or whatever you did in the past. What you were then is not what you are now. You've changed your life.

(MORE)

178 CONTD

PAIGE (contd)

(a long beat)

But, Danny, if you allow yourself to take the stand, then perjure yourself ... I understand that you might want to do that, but if you do it ... you'll force me into a position where I would have to take the stand and testify against you. Don't do that to me, Danny.

CIELLO

Jesus Christ! How did I wind up over here!

PAIGE

Because you're one of us. And the difference between us and Blomberg is when we take an oath, we tell the truth.

CIELLO stares straight ahead, enguished.

CUT TO:

179 HEINS DORFF'S OFFICE

Beautifully appointed office, very quiet, very rich. HEINS DORFF himself has a totally shaved head. He is beautifully dressed. Everything, including the head, shines. He is low-key, almost gentle. He greets BURANO and CIELLO.

BURANO

Hello, Mr. Heinsdorff.  
(they shake hands)  
This is Detective Ciello.

CIELLO shakes hands with HEINS DORFF.

HEINS DORFF

(to Ciello)

I won't make this too uncomfortable for you, Detective. I just want to chat about those three little episodes of misconduct.

(a beat)

Three seems to be a ... a meagre number.  
To spread over eleven years.

CIELLO

Sorry I'm not the big time criminal you lawyers expect cops to be ...

(laughs)

You make me ashamed I didn't show more initiative.

HEINS DORFF laughs. BURANO smiles.

179 CONTD

HEINSDORFF

(to Burano)

Detective Ciello is a very charming fellow.  
I believe we are in a lot of trouble.

BURANO

(to Ciello)

Don't be deceived, Dan, Mr. Heinsdorff will  
not be this kind to you in court.

HEINSDORFF

We're dealing here with a man's career and  
his life. Michael Blomberg is not such a  
terrible man.

BURANO

That's open to debate.

HEINSDORFF

I want you to know, Detective, that I've done  
a great deal of work in the narcotics areas.  
I've defended users and dealers and policemen.  
Did you know Detective Carey? In SIU?

(Ciello nods)

And Carey knows you. I've spoken to a number  
of addicts who have come forward and who will  
testify at this trial. They say they know you.  
They say you are guilty of many more acts of  
misconduct than you admit to.

CIELLO

Well, they're lying.

HEINSDORFF

Alright. Let's begin. You don't mind if  
there's a stenographer present?

CIELLO turns, surprised to see the WOMAN who has come silently  
into the room and seated herself, pencil poised. CIELLO does  
mind, but he shakes his head.

CUT TO:

180 INT: FERRY TO GOVERNOR'S ISLAND

CIELLO is pacing, BARNES and CHIPPY hovering nearby. Fog,  
rain. CIELLO starts to go outside -- they start to follow.

CIELLO

I just need some air. It smells in here.

CHIPPY

We don't mind a little rain.

180 CONTD

CIELLO

Please, Ed. A minute alone. I need a minute alone. There's a band around my head so tight --

BARNES

Stay in sight, Danny.

CUT TO:

181 INT: A CAR ON THE FERRY

NAPOLI is watching CIELLO. He taps his horn lightly. CIELLO spins. NAPOLI gets out ...

182 EXT: FERRY

... walks to the rail. CIELLO, aware of BARNES and CHIPPY, eases over to NAPOLI.

CIELLO

God, Nick, I'm glad to --

NAPOLI

They're lookin' to hurt you, Danny.

(pause)

They think you should be hit.

CIELLO

Fuck. Who's that crazy? I'm surrounded day and night.

NAPOLI

Like right now? They wanted me to do it. I said, hey, the kid's my cousin. He's my uncle's son. I said no.

CIELLO stares at his cousin, then looks away.

CIELLO

Who'll they get?

NAPOLI

Who knows. I told them I wouldn't interfere. I told them I owe you a warning and that's all. I'm telling you now. Watch yourself.

(a beat)

If it was me, I'd watch the guards.

CIELLO

No.



182 CONTD

NAPOLI

Danny, they got to look the wrong way a second, that's all. Shit -- anybody can be hit -- you know that.

CIELLO

Are you going to be alright?

BARNES and CHIPPY emerge, looking frantically about. They see CIELLO, and relieved, come over.

CIELLO (contd)

Nick, this is Tug and Ned.

"How are yous" and they stand there.

CIELLO (contd)

Huh, Nick -- you gonna be okay? Or what?

NAPOLI

(laughs)

I never hid the fact you're a cop. Black sheep of the family.

CIELLO

How's my father looking?

NAPOLI

Lookin' good.

CIELLO

Your's?

NAPOLI

(a beat)

Not so good. Take it easy.

He goes back to his car.

BARNES

Don't make it tough for us, Danny. You can't afford it and we can't afford it.

CIELLO

Sorry.

CUT TO:

183 INT: COURTROOM - DAY

CIELLO is on the stand. BURANO is questioning him.

BURANO

We'll come back to the details of those three  
(MORE)

183 CONTD

BURANO (contd)

acts, Detective. Let me first ask you a very simple question. In addition to those three acts you are going to describe to us, did you ever engage in any other misconduct of any kind?

CIELLO's eyes have moved frantically from BURANO's face to the front row where PAIGE has said he would be. And so he is. And so is every young PROSECUTOR in the Criminal Division. About twenty-five of them. Mostly blazered and stripe-tied. They look like the Yale Choir and collectively and individually their support goes out to CIELLO. BLOMBERG is seated.

CIELLO

(takes strength, speaks in a clear voice)

No, sir.

BURANO

Never?

CIELLO

Never.

WE SEE BROOKS PAIGE smile. Beside PAIGE sits a good-looking young ATTORNEY, very intent on CIELLO.

BURANO

Now, Detective Ciello, will you tell the jury what those three acts were and how they took place?

CIELLO

The first time I did something ...

CUT TO:

COURTROOM - DIFFERENT ANGLE

SAM HEINS DORFF advances toward the witness box, slowly, easy, relaxed.

HEINS DORFF

I want you to go back to the beginning, Dan. I want to hear again, but in much finer detail ... much finer detail ... about those three acts of 'misconduct.'

(a smile to the jury, asking them to enjoy with him, the absurdity of the word in this context)

... that you claim are the only misdeeds you committed in the eleven years you were a policeman.

CUT TO:

183 CONTD

DIFFERENT ANGLE ON HEINS DORFF

HEINS DORFF

At the time you set up the contact between Rocky Gazzo and Detective Don Logan did you believe yourself to be committing a crime?

CUT TO:

AGAIN ON HEINS DORFF

HEINS DORFF

So from the time you contacted Mr. Simonetta, you knew that you were committing a crime?

CUT TO:

AGAIN ON HEINS DORFF

HEINS DORFF

What did you do with the money? The money you extorted?

CUT TO:

AGAIN ON HEINS DORFF

HEINS DORFF

How much did you say? Will you repeat that amount for the jury? The exact amount was how much?

CUT TO:

183A INT: 2ND COURTROOM - ANOTHER DAY

CIELLO again in stand, different clothes.

HEINS DORFF

Come now, 'detective.' Eleven years a cop, eight years in narcotics and you never once made an illegal wire-tap?

CUT TO:

HEINS DORFF AGAIN

HEINS DORFF

You never gave drugs to informants? To poor junkies crying out for help? Never once?

CUT TO:

183A CONTD

CIELLO

I never did.

CUT TO:

184 INT: COURTROOM - FOCUS ON JURY

JURY is weering earphones, reading the transcripts as tapes are being played.

HEINSDORFF

Just e minute ...

(he stops the tape)

I believe it is my duty to make sure that the jury ...

(a nod to Judge Suseman)

... understood that last remark of Detective Ciello. He called Mr. Blomberg ...

(reads from the transcript)

'that cheap Jew ... !' The first reference, if I may remind you, was 'that goddamn cheep Jew.'

(a long, long beet as Heinsdorff

looks sadly at the jury which

seats several Jewe)

Who needs Auschwitz? We have Daniel Ciello.

CLOSE UP - CIELLO'S BURNING FACE

CUT TO:

184A INT: 2ND COURTROOM/WITNESS ROOM - DAY

ANOTHER CLOSE UP - CIELLO'S FACE

CIELLO

Are you angry with me?

CAMERA REVEALS that CIELLO and BURANO are alone in witness room.

BURANO

(absently, very nervous)

You did a greet job. I just hope to God I didn't forget anything. I hope my summation was okay.

CUT TO:

185 INT: BURANO'S OFFICE - MANY HOURS LATER

It is empty. Suddenly the door burets open. CIELLO and an exhuberant BURANO enter, followed almost immediately not only by TAIGE and CAPPALINO but what seems like every ATTORNEY in

185 CONTD

the building ... all wanting to shake BURANO's hand, pat him on the back. General euphoria. CAPPALINO embracing CIELLO. A bit back from it all, the intent YOUNG ATTORNEY, watching. Always watching CIELLO. PAIGE grinning from ear to ear, GOLDMAN pounding CIELLO's back. Cries to BURANO of 'You did it! You did it! You got the bastard!'

BURANO

(softly)

Not me. Him.

(points to Ciello)

He did it.

PAIGE

Damn right.

(arm around Ciello)

You must feel wonderful, Danny!

CIELLO

I'd just ... just like to get home.

GOLDMAN

You were a great witness, Dan.

CAPPALINO

(very emotional)

Congratulations, Danny. Keep up the good work. This is only the beginning.

CLOSE UP - CIELLO'S BLEAK EXHAUSTED FACE

CUT TO:

QUICK CUT SEQUENCE - 6 OFFICES

CIELLO is in a chair. In each shot, the other PERSON enters, CIELLO rises, and shakes hands.

186 INT: OFFICE ONE

D'AMATO

I'm District Attorney D'Amato. Louis D'Amato. We'll be working together on the Kelso case. We're going to lock up another lawyer.

CIELLO

Good.

187 INT: OFFICE TWO

MARGUTTA

I'm Federal Attorney Margutta. I've been  
(MORE)

187 CONTD

MARGUTTA (contd)

handed that Queens D.A. case -- what's his name?

CIELLO

Eckhart. Good to see you.

188 INT: OFFICE THREE

GOLDSTEIN

Special Investigator Goldstein. How do you do?

CIELLO

Good to meet you.

189 INT: OFFICE FOUR

CORSO

Jim Corso -- How are you, Detective?

CIELLO

Dan. Nice to see you.

190 INT: OFFICE FIVE

LEARY

Attorney Leary -- I.R.S.

CIELLO

Hi.

191 INT: OFFICE SIX

SILVER

Assistant D.A. Silver -- a pleasure.

CIELLO

Yeah. Me too.

CUT TO:

192 EXT: THE CATSKILLS - DAY

A beautiful morning. CIELLO, bundled up against the cold, comes out of the cabin, heads for his car. NED CHIPPY runs up with another MARSHAL.

CHIPPY

Gimme your car keys.

CIELLO

Whst?

192 CONTD

CHIPPY

New orders. From now on we start your car.

CIELLO

Get out of here. You're guarding the goddamn thing! Who's gonna put anything under my hood!

CHIPPY

Danny, we got our orders. Everything is by the book now -- they're gonna be very tight on you now. Anything happens to you, it's our ase. This is over and above the fact that we love you.

CIELLO

It's no fucking joke! I start my car! Me! Nobody else! It's my life!

CIELLO storms toward his car. Suddenly the reality hits. He opens the door, gets in, but his hand stops as the key is in the ignition. He looks up. CHIPPY is standing about fifty feet away, eyes squizzed shut, his fingers in his ears. CHIPPY peps, sees CIELLO's face, starts to break up. So does the OTHER AGENT. CIELLO also starts to laugh. It grows, finally becoming uncontrollable, the tears running down his cheeks.

CUT TO:

193 EXT: FOLEY SQUARE

BARNES, CHIPPY, CIELLO park car and get out. The time is continuous with preceding scene.

As the THREE MEN start from their car, a MAN steps from behind another car, confronts them. It is THE KING. His clothes are not so elegant anymore, though they're the same. The tie is perfectly knotted, but the shirt is several days old.

KING

Hey ... Babyface.

Before he finishes the sentence, CHIPPY and BARNES have him between them. The quickest and best frisk anyone has ever seen.

KING (contd)

Easy, gentlemen, easy. The King never carries. The King works with the mind.

CIELLO

It's cool, guys. How you doing King?

193 CONTD

KING

Not the best, Babyface. The King has fallen upon bad times.

CIELLO

Sorry to hear it.

KING

The government's cut me out. I've blown my car, my boat, and my ponies. The mortgage is due, Babyface, and I'm snowed under by all manner of problems. You dig?

CIELLO

I'm not sure.

KING

My man, I'm flat broke. I got five kids. A wife. Same as you, Babyface, same problems.  
(a beat)  
I want you to understand.

CIELLO

(slowly)  
You do what you have to do. Just don't lie.  
(a beat)  
I'll see you around.

KING

(exaggerated black accent)  
It do look likely.

He goes.

BARNES

We better add that one to the list.

CIELLO

He's not a doer. He's a talker. Which is probably worss.

BARNES

He talks, you deny.

They smile. But CIELLO is worried.

CUT TO:

194 INT: SANTIMASSINO'S OFFICE - WASHINGTON

CIELLO, BURANO and D'AMATO are present.



194 CONTD

SANTIMASSINO

(reading from deposition)

'Another 1971 case in which I received narcotics directly from Ciello involved the arrest of three people at a Spanish grocery store on the southeast corner of 122nd Street and Lexington Avenue. In another case, I informed Ciello that I had seen seven kilos of heroin at a particular house on Atlantic Avenue in Brooklyn. A seizure was made at the house of heroin, narcotics paraphernalia, and guns. Ciello handed me three to four ounces of heroin' ... etc, etc, etc.

A soft tap on the door and D.A. POLITO enters. He's hard and compact, a humorless man.

SANTIMASSINO (contd)

Dan, this is George Polito, Chief Prosecutor, Eastern District.

POLITO

Mind if I sit in?

CIELLO

Something here you're working on?

POLITO

I hope not.

(he nods at Burano and Louis D'Amato)  
Willy. How are you, Louis?

SANTIMASSINO

George's on special assignment.

BURANO

I hear you're working the French Connection case.

D'AMATO

I still don't believe it! One hundred and twenty pounds of heroin waiting to be used as evidence just vanishes? From a Police Property Office? It's a farce.

POLITO

(grimly)

Not to me. I'm going to nail whoever did it even if it means arresting the whole goddamn SIU.

(he has shot a look of distrust at Ciello)

194 CONTD

SANTIMASSINO

(to Ciello)

Georgs's interested in the King's deposition.  
The King clearly has a lot of contact with  
the SIU.

CIELLO

So he claims. But it's a known fact that he  
was on the Fedarsl payroll for four years.

BURANO

Let's stop quibbling and get on with the  
deposition.

POLITO

Thank you.

(again a look at Ciello)

I'm anxious to hear it.

CIELLO

Wait a minute.

(to Santimassino)

Does the King suggest I was involved with The  
French Connection rip-off?

SANTIMASSINO

(blandly)

Let's get on with the reading.

(does so)

'To my personal knowledge, Ciello supplied  
heroin to many other individuals I was  
personally involved with. On at least a  
dozen occasions, Ciello and Marinaro notified  
me that they had a package of heroin for me ... '

CIELLO

(interrupting)

Bullshit.

SANTIMASSINO

(ignores Ciello)

' ... Slim took about a whole kilo each time  
for which he paid approximately \$32,000.  
For a long period of time I gave Ciello  
approximately \$100 a week ... '

BURANO

This is sickening.

SANTIMASSINO ignores BURANO precisely as he has ignored  
CIELLO. We must understand that whatever evidence comes to  
light, SANTIMASSINO makes no real moral judgement. The only  
judgement in his thinking is 'how can this be used?'

SANTIMASSINO

(he scans the pages of the deposition, with which, he is, of course, already familiar)

He also cites fourteen other specific instances of the exchange of heroin and money between Detective Ciello and himself and other perpetrators and he says he bought three automobiles ...

(for the first time he looks at Ciello)

... for you and your wife.

CIELLO

Balls!

BURANO

If this is true, Dan, one goddam word of it, then all our cases are down the drain.

CIELLO

I'm never going to be able to get through this! It's a fucking nightmare and it never stops. I'm being forced to sit here listening to this shit, having to defend myself to the guy I'm working with. Are we supposed to be partners or not!

SANTIMASSINO

(calmly)

No one but the King ...

(a thin little smile)

... only the King has accused you of anything, Dan. Now what we must do, if we can, is to put the deposition and its author in the shredder. And we must do it as expeditiously as possible because Mike Blomberg has asked for a reversal of his conviction on the basis of this affidavit.

BURANO

I'm asking you again: Is any of that deposition true? Any instance or detail? Any goddam word? If there is, I'm going to be practicing divorce law in West Virginia.

CIELLO

None of it's true.

D'AMATO

There are twenty-three other convictions that could be overturned if we're caught unprepared.

(MORE)

194 CONTD

D'AMATO (contd)

If there's anything, anything at all, give it to us now.

CIELLO

No, nothing! Nothing else!

D'AMATO

(pressed)

Whatever it is, we'll help you through it.

POLITO

I think you should know this. Nobody I've spoken to has ever not mentioned your name. You know what I hear with every SIU man I pull in? Quote: 'I'm not saying I did anything, but if I did, can I get the same deal you gave Ciello?' If I've heard it once I've heard it fifty times.

CIELLO

You'll hear it sixteen more.

POLITO

Why?

CIELLO

There are seventy detectives in SIU. All but four of them want my ass. Can I get some water?

SANTIMASSINO

(pouring for him)

Did you ever know a junkie named Sancho?

CIELLO

(a beat)

I've known a lot of junkies. Their names change.

SANTIMASSINO

Blomberg's lawyer has a deposition from a Frank Sancho who claims you kept him supplied on a regular basis. Also another junkie named Jose and his girl, Jeannie.

CIELLO

Look, Mr. Santimassino, it's no secret we use informants that are junkies.

SANTIMASSINO

Did you ever sell Sancho heroin?

CIELLO

No!

194 CONTD

POLITO

Did you ever give him heroin?

SANTIMASSINO

George, forget Sancho. He's penny-ante.  
The King's the one that interests me. It's  
a very detailed etory.

POLITO

(to Santimassino)

Nobody's penny-ante if you cstch him lying.  
It takes just one.

CIELLO

Stop talking about me like I'm not here.  
I'm here!

SANTIMASSINO

(as if the others hadn't  
epoken much less yelled)

Let's pick the King up. I'm going to put  
him on a lie detector.

BURANO

Will he consent?

CIELLO

How come you don't aek me to take the test?

POLITO

(to Santimassino)

Yes. I'd like the answer to that one. Why  
haven't you?

SANTIMASSINO

(to Ciello, as if the idea  
had never occurred to him)

Would you?

CIELLO

Fuck you sll. I'm going home.

CUT TO:

195 EXT: A STREET IN LITTLE ITALY - DAWN

A city garbage truck movee slowly down the etreet, the  
garbage cans being emptied into its grinding rear. The MEN  
reach a tenement. ONE of them moves two cans to pull them  
toward the waiting truck. He pulls but the garbage cans  
bsrely move.

FIRST SANITATION MAN

Jesus -- hey, Moe -- gimme a hand.

195 CONTD

The SECOND MAN comes over. Each pulls a can to the truck -- then both grab one can, remove the lid and start to lift. With a scream, they drop the can and back off.

CUT TO:

196 EXT: GARBAGE CAN

NAPOLI's bloody head and hand are sticking out. WE PAN up to the second can, which obviously contains the other half.

CUT TO:

197 EXT: QUEENS FUNERAL HOME - DAY

Car bearing CARLA and CIELLO pulls up, the other two Federal cars in convoy sandwiching CIELLO car in the middle. They have a little trouble parking.

WE SEE SOCKS and RONNIE. SOCKS is waiting in the doorway, on the lookout for CIELLO.

RONNIE, in a very proper blue suit and tie, just lounges against the building, taking in the scene, enigmatic behind his thick glasses.

SOCKS spots CIELLO. Quickly, before the MARSHALS can get the car in a position so they can escort CIELLO out, SOCKS hurries over to the car; CIELLO opens the door and falls out, into his father's arms. SOCKS tries to comfort the sobbing CIELLO, but holds him firmly where he is, on the curb.

SOCKS

Danny ... you can't come in, Danny. They don't want you ...

(Ciello is not surprised, but he is shaken, almost incoherent)

Danny ... it breaks my heart ... I know you haven't been trying to be a good guy ... I know ...

Throughout the scene, we are conscious of RONNIE, still slouched indifferently against the building as he watches the scene between his brother and his father. RONNIE's face wears a thin, cynical smile.

CUT TO:

198 EXT: CATSKILL CABIN - DAY

Once again, WE SEE the moving vans. MARSHALS helping the movers. The children, CIELLO, all involved in emptying out the cabin.

CUT TO:

199 INT: CABIN BEDROOM

CARLA sitting disconsolate on bed. BARNES with her.

BARNES

Honey, this time we're going to do it right.  
You don't get there until I got it perfect.  
My present to you.

200 INT: CONVOY CAR - DAY

CIELLO asleep on CARLA's shoulder. Both BOBBY and SERENA happily ensconced up front with BARNES and CHIPPY now the children's closest and most trusted friends.

CARLA becomes aware that CIELLO is having a nightmare. She shakes him slightly, whispers.

CARLA

Danny ... shhh.

CIELLO's eyes open wide with horror.

CARLA (contd)

Shhh ...

CIELLO sits up, shakes himself, lights a cigarette.

CIELLO

(quietly)

I keep hearing Nick laugh.

CUT TO:

201 EXT: HIGHWAY - DAY

Four black sedans, one smaller.

They cross the state line into Virginia.

CUT TO:

202 EXT: QUIET VIRGINIA STREET - DUSK

Middle-class neighborhood. Convoy stops in front of a very nice, ranch-style house, which is all lit up.

SHOT of CARLA looking curiously out the car window.

CUT TO:

203 INT: VIRGINIA HOUSE - DUSK

BARNES proudly ushering the CIELLOS in. CARLA first. RED-HEADED MARSHAL there to receive them. Everybody but CARLA beaming.

203 CONTD

BARNES

(to Carla)

What do you think, honey?

CARLA stares around at the carefully decorated room ... all the best of the furniture from the CIELLO's first house, but with a few nice additions, a comfortable room. On the coffee table, a bouquet of roses.

CARLA breaks into horrible wracking sobs. CIELLO holds her, BARNES and the OTHER AGENTS leave taking the CHILDREN.

CIELLO

Babe ... I know you didn't mean to hurt the guy's feelings. They tried to do everything so right ...

CARLA

Oh, Danny ... my God, Danny, it's everything I ever wanted.

(she turns her head, looks at him. He sees that the tears are still streaming down her cheeks)

Just not this way.

204 INT: SMALL GLASS-SIDED ROOM - DAY

It is a room designed to allow viewings through a one-way mirror of whatever is taking place on the other side in another small room. What is taking place now is THE KING's polygraph test.

Watching, listening are SANTIMASSINO, GEORGE POLITO, and the YOUNG ATTORNEY we saw next to PAIGE at the trial, twenty-nines, quick to smile, extremely bright.

The government MEN stare intently at the show on the other side of the glass ... listen to the TECHNICIAN's DRONING VOICE.

TECHNICIAN

Is my tie red?

KING

No.

TECHNICIAN

Is the wall white?

KING

No.

TECHNICIAN

Did you regularly give money to Detective Ciello?



204 CONTD

KING

Yes.

A psuse in ths questions during which the door to the listening room opens and CIELLO and BURANO enter.

The VOICES of ths TECHNICIAN and THE KING pick up sgain and continue over the other dislogue.

TECHNICIAN

Are you a German citizen?

SANTIMASSINO

You're late.

KING

No.

BURANO

(angrily)

Three minutes ... We were ...

TECHNICIAN

Am I standing up?

SANTIMASSINO

(ignores Burano, softly addresses himself to Ciello)

KING

No.

TECHNICIAN

Am I wearing glasses?

Your friend ... (indicatss the relaxsd, cooperative King)

KING

No.

TECHNICIAN

Wsre you present when Slim paid Daniel Ciello for the kilo of hsroin?

... has requested that if he passes the test the government should return him to stesdy employment and pay him five thousand dollars.

KING

Yes.

(a dim smile)  
We said we'd be glad to meet those terms.

A long beat now before the next question.

During the above, while the others' eyes are on THE KING, VINCENTE's have been riveted on CIELLO. CIELLO has become uncomfortably awars of this intense scrutiny.

TECHNICIAN

Does a cat bark?

SANTIMASSINO (contd)

KING

No.

Oh, Dan, I don't think you know Mario Vincente. He's going to try the case against Caprice.

TECHNICIAN

Did you give Daniel Ciello three automobiles?

CIELLO and VINCENT shake hands. VINCENTE smiles warmly.

KING

Yes.

Now we bear the TECHNICIAN thank THE KING and bsgin to unfasten his arm. SANTIMASSINO clicks off the sound from

204 CONTD

the adjoining room. CIELLO, the LAWYERS all stand. CIELLO, emboldened by VINCENTE's smile, returns it, then turns to include POLITO. But POLITO looks at CIELLO with a cold, unyielding face.

POLITO

(accusingly)

The man was very relaxed, very easy.

BURANO

(to Ciello)

If the test is positive, I'm going to prosecute you myself, Ciello.

The door between the rooms opens and TECHNICIAN comes in bearing a long sheet of graph paper.

TECHNICIAN

(hands Santimassino paper)

Every time he answered yes, the needle went off the page.

SANTIMASSINO

(calmly)

Yes. I see.

BURANO

My God, what a relief! I've felt sick for five days.

CIELLO looks from face to face, reading the relief on every face but POLITO's. As for himself, he feels strangely let-down, depressed. VINCENTE alone senses this.

CIELLO

If you don't mind, Mr. Santimassino, I'd like to get on home now.

CUT TO:

205 EXT: N.Y. STREET

CIELLO climbing in with BARNES and CHIPPY who have waited the whole time. BARNES searches CIELLO's face, smiles.

BARNES

(softly)

You did it again. You got out of it, didn't you?

CUT TO:

206 INT: LIMO - DAY

CIELLO settling in, as the CHAUFFEUR closes the door.

206 CONTD

Suddenly VINCENTE calls out. He is running toward the car. CIELLO gestures to the MARSHALS that this man is alright.

VINCENTE sticks his head in the door, is astonished to see TWO MEN with machine guns.

VINCENTE

Oh. Sorry, I didn't ...  
(grins engagingly)  
I wanted to talk to you some more. I was  
going to invite myself home with you.

CIELLO

It's Friday. I only get to be with my family  
on the weekends.

VINCENTE

I've got to be down in Washington. We'll  
share the ride.

CIELLO hesitates. This is just another endless line of  
prosecutors ... lawyers into whose hands he has had to  
trust himself, men who have used his cases and him to make  
careers for themselves, and who have then moved on. None  
of them have been the friends he hoped for. Still, there  
is no denying his dependence on these men, each in his turn.

He shrugs.

CIELLO

Get in.  
(at this, Chippy gets out,  
climbs in front)  
This is Tug Barnes and Ned Chippy ...  
This is ... uh ...

VINCENTE

(grins)  
Mario Vincente, U.S. Attorney's Office.  
(indicates the armament)  
Boy. You don't travel light.

Car moves off.

CUT TO:

207- INT: AIRPLANE - DAY

208

First Class cabin, CIELLO and VINCENTE seated together.  
A STEWARDESS is handing them drinks. She is very pretty  
and professionally flirtatious.

STEWARDESS

Would you like some cheese and crackers?

207- CONTD  
208

CIELO regards her with solemn interest; VINCENTE answers.

VINCENTE

Not for me.

(to Cielo)

You?

(Cielo, his eyes on the  
Stewardess, shakees his head)

STEWARDESS

You do want anything, you just holler.

She gives CIELO a little 'later' kind of wink and struts off.

CIELO

You know I never had one of those girls ever  
even speak to me before I started riding  
first class.

VINCENTE raises his glass to CIELO.

VINCENTE

Well ... congratulations ...

(grins)

I mean about this afternoon ... you were  
totally vindicated.

He is beginning to understand just how depressed CIELO is.

CIELO

I'm feeling nothing. I like the King. He's  
just trying to earn.

(a beat)

It's the poor fucking junkies that beat your  
ass ... like Sancho and Joe and Jeannie.  
They break your heart, junkies. And you just  
try to get them through the night. Ten years  
later some legal eagle takes it and starts  
pulling your fingernails out one at a time.

(he drinks)

If that polygraph had had one wrong line on  
it Santimaseino'd of crucified me.

VINCENTE

But it didn't. It vindicated you.

CIELO

But it could have gone the other way. You  
know why those tests are inadmissible in  
court as well as me. Some guy's a little  
schitzy ... he believes what he's saying.

(MORE)

207- CONTD  
208

CIELLO (contd)

And if he believes it, it won't show up on that machine. Or somebody like me. You ask me a question, I feel like I'm lying, even though I'm telling the truth. It's been so long since I didn't have to think about my answer ... man, I was on the streets and undercover over ten years! ... I don't even know what the truth is anymore. And the guy asking the questions ... what does he look like ... sound like ... who does he remind you of? If I'd gone on that machine who knows what the result could have been. I figure it was the same with the King. It could have gone either way ... there's only one thing I saw for sure today. Santimassino, Polito ... all those guys ... they are not my friends. No, sir.

(a beat)

So what was it you wanted to talk to me about, Mr. Vincente?

VINCENTE

Nothing in particular. But we're going to be spending a lot of time together. I just wanted a chance to get to know you better.

(grins engagingly)

And my name is Mario.

CIELLO

(eyes him speculatively)

What? You want to be my friend, Mario?

209 INT: KANTER'S OFFICE - DAY

KANTER speaking to a roomful of ATTORNEYS. Among them, VINCENTE, POLITO, D'AMATO, BURANO.

KANTER

I have a clear mandate in this city. Clean it up. Gentlemen, I'm going to tear this town apart and I'm going to start with the French Connection rip-off and the reason I'm going to start with the French Connection rip-off is because it's a goddam outrage and I've promised myself it's going to be solved. So what you're going to do, gentlemen, is you're going to make my word good. The target is cops. The weapon is indictments. And I don't give one infinitesimal fuck whether it's indictments that will stick. Because

(MORE)

209 CONTD

KANTER (contd)

for a cop, any indictment means a departmental trial which is a euphemism for fini. The end of badge, gun, pension and pals. I want cops' names.

(he paussss, then yells)

So you give me names or I'll drop cops and start on D.A.'s! I want names! Start alphabetically! Start with the A's! Gimme an A!

(a long beat)

VERY YOUNG MAN

Uh ... Mr. Kanter, I have an "A" ... uh ... possibly perjury but ... uh ... a very weak case ...

KANTER

You got an "A", give it to me!

VERY YOUNG MAN

Alvarez. Raf Alvarez.

210 INT: INTERROGATION ROOM - DAY

RAF ALVAREZ is relaxed, eesy, a talking machine. Among the listeners, POLITICO.

ALVAREZ

I and Detective Lewis Dooley and Joe Carpo held back five kilos out of that particular seizure. We sold it. We also sold prisoners their freedom. Overall we must have ripped off a couple hundred thousand bucks from dealers ... maybe more. You asked me before about perjury. About twenty times in court. I don't know why you people don't understand the system. You want a conviction but you got these stupid search and seizure laws. And wiretaps. Case one never got made without an illegal wiretap and you get no convictions if a cop won't commit perjury. What is it you want? You want the big dealer out of business? The only way I know to push him out of business is to steal his cash. Otherwise, somewhere down the line he buys out ... buys himself a bondsman, a D.A., a judge. The scum-bag dealer is back on the street before the arresting officer. The only way you stop them is you steal their cash at the moment of arrest. As for selling them their freedom, I never once sold a dealer his freedom unless I didn't have enough evidence to make the

(MORE)

210 CONTD

ALVAREZ (contd)

bust legal. I'll give you all the details you want. But what I'm never gonna give you is what happened to that fucking hundred and twenty pounds of heroin. I didn't do it. Why don't you talk to your friend Ciello? Didn't you ever think about that? Why the hell is Ciello getting away with all this shit and you tell me I'm a dead man.

(laughs)

Because you're a bunch of fucking hypocrites.

POLITO

Can you give us any evidence against Ciello?

ALVAREZ

I never worked with him. But I worked with Gus Levy. Levy worked with Ciello.

KANTER

Have you any evidence against Levy?

ALVAREZ

Maybe.

211 INT: SQUASH COURT - DAY

POLITO and VINCENTE playing ... near the end of a game.  
POLITO winning.

POLITO

(makee a vicious hit)

Ciello's dirty. And you know it.

VINCENTE

Nobody'e offered me one shred of real evidence  
and you know that.

POLITO makes the winning point. Walks toward the wall just  
as PAIGE appears above the gallery.

PAIGE

Who's the winner? Who do I play?

VINCENTE

Prosecutor Polito. The Scourge of God.

POLITO

(suddenly openly angry)

Alvarez is ratting so big they're running out  
of tape! He's going to give us Gus Levy and  
as sure God made greedy cops Levy is going  
to give us Ciello.

211 CONTD

PAIGE

You're not going to make Levy. He's working for me, Polito. So far Alvarez' evidence against Levy is pathetic. It's also uncorroborated.

POLITO

I may take a little time, friends, but we're going to get the whole Ciello unit. It stinks.

PAIGE starts to warm up. Only then does he expose any anger of his own. His warmup shots are too hard.

PAIGE

First Alvarez's unit, now Ciello's. You're decimating the best group of detectives this city's ever had.

POLITO takes the court and begins to slam PAIGE's balls back at him. VINCENTE listens and watches, fascinated, as PAIGE and POLITO go at each other.

POLITO

What's got into you, Paige?

PAIGE

It's more complicated than you're willing to grant.

POLITO

Twenty million dollars worth of heroin has been stolen by policemen. By officers of the law. I am a servant of the law and so are you. That case rocks the whole system. What's so complicated about that?

PAIGE hesitates, misses a shot.

PAIGE

It's the men who are complicated.

CUT TO:

212 EXT: COLONNADE - MUNICIPAL BUILDING - DAY

The season indicates to us that some months have passed since we were in Virginia. CIELLO and VINCENTE, CHIPPY and a NEW AGENT are walking around. CIELLO and VINCENTE separate from the OTHER GUARDS.

VINCENTE

For the very reason you told me. The polygraph is not admissible in court. Blomberg's motion for a new trial is based entirely on the King's  
(MORE)



212 CONTD

VINCENTE (contd)  
deposition. You're going to have to go on the stand and deny it.

CIELLO

Shit.

(a long beat)

What's happening with Alvarez? Will he get a deal?

VINCENTE

(very carefully)

He's cooperating fully.

(caually)

Didn't you and Alvarez both team up with Gus Levy ... at different times?

CIELLO

(instantly alert)

Is that fuck Alvarez trying to pin something on Gus?

CUT TO:

213 INT: SEVENTH AVENUE LOFT SPACE - DAY

Open space with WORKER cutting bolts of cloth. At one end an office, door open.

CIELLO enters loft space, locates office, starts toward open door. HIS POV. Inside office, LEVY, talking to EMPLOYEE. LEVY is sharply dressed, dressed like a Jewish hood ... open shirt, gold chains around his neck, a lot of chest showing. He gives an angry grunt and moving to a corner of the little office, picks up an enormous bolt of fabric and heaves it at the EMPLOYEE.

CIELLO smiles, walks into the office.

214 INT: LEVY'S OFFICE - DAY

CIELLO

Mr. Dana?

LEVY

Yeah?

CIELLO

My name's Estrada ... I got some stuff I'd like to ...

LEVY holds up a hand.

214 CONTD

LEVY

Yeah. Let's take a walk.

(to the other employee)

You call that chiselsr and tell him his overhead goes down when my overhead goes down  
... I ain't payin' freight on his featherbed.

By this time he has guided CIELLO out the door and firmly closed it.

LEVY (contd)

(to Cisllo, chesrfully)

My office is bugged.

215 INT: LEVY'S LOFT SPACE - DAY

LEVY and CIELLO walk across ths space, between the cutting tables, the bolts of cloth. They walk to an area near the elevator where they can talk with some privacy.

LEVY

When we were first getting started, I unloaded all the stuff, myself. Only way I could get an honest count until I figured out some controls.

(grins st Ciello)

The last six months we've been in profit.

CIELLO

(grins)

Congratulations.

LEVY

(shrugs)

This work's congenial.

CIELLO laughs. LEVY regards him, amiable.

LEVY (contd)

I heard you trsvel with s fucking army these days. Where's the guns?

CIELLO

I gave them the slip.

LEVY

What's so important?

CIELLO

They've got Alvarasz.

LEVY

Yeah. I heurd. I heard he's a real little chatterbox.

215 CONTD

CIELLO

He was your partner, Gus.

LEVY

He can't hurt me. I never let that Spic put one penny in my band. Let him yap.

They stand aside to let a WORKER pulling a dolly piled high with fabric bolts. LEVY frowns after him.

LEVY (contd)

Son of a bitch never takes a full load.

CIELLO

Alvarez doesn't have to hurt you much, Gus. Just a little. It's Kanter. And a prosecutor named Polito. They've got the French Connection thing like a fly on their nose. And it's finally going to hurt everybody.

LEVY

(indifferently)

I didn't steal the fucking hundred and twenty pounds of horse, Danny. Did you?

CIELLO

Jesus Christ, Gus!

LEVY

You're losing your sense of humor, kid. It's the company you're keeping.

CIELLO

They're very serious men.

LEVY

Fuck 'em. But I understand what you're saying. What you've come here for is to say, I'm okay, you're okay. Right?

CIELLO

They want to get you so they can get me, then I'll come back on you.

LEVY

So what have we got to worry about? Nobody can give us up but each other, Danny.

CIELLO can't help but smile at LEVY's strength and insouciance.

CUT TO:

216 INT: POLITO'S OFFICE - DUSK  
CIELLO alone in a chair.

216 CONTD

POLITO

Dan, we got off to a bad start. I apologize. Look. There are eight different investigations on about that thres hundred pounds of hseroin. But I still need your help. Ws have a ton of work here. We have indicted all these detectives. One of them has to know something about the case. I want you to tell me what kind of men they are.

CIELLO

Mr. Polito, it's Friday night. I haven't sesn my family in a week.

POLITO

If you prsfer, you can come in Saturday morning.

CUT TO:

217 INT: VIRGINIA SUN PORCH - DUSK

CIELLO gingerly touching his tender gums.

CARLA

You didn't even look at Bobby's drawing. Hs's been waiting all week to show them to you ... his teacher said they were ...

CIELLO

Carla ... things ars getting bad ...  
(sees blood on his finger)  
Goddamn I'm bleeding to death!

CARLA

Dr. Gianni says nerves can make your gums bleed.  
(a beat)  
What's so bad, Danny? We've gone through it. It's over, the bad part ... I never thought we'd survive it, but we did.

CIELLO

It's coming to an snd ... everything.

CARLA

Everything what?

CIELLO

Levy thinks what he's doing for Paige is going to protect him. It's not. They'rs going to indict him for bad breath if that's all they've got.

CARLA

(stunned)

Gus? They'rs gonna indict Gus?

217 CONTD

CIELLO  
I can feel it happening.

He opens a bedside table and takes out a bottle of valium,  
pope two or three.

CARLA  
You don't need that many.

CIELLO  
Don't tell me what I need.

CUT TO:

218 INT: KANTER'S OFFICE

The same as in previous scene. A number of PROSECUTORS  
present. Also CIELLO.

KANTER  
You're not telling me anything, Detective.  
What I want to know is which one of you  
fuckers made the French Connection rip-off!

CIELLO  
Mr. Kanter, you want the French Connection  
case. I can't give you the French Connection  
case. I can't give you what you want.

KANTER  
You can give us much more than you have,  
Detective. You can give us Mascone.

CIELLO  
Mascone is dead, Mr. Kanter. You want Mascone's  
body? Go dig him up.

KANTER  
If I thought he had the French Connection  
heroin on him I would.  
(a beat)  
You can go, Detective. Mr. Polito's waiting  
for you.

CUT TO:

219 INT: POLITO'S OFFICE - DUSK

POLITO  
I'm sorry. I was really trying to avoid this  
Friday again, Danny. But this is important.  
You remember a bust you made when you first  
came into SIU ... Bere this may help you ...

219 CONTD

He presses a buzzer. The door opens. An insolently handsome, South American MAN saunters in, stares at CIELLO, spits, and saunters out.

CIELLO

(white with anger)

How do you let a piece of shit like that walk in here and spit at me? I'm a police officer! What are you?

POLITO

You remember him?

CIELLO

Yes, I remember him. He's shit.

POLITO

(sighs)

Tell me about the case. You were working with Gus Levy, Bill Mayo, and Dom Bando, right?

CIELLO

(takes a deep, calming breath)

It was a very sweet bust. He was a dealer. He offered us his wife. Gus kicked his ribs in. At the stationhouse the guy's partner came down with the guy's wife. They offered us five thousand. We arrested them all. For attempted bribery, procuring, and loitering for purposes of prostitution. It felt good.

POLITO

Mr. Ramirez out there says someone took four hundred dollars from him. Which one of you took the four hundred? Or did you split it four ways?

CIELLO

(angry laugh)

That scumbag offered us five thousand and we locked up three people for it. And you're saying we split up four hundred dollars?

POLITO

I'm not saying it. Mr. Ramirez is saying it.

CIELLO

I never saw his fucking four hundred dollars.

POLITO

One of you saw it.

219 CONTD

CIELLO

Christ, Polito, I'm really trying not to hate you. Look, even if it happened, which it didn't, but if it did, don't you think it's possible I might not know about it?

POLITO

In my opinion, no. I don't think it's possible. I think you took whenever there was anything to take. I think you ehared in everything. I think you were in on Mr. Ramirez's four hundred. I also think I can get an indictment.

CIELLO

(yells)

You're a fucking lunatic! You can't make a stupid, hairless, nutcase accusation like that stick! Not on me!

POLITO

If not on you then on Levy or Marinaro or Mayo. Half the SIU will be coming in here. And they will cooperate.

CIELLO

They were not going to cooperate.

POLITO

Nearly all of them will cooperate. They're cops. In their hearts they want to admit their guilt. That's the way cops are.

(a beat)

That's how you got here. Don't you understand that?

220 INT: VIRGINIA LIVING ROOM - NIGHT

CIELLO is broiling a steak on the grill. In the distance, WE SEE FOUR MARSHALS. VINCENTE is sipping a bser.

CIELLO

He's right and it makes me hate him even more. Did you see the "Times" this morning? In the entertainment section. Some asshole movie director just did a cop movie.

(reading)

"I've always been fascinated by the similarities between the criminal and the police mind. To me they've always been opposite sides of the same coin." Asshole. Hoods don't shoot themselves. Cops do.

(a beat)

Could you?

220 CONTD

VINCENTE

I don't think so. Danny ... Polito is pulling Gus Levy in next week. He's going to indict him.

CIELLO

On what!

VINCENTE

The four hundred dollar caper..

CIELLO

(bitter, frightened)

It's me he's after. Okay? Right?

VINCENTE

Whatever you want to tell me, Danny ... I won't give it to Polito. Let him make his own goddam case.

CIELLO

I swear on my children, Mario. I don't know a fuck about that goddam missing junk. Okay? Nothing. And I don't think Gus does either.  
(anorts)

Or the famous four hundred dollars. Shit.

VINCENTE

So far every allegation against you ... the King's, this Ramirez ... anyone's is unsupported. But if just one cop comes in and corroborates anything, you'll go to jail. Me, no one could save you.

CIELLO

Gus Levy isn't going to put me in jail, Mario.  
(calls out)

Carla ... call the kids. It's ready.

VINCENTE watches CIELLO, knows he's guilty but confused as to what.

221 INT: FEDERAL BUILDING HALLWAY - DAY

GUS LEVY striding purposefully along. He heads unhesitatingly for a door in the distance. WE TRACK him. When he stops, WE SEE that it is before POLITO's office. He knocks, opens door.

CUT TO:

222 INT: POLITO'S OFFICE - DAY

LEVY atanding in front of POLITO'a desk.



222 CONTD

LEVY

You indict me on the squawk of a spic dealer who tried to sell me his fucking wife? You break up another Federal operation that will put away more quality mob guys in a year than you'll touch in your whole piss-ant career!

POLITO

(cooly)

Detective Levy, you are hardly in a position to ...

With a roar of rage and frustration, GUS LEVY upends POLITO's desk.

LEVY

I'll tell you what I'm in a position to do and that's throw you out the fucking window. It's only the fifth floor, but I can try to aim you so you'll land on your pointed little head!

POLITO

Levy, you can easily avoid trial ... all you have to do is cooperate.

LEVY

(laughs)

Fuck it. If you've got your mind made up to try me, then try me. But not for four hundred dollars. At least get me for assault!

He aims and executes a well-aimed kick at POLITO's rear end.

223 EXT: LA GUARDIA - NIGHT

LEVY and CIELLO walking together. CIELLO's BODYGUARDS about twenty paces behind.

LEVY

The indictment is bullshit.

CIELLO

Gus, take a lie detector test. You didn't do it, so make them give you a test.

LEVY stops walking and stares at CIELLO.

LEVY

You take the lie detector test, Dan. That guinea prosecutor ain't getting yee, no, or maybe from me.

(a beat)

I'll never cooperate. So don't let one of  
(MORE)

223 CONTD

LEVY (contd)

those three-piecs suits ever get you in a room  
and tell you I'm talking. I ain't talking.  
We hang together, kid, or like they say,  
we hang aepar....

CIELLO

(quickly)

They can cut me up in little pieces and I'm  
not telling them nothing. That's it. They've  
had their fun with me.

Suddenly the TWO MEN embrace, something they have never done  
before. They stand in the night, hugging each other tight.

Then LEVY breaks away, and moves off toward his car. At the  
last moment he turns and calls.

LEVY

Dan, I've never felt closer to you than I do  
right now.

CIELLO

Me too, Gus.

LEVY gets in his car and drives quickly away before CIELLO  
and his GUARDS are into their own car.

CUT TO:

TWO SHOT - CIELLO AND GUARD

The guard, BILLY, looks out the window, eyes narrowed as he  
watches the fast disappearing tail gate of LEVY's car.

BILLY

Was he wired?

(Ciello shakes his head)

Don't trust him. He's going down the tubes.

CUT TO:

224 INT: VINCENTE'S OFFICE - LATE DAY

VINCENTE

(on phone)

Dan ... listen, Polito's getting an indictment  
against you. I'm coming down there on the  
next shuttle.

CUT TO:

225 INT: CIELLO'S VIRGINIA LIVING ROOM - DAY

CIELLO

(stubbornly)

You're telling me to trust Polito instead of my own psople!

VINCENTE

'Your people' are out to get you worse than anybody on our side! Internal Affairs, DEA, the regulars ... nothing you ever say or do is going to convince them you're not a rat ... Danny ...

(a beat)

Danny ... they bate you.

CUT TO:

226 INT: VIRGINIA LIVING ROOM - DAY

VINCENTE

You have run out of options. You have got to tell the truth. Whatever it is.

CIELLO

I won't involve my partners. I won't cross that line. Ever.

VINCENTE

Don't you realize that by just saying that you've confessed? Confessed that you're all in it? I could arrest you right now.

CIELLO

Why don't you?

VINCENTE

(yells)

I don't want to, you dumb fuck! Christ, Danny ... I wish I could undo the whole goddamn thing, go back to square ons! But I can't. You're in this all the way!

CIELLO tenderly fingers the tissue around an eye tooth.

CIELLO

My goddam gums ...

VINCENTE

Dan, you're a nervous wreck. You're going to crack right open. And for what? You know I'm not so goddamn sure that if the positions were reversed, your partners wouldn't face reality better than you're doing. I know a little about your partners.

226 CONTD

CIELLO

Nothing. You know nothing. They wouldn't give me up.

VINCENTE

If you go on the stand and lie, you're finished, Danny. I promise they'll get you. And when they do, you'll have set Mike Blomberg free and two D.A.'s, seven lawyers, a police captain, a lieutenant, two sergeants, fourteen detectives ... twenty-two mob guys ...

(a beat)

Help us, Danny. Help us to help you.

CIELLO gets up and circles the room in jerky, frenzied movements.

VINCENTE (contd)

You must understand ... whether you try to save your friends or not ... and you can't ... just about every detective who ever worked in SIU is going to jail.

CUT TO:

227- EXT: VIRGINIA HOUSE - DAY

229

VINCENTE leaving. Embraces CIELLO, roughly.

VINCENTE

Monday at nine.

CIELLO nods but doesn't speak. He and VINCENTE exchange one last look, then VINCENTE leaves.

As VINCENTE leaves, CIELLO turns, heads for garage. YOUNG GUARD follows him but CIELLO indicates that he intends to take the car alone.

YOUNG GUARD

(calling for his partner)

Billy!

(then to Ciello)

Danny, I can't ...

CIELLO stares at him.

The OLD GUARD, BILLY, takes the keys from MONTY and hands them to CIELLO. CIELLO and the OLD GUARD lock eyes.

BILLY

Just watch yourself.

CUT TO:

230 EXT: VIRGINIA HIGHWAY - DAY

WE SEE CIELLO's car crawling slowly on the highway, cars whizzing by him. Ahead traffic has slowed down, lights blinking away.

CUT TO:

231 EXT: VIRGINIA HIGHWAY - DAY

A car has rammed into a bridge support. It is a total wreck. Three police cars at the scene -- flares set out -- an OFFICER pushing traffic into one lane.

CUT TO:

CIELLO slowly looks up.

CIELLO'S POV

The BODY of the driver of the wrecked car, a blanket covering him completely. One bloodied hand can be SEEN out from under the blanket.

CUT TO:

CIELLO -- his eyes flick.

232 EXT: CIELLO'S CAR - DAY

CIELLO's car screaming down the highway. INTERCUTS of CIELLO, his foot fully down on the accelerator. POV the wheels, CIELLO, his knuckles, back to CIELLO sobbing.

CUT TO:

233 EXT: AN OVERPASS AND CLOVERLEAF ENTRANCE - DAY

CIELLO's car speeding to the overpass support. From the overpass CIELLO's speeding car can be SEEN coming at a tremendous clip. Suddenly police lights flash on a car on the overpass -- the police car zooms down the cloverleaf, cutting CIELLO's car off on the inside. The police car leads him to a gentle stop. The TROOPER gets out, starts toward CIELLO's car.

CIELLO hands his wallet out, gold shield showing.

CIELLO

I'm a New York City cop.

TROOPER

Then kill yourself up there. You nuts? You must have been doing a hundred.

CIELLO

I'm sorry.

233 CONTD

TROOPER

Did you see that pile-up? The guy's teeth are coming out his ears. You working on something? You want an escort?

CIELLO

No. I just let my mind wander. Sorry.

TROOPER

You okay?

CIELLO

Yeah -- sure.

TROOPER

The shit's really hit the fan up in your territory, huh? Any friends of yours in trouble?

CIELLO

Yeah. A few.

TROOPER

Boy, I started in narcotics. I got out. Fast. It's crazy there. It's gotta be trouble. What -- do you have a weekend place around here?

CIELLO

Yeah.

TROOPER

Here's my number. Give me a call sometime. We'll drive into D.C. Catch a Redskin game. I got season ticksts. Got them on the arm.

CIELLO

Of course. What else?

TROOPER

See you.

CIELLO

Right. See you around.

The TROOPER goes back to his car -- takes off. CIELLO's car stays where it is. He puts his head down on the steering whesl.

CUT TO:

234 EXT: FOLEY SQUARE - DAY

It is a Fsderal holiday. Downtown Manhattan is deserted, no traffic, no people. A cold, dark day. The atmosphere spooky to CIELLO, who has come to meet VINCENTE.

234 CONTD

He ahivers aa he crosaas into tha building.

CUT TO:

235 INT: VINCENTE'S OFFICE - DAY

VINCENTE and another LAWYER, young. SIMON sits facing CIELLO. At a nod from VINCENTE, SIMON activates a tapa. There ia a silence during which we are conacious only of the tension of the MEN and tha apinning tape. Finally CIELLO speaka.

CIELLO

I hate it around bere on holidays ... it's like averything diea ... radiation or something -- sci-fi.

VINCENTE

Yeah. I feal that way too.  
(an awkward pause, then Vincente clears hia throat, begins)  
I guess, Dan, you'd better start with the worst.

(again, a heavy silence)

I mean ...

(he grins)

Listen. There's a wonderful quote from Thomas DeQuincy. He wrote "If once a man indulgea in murder, very soon he comes to think little of robbing; and from robbing he comes next to drinking and Sabbath-breaking ... end from that to incivility and procrastination."

This forces a thin smile out of CIELLO, he shrugs, shakes his head.

CIELLO

Yeah. Well, I never 'indulged myself in murder'.

VINCENTE's relief is enormous ... he makes a gesture that can be interpretad aa 'I knew it'.

CIELLO (contd)

And I didn't hava anything to do with the French Connection rip-off eithar.

(he reads in Vincente's face, an even graater a more realistic relief. Ciallo's aoulders sink a little)

You really thought I did, Mario?

VINCENTE

Dan ... it was possible.

235 CONTD

CIELO

I had nothing to do with it.

VINCENTE

That's terrific! Hey!

(to Simon)

How about that?

Suddenly aware of his unlawyerlike ebullience and how it will all seem on the tape he pulls himself together and begins to question CIELO sternly.

VINCENTE (contd)

Did you ever sell narcotics?

CIELO

I never sold narcotics. I gave. In narcotics you've got to supply your informants. There's no other way. That's it.

SIMON

Under the law, a gift of narcotics is the same as a sale.

CIELO

(bitterly)

I know the law. The law doesn't know the street.

VINCENTE

... Forget that stuff ... tell me about the biggest score you ever made.

CIELO's face brightens a little. He almost smiles.

CIELO

It was a beautiful bust. A bunch of South Americans. Very big dealers. We arraigned five of them ... a woman in a mink coat? Okay? With not one stitch on underneath it.

VINCENTE

Who made the bust?

CIELO

Me and Gus Levy and Joe Marinero and Bill Mayo. My unit. With Dom Bando on tail. We broke into this joint and got five perpetrators and five kilos of pure and a suitcase full of money ... ninety-two thousand bucks.

VINCENTE

What did you take? The junk? The money? Both?



235 CONTD

CIELLO

(indignant)

No! I told you. It was a great bust. Forty pounds of heroin. We got commendations.

VINCENTE

You took the money.

CIELLO

We took part ... half the money, okay? Forty-six thousand. We left enough for bail and put them on the next plane out. Those South American pricks bought their way out of everything. So we did what no court ever did. Give 'em a heavy fine and deported 'em. Alright?

A long beat before VINCENTE speaks again.

VINCENTE

So you split forty-six thousand four ways ... you and Levy and ...

CIELLO

Five ways. Dom was on lookout.

VINCENTE

But he wasn't in on the bust. How would he know about the money?

CIELLO stares at him, genuinely astonished at the lawyer's concept of team play.

CIELLO

We don't cheat. Everybody's in. That's the rule. Look. Dom's a soft guy. All he wants is to be in a safe place. I want your permission to talk to him. He'll come in, Mario.

VINCENTE thinks a moment, nods.

CUT TO:

236 EXT: SWEETS AT THE FULTON FISH MARKET - DAY

Empty because of the holiday. As CIELLO starts to cross. His GUARDS following.

CUT TO:

237 EXT: OPPOSITE CORNER - DOM BANDO

BANDO

Stay there you bastard! You're here to hurt me!

237 CONTD

CIELLO

No ...

BANDO

You want me to come in? What am I gonna tell them? I don't know nothin'. I was the tail. I never saw no inside of nothin'. I'd follow a guy three days -- you guys'd tell me "Go home." I go home until you tell me to tail somebody else.

CIELLO

All you have to do is tell them that.

BANDO

Bullshit! You think they're gonns believe me with the stink you guys have left? You know what I did with my cut? I gave it to my priest! You want some Internal Affairs creep to start questioning my priest?

CIELLO

Dom --

BANDO

I hope you choke on my name!

He turns and goes.

238 INT: VINCENTE'S OFFICE - DAY

VINCENTE and SIMON finishing up sandwiches, coffee. CIELLO slams in.

CIELLO

(highly agitated)

If you prosecute Bando you'll have another Mascone on your head. He gave all the money to the Church for Chrissake! But he won't come in.

SIMON

(reasonable)

If he doesn't come in, it doesn't matter what he did with the money. He took it we'll have to nail him.

CIELLO

Then I'm through! Not another fucking word! Nothing! And I'm calling Marinaro and Levy and Mayo.

VINCENTE

No. No way, Dan.

238 CONTD

CIELLO

(screams)

I got to make them come in! It's the only way!  
You got to help them!

VINCENTE considers the possibilities. Thinks. CIELLO flings himself down at the desk and buries his head in his arms.

VINCENTE

Who's the best bet?

CIELLO

Mayo ... or Marino, maybe. He's got a wife  
and kids ...

(a beat)

Marinero.

VINCENTE

You can try with Marinero. If Marinero comes  
in then you can try with Mayo. If you can  
turn Marinero and Mayo, then maybe the three  
of you can get Levy in. That's the only way  
I'll go along. Marinero's first.

VINCENTE and CIELLO stare at each other. VINCENTE picks up  
the phone and hands it to CIELLO.

CUT TO:

239 INT: FLORIDA APARTMENT - DAY

Rented West Florida condominium ... not cheap but not gaudy  
either. MARINARO in flowered shirt and swim trunks has been  
fooling around with fishing tackle. A bunch of paperback  
books, magazines on the coffee table. MARINARO is on phone.

MARINARO

'Be all right'?

(listens)

Danny ... I'm only two years from my pension.  
There's no way I'm ever going to be alright.

(a beat)

You told 'em everything? What about Gus and  
Bill?

MARINARO's WIFE, looking tanned and happy, appears from the  
bedroom. She stops, listens to the phone conversation.

CIELLO (VO)

(filter)

I'm going to talk to both of them.

MARINARO

What the hell are we going to do? All four  
of us walk in hand in hand?

240 INT: VINCENTE'S OFFICE - DAY

CIELLO leans back in the chair, drained, exhausted.

CIELLO

Now I talk to Mayo.

VINCENTE

You've done good work ... you're beat. Take a shower. Have a drink. Call him from Virginis.

CIELLO

I don't want to call Mayo. I want to see him. Mayo's ... he lives by himself. His mother just died. He's got nothing but the cops.

(plesding)

Mario, he drinks too much ... this is not a tough cop. Let me go talk to him in person.

VINCENTE considers, then shakes his head.

VINCENTE

No. No personal contact. It's not safe.

CIELLO

Bullshit.

VINCENTE

My primary responsibility is you. I want you to go home. Call Mayo from Virginia.

CUT TO:

QUICK CUT SEQUENCES - NIGHT TO DAWN

INT: VIRGINIA HOUSE

241 CUT 1

CIELLO sits staring at the phone.

242 CUT 2

In the kitchen, drinking milk from the bottle.

243 CUT 3

Stretched out on the couch staring at the phone.

244 CUT 4

Asleep in a chair, the TV set on with snow on the screen.

245 CUT 5

The driveway. He walks along, the gravel crunching underneath him.

246 CUT 6

In the background, CARLA making breakfast. CIELLO is finally on the phone.

CIELLO  
Bill, it's Danny.

MAYO  
Yeah, Dan, what?

CIELLO  
Bill, we've got to talk.

MAYO  
There's nothing to say, Danny. You're naming me, right?

CIELLO  
Right. I spoke to Joe already.

MAYO  
What about Gus?

CIELLO  
Not yet. It took me all night just to call you.

CUT TO:

247 INT: MAYO'S APARTMENT

It is a bachelor place, dreary, unlivd in. A bureau holds a heavy supply of liquor. MAYO holds onto phone as he pours himself a shot glass, takes a beer out of the unchilled six-pack, sits down.

MAYO  
(on phone)  
How bad is it going to be, Dan? Can I help myself?

CIELLO  
You can. Bill, I swear it. Vincente's a human being. You can talk to him. Will you come in?

MAYO  
Probably. I hate to -- but I don't know what I can do. Do you?

CIELLO  
No.

MAYO  
When will you call Gus?

247 CONTD . . .

CIELLO

When they say I can. Soon.

MAYO

He loves you, Danny. He'll get mad. You want me to do it?

CIELLO

No. I have to do it.

MAYO

Okay. Oh -- listen -- how much did you tell them?

CIELLO

Everything.

MAYO

(a pause)  
Take care.

CIELLO

You too, Bill.

MAYO hangs up, then picks up again, dials.

248 thru 253 OMIT

CUT TO:

254 GUS LEVY in his office, on phone.

MAYO

Gus? Thank God.

GUS

What's up, Bill?

MAYO

We gotta talk.

GUS

Ciello?

MAYO

Yeah.

CUT TO:

255 EXT: GARMENT DISTRICT

We are over MAYO, sitting in a car. Behind him, WE SEE the entrance to GUS LEVY's building. Noon time CROWDS in the streets, carts, boxes, the street teaming.

255 CONTD

GUS LEVY emerges and looks into the street. He spots MAYO. MAYO is staring straight ahead, his beard beginning to grow. His eyes glazed. As LEVY starts forward to him, MAYO's right hand comes up into the frame. In his hand is his '38'. He places the barrel in his mouth and pulls the trigger.

CUT TO:

256 INT: VINCENTE'S OFFICE

A STENOGRAPHER is present and a tape recorder.

VINCENTE

And the four of you were there?

CIELLO nods, yes.

VINCENTE (contd)

Subject nods, indicating yes.

CIELLO

On that occasion we split seven thousand dollars.

The door bursts open.

SECRETARY

Mr. Vincente -- Detective Mayo just shot himself!

CUT TO:

257 EXT: GARMENT DISTRICT

An ambulance is just pulling away. POLICE surround MAYO's car. LEVY is standing on the sidewalk talking to a POLICE CAPTAIN who's writing everything down. An unmarked car comes tearing up and stops. CIELLO comes rushing out, his MARSHALS behind him. He shows his badge, runs to MAYO's car, looks at the mess on the back of the front seat. As he straightens up, his eyes meet LEVY's. LEVY stops his conversation for a moment, stares hard at CIELLO and then resumes talking to the CAPTAIN.

CIELLO suddenly starts to run. His MARSHALS run after him. CIELLO is dodging the CROWD, the MARSHALS losing him more and more. At 40th Street, CIELLO turns and runs down into the subway. The MARSHALS run by the subway entrance, looking frantically in all directions.

CUT TO:

258 EXT: MANHATTAN BRIDGE

CIELLO is staring at the subway tracks where they emerge from

258 CONTD

underground and come out on the hridge. Suddenly he pulls his tie off, as if he couldn't breathe. He stands panting, gulping air. His tie drops from his hands, floating onto the tracks.

CUT TO:

259 EXT: CIELLO CROSSING BRIDGE

CUT TO:

260 EXT: BROOKLYN HEIGHTS

CIELLO is sitting on the sidewalk staring. A small rivulet from a water cleaning truck flows under his feet. His eyes follow it to the corner as it plunges into the sewer. A WOMAN's legs stop behind him.

POLLY

Danny?

He looks up. POLLY PAIGE is there with grocery bags.

POLLY (contd)

Danny -- my God -- how are you?

He rises. He says nothing.

POLLY (contd)

It's been so long. Did you ring the bell?  
Brooks' home. I know he'd want to see you.

No answer.

POLLY (contd)

Come on up. We'll have some coffee. Dan,  
are you okay?

He says nothing. She takes his elbow and slowly guides him up the steps.

CUT TO:

261 INT: PAIGE BATHROOM - LATE DAY

A trembling CIELLO and POLLY trying to apply a cold wet cloth to his fevered face. In the adjoining bedroom, PAIGE on phone.

PAIGE

... he's here, Mario. He looks bad ...

CUT TO:



262 INT: VINCENTE'S OFFICE - LATE DAY

VINCENTE

(on phone)

Jesus, Brooks ... he's got the Blomberg appeal next week, do you think he can make it? Should we postpone?

CUT TO:

263 INT: PAIGE BEDROOM - LATE DAY

PAIGE

(on phone)

... no. Why don't we hold off ... okay? Yes, I know. I know. I'll call.

CIELLO comes out of the bathroom, stricken eyes staring at PAIGE.

PAIGE (contd)

Let's get you some coffee, Da....

CIELLO

(sudden horrified thought)

Oh my God! I gotta see Joe!

CUT TO:

264 INT: PAIGE'S CAR ON VERRAZANO BRIDGE - LATE DAY

PAIGE driving, CIELLO sitting in front seat, GUARD car following. PAIGE is on the car phone ... CIELLO, trying to push the car forward by sheer will, is babbling.

PAIGE

... as good as can be expected ... tell them to meet up with us at ... hold on ...

(to Ciello)

What's the address, Dan?

(touches Ciello's arm)

Danny! ... what's the address?

CIELLO

Nobody joins the force to be a criminal! You got to treat us different. When was the last time a Mafia guy got in trouble and blew his brains out? I'll tell you when! Fucking never! Only cops, cops, cops!

CIELLO starts, stares at PAIGE.

CIELLO

419 St. George Avenue.

PAIGE

(into phone)

419 St. George Avenue. See you there, Mario.

CUT TO:

265 EXT: MARINARO'S SISTER'S HOUSE - STATEN ISLAND

PAIGE's car comes out, stops. CIELLO runs out and to the door. Almost at the same time, a black car pulls up and TWO U.S. MARSHALS come tearing out with VINCENTE. PAIGE indicates for them to stay where they are. CIELLO has reached the door. MARINARO is opening it before CIELLO can ring.

MARINARO

What's the matter? You look terrible. Are you okay?

CIELLO

Joe. It's Bill. He killed himself.

MARINARO stands stock-still for a moment. Then he screams.

MARINARO

Bill! Bill! Bill!

He runs into the house, CIELLO after him. VINCENTE runs in after them, with PAIGE behind him. The TWO MARSHALS head down either side of the house toward the garage and backyard.

CUT TO:

266 EXT: THE BACKYARD

VINCENTE and PAIGE emerge from the kitchen, the TWO MARSHALS arriving from either side. In the background, out of ear-shot, WE SEE MARINARO and CIELLO. For the entire scene, we are over PAIGE's shoulder, so WE only SEE them. We never hear what they are saying. WE SEE MARINARO racked with sobs, both hands to his face, CIELLO's arm around him. Slowly MARINARO looks up, takes hankie out, wipes his face. As his eyes meet CIELLO's, CIELLO bursts into tears, his hands covering his face, identically to MARINARO's action a minute before.

CUT TO:

CLOSE UP

PAIGE and VINCENTE. There are tears in VINCENTE's eyes.

PAIGE

(fiercely)

So help me God, I'll never get involved with cops again!

CUT TO:

267 EXT: GOVERNOR'S ISLAND - DAWN

CIELLO sits on a bench staring fixedly at the water.

267 CONTD

In the background, in the shadows, his GUARDS.

CUT TO:

268 INT: LOBBY OF GUS LEVY'S SEVENTH AVENUE BUILDING

CIELLO waits alone. GUS LEVY enters. He sees CIELLO, comes up to him.

LEVY  
Where are your guards?

CIELLO  
Outside.

LEVY  
What good they gonna do you outside?

CIELLO  
They knew I was coming to see you.

LEVY  
Oh? They think I wouldn't hurt you?

CIELLO  
I think you wouldn't hurt me.

LEVY  
You think that? Think again.

CIELLO  
Gus, they're taking you in next week. I want you to know I told them everything.

LEVY  
Fuck you, Ciello. I don't want your confessions or your guilt about Bill. He was a drunk. So fuck him and fuck you. I'm not coming in. I'm not pulling a Mayo and I'm not pulling a Ciello, and until they come after me, I'm going right on with my work.

(a wolfish grin)  
I've got seven Mafiaosas on tape, four truckers, two union guys, and maybe sixteen assorted goons. At least twenty-nine indictments. And you know what? Not a cop among them. Tell that to your prick friends.

CUT TO:

269 INT: VINCENTE'S OFFICE

VINCENTE is not there. MARINARO is being questioned by TWO AGENTS. CIELLO bursts in.

269 CONTD

CIELLO

Get out of that chair and I'll fucking kill you. Are you okay, Joe? Don't let these pricks talk you into anything. You know just ...

AGENTS

(simultaneously)

I'll place you under arrest you ...

CIELLO

... what I told them. Nothing more -- don't say anything more than what I told you.

The TWO AGENTS have come up and grabbed CIELLO and started pulling him out.

AGENTS

There's an interrogation going on here, Ciello.

CIELLO

Take your fuckin' hands off me. Fuckin' Fed!

MARINARO

Fellas! Lemme talk to him. Huh? Could you get out and leave us alone for a second. Huh? I'll take care of him.

They look at him.

MARINARO (contd)

Please, huh?  
(to Ciello)  
Jesus, Danny.

CIELLO

You okay? I just suddenly got a feeling ... all of a sudden I was scared for you. You okay?

MARINARO

I'm okay. I just wanna get outta here. I'm gonna tell them what they wanna know and get out.

CIELLO

Gus. He's not comin' in. Gus is gonna hold out.

They have started toward the elevator. And in an instant, CIELLO's mood changed. He gets a happy, goofy look on his face.

CIELLO (contd)

Did you hear? About Gus? He's gonna stay out? He's not afraid. He's terrific.

269 CONTD

It is cleer that CIELLO feels an enormous pride in LEVY.

CIELLO (contd)

He's gonna make them prove it, okay? Take him to trial? Can you believe it? If he's convicted he'll tell his daughter he was framed.

MARINARO

(grins)

He's one mean Jew.

CIELLO

It's fantastic. Somebody's tellin' them to go fuck themselves. One of us.

MARINARO

We were a helluve unit. Go on home, Danny. Get some sleep. Eat something. You want me to call my sister? You could stay at her place?

They have reached the elevator. CIELLO steps in.

CIELLO

I'm okay. I'm okay. Don't hate me, Joe.

As the doors close.

MARINARO

Danny, I could never hate you.

270 INT: OFFICE OF U.S. ATTORNEY CHARLES DELUTH - DAY

Large, comfortable VIP office. Extra seats have been brought in to augment the leather armchairs and sofas. Present are PAIGE, BURANO, VINCENTE, GOLDMAN, D'AMATO, MARGUTTA, GOLDSTEIN, CORSO, LEARY, STERN. The MEN are subdued, talking among themselves when CHARLES DELUTH enters.

DELUTH

Good morning, gentlemen, is everyone here?

PAIGE

Everybody you called for this session, sir.

DELUTH

Then let's get down to it. The decision as to whether the government will or will not indict and prosecute Detective Daniel Ciello is the responsibility of this office. That decision is mine alone. But I will be guided and persuaded by what I hear in the next few days by you men who know him ... who worked with him ... who worked against him.

(MORE)

270 CONTD

DELUTH (contd)

(he picks up a bound booklet)

I trust you are all familiar with this remarkable document ... Detective Ciello's admissions ... eighty-four pages ...

(shakes his head ruefully)

A copy of this tome must be making things very easy for Mr. Blomberg's attorney ...

CUT TO:

271 INT: COURTROOM - DAY

SHOT OF SAME BOOKLET being dropped contemptuously onto a table top under the glassy eyes of CIELLO, who is on the witness stand.

HEINSZDORFF

(quietly)

It's all there, Detective. In your own words ... the clearly admitted details of the perjury you committed ten months ago in this same courtroom before this same judge ...

CIELLO shoots an anguished look at the bench. But JUDGE SUSSMAN who in BLOMBERG's previous trial, had been so friendly and understanding, now refuses to look at him.

HEINSZDORFF (contd)

... perjury that caused the conviction of Michael Blomberg ...

CUT TO:

272 INT: DELUTH'S OFFICE - ANOTHER DAY

D'AMATO

(very heated)

He's perjured himself in over forty goddam cases!

SANTIMASSINO

Louis ... Mr. Deluth ... may we drop the subject of perjury for the moment? We're losing sight of the real problem which is the corruption of a narcotics agent. I want you to see this graph which shows the direct and absolute correlation of police corruption to drug traffic. You can't have one without the other. And no matter how you slice it, Ciello is a corrupt narcotics agent. What this is all about ... finally ... is narcotics.

272 CONTD

BURANO

Statistic. Out of one million eight hundred thousand New York State Public and Parochial School students ... grades seven through twelve ... forty-seven thousand admit to heroin use.

SANTIMASSINO

We all know the statistics, Willy. It's a black hole.

CUT TO:

273 INT: COURTROOM - DAY

CIELLO on stand.

HEINSDORFF

Did you take Valium this morning?

CIELLO

Yes.

HEINSDORFF

Only one?

CIELLO

More than one.

HEINSDORFF

How many more?

CIELLO

I had three.

HEINSDORFF

It takes three Valium to calm you down before you testify?

PROSECUTOR

Objection.

SUSSMAN

Sustained.

CUT TO:

274 INT: DELUTH'S OFFICE - DAY

CAPPALINO

I can't believe that you're all so damned eager to just forget what he's accomplished ... the risks he took for us ... and why he did it.

274 CONTO

D'AMATO

Oh, for God's sake, Rick ... he's your baby. So okay. But don't try to sentimentalize him to me. And why he did it is not relevant.

CAPPALINO

It's damned relevant to some of us. He was trying to get back. Look, I think for most cops corruption creeps up slowly, almost imperceptibly. But getting back ... that can only be done in one big dangerous leap. A leap that risks everything. If we wipe out this man now ...

PAIGE

No cop will ever come forward again.

CUT TO:

275 INT: COURTROOM - DAY

Change of clothes.

HEINSDORFF

If the druggist gives you Valium without a prescription, does he give you any other drugs without prescription?

CIELLO

No.

HEINSDORFF

What about other drugs? Marijuana? Do you use marijuana, Detective?

CIELLO

No, I don't use marijuana.

HEINSDORFF

But you've tried it.

CIELLO

I've tried it.

HEINSDORFF

Cocaine?

CIELLO

I've tried it.

HEINSDORFF

Heroin?



275 CONTD

Never.

CIELLO

Uppers?

HEINSDORFF

I've tried them ... on a long surveillance ...

CIELLO

Hashish?

HEINSDORFF

Once.

CIELLO

CUT TO:

276 INT: DELUTH'S OFFICE - ANOTHER DAY

GOLDMAN

He's a seducer. And we fell for it. He had us. What about the other cops who have been indicted or resigned. What the hell kind of selective justice is this?

SANTIMASSINO

Hear, hear. I always knew he was dirty. He was on my list.

(a very small smile as  
Santimassino almost shyly  
turns to Paige and the others)

Sometimes I think you boys like to be gulled. Ciello's not some innocent boy just parachuted in from Minnesota. He's a tough, smart street cop. When he went to work for us he was just protecting his future. He knew the roof would eventually fall in.

CUT TO:

BURTON HAYES ALCOTT enters. All rise respectfully.

ALCOTT

Hello, Charles. Thanks for letting me pop in on such short notice.

(grins as he looks around office)

They recovered that sofa for you? When I was here it had a bad tear and whenever I had some bigshot coming in, I'd always try to lay a magazine over it.

DELUTH and the OTHERS laugh. ALCOTT takes the seat of honor. DELUTH gestures him to do so. ALCOTT smiles at PAIGE.

276 CONTD

ALCOTT (contd)

Well, Charles. I want to make my position clear. I've come here to underwrite Daniel Ciello's character.

A stir throughout the room. PAIGE smiles and we are aware that he knew this was coming. DELUTH's attention is firmly fixed on the man who was his predecessor in this office.

ALCOTT (contd)

If we are to behave honorably toward our police force, we must understand that the conditions in which these men work, the constant threat and hostility ... they're in a war and they feel, quite understandably, that their highest loyalty is to one another. With that reality in mind, I want to say that without condoning Ciello's perjury on behalf of his partners, it is possible for me to see it as an act of integrity.

277 INT: COURTROOM - DAY

HEINSDORFF

And the money you made was cash money, right? Green dollar bills, is that right? You took them home with you?

CIELLO

Yes.

HEINSDORFF

Detective, I want you to tell the ladies and gentlemen of the jury what arrangements you have made over the years to pay the Internal Revenue Service for the monies that you pocketed in the pursuit of your police duties. The thousands and thousands of dollars. Did you make any declaration of these thousands of dollars to the IRS?

CIELLO

No.

278 INT: DELUTH'S OFFICE - DAY

POLITO

When I became a prosecuting attorney ...  
(shrugs)

I accepted the fact that I was not in a popularity contest. I think some of you guys have got all mixed up. You've fallen in love with this perpetrator. You feel responsible

(MORE)

278 CONTD

POLITO (contd)

for him. You want him to love you. But you are prosecutors. You are sworn to prosecute the guilty. Ciello is a law officer who has admitted to over forty instances of perjury! My grandfstr was a lawyer and my father was a lawyer and I became a lawyer because the law means everything to me. And if any arm of law is corrupt, nothing can work. Nothing. It's as simple as that.

279 INT: COURTROOM - DAY

HEINSDORFF

I know you're familiar with the China Blossom Motel. Can you tell us what kind of motel it is?

PROSECUTOR

Prosecution is prepared to agree that the China Blossom Motel is to all accounts and purposes a brothel.

HEINSDORFF

And a drug market.

PROSECUTOR

And a drug market.

HEINSDORFF

Once again, Detective, weren't you frequently at the China Blossom Motel when you were supposed to be on duty?

CIELLO

Counselor, it was up to SIU Detectives themselves to decide when they were on duty.

HEINSDORFF

So sometimes, quite a lot of times, actually, you decided you were not on duty and went to the China Blossom Motel?

(Ciello doesn't answer)

Didn't you?

CIELLO

(very low)

Sometimes.

CUT TO:

280 INT: DELUTH'S OFFICE - ANOTHER DAY

PAIGE

Our police have a code and Ciello was trying  
(MORE)

280 CONTD

PAIGE (contd)

to honor it and still work with us. Unless you're willing to call in the National Guard to patrol this city, this country, for 18 years while we pick kids at 7 and train them to be police at 21, you better understand and acknowledge that code.

D'AMATO

Oh, for Christ sake, Paige. Cops aren't the only people who have codes ... lawyers do and doctors do ...

PAIGE

Right. Lawyers and doctors. But I've never known a lawyer to risk his life or livelihood to expose the crooks in his profession. Where is the doctor who will expose Medicaid fraud, or unnecessary or botched operations, or dope, for that matter. What doctor ever came in? But Dan Ciello came in. And I don't care why. To me, Dan Ciello's a hero. And we're meeting now to try and decide whether or not to send him to jail.

D'AMATO

Well, Gus Levy beat the Grand Jury. Maybe Danny Boy will.

281 INT: COURTROOM - DAY

HEINSRORFF

Detective, isn't it true that most female prostitutes are junkies?

CIELLO

Yes.

HEINSRORFF

Did you use them as informants?

CIELLO

Sometimes.

HEINSRORFF

And you'd supply them with heroin as long as they gave you what you wanted.

CIELLO

No.

HEINSRORFF

Did you ever take them to the China Blossom Motel?

281 CONTD

CIELLO

Yes.

HEINSDORFF

For whatever purpose?

CIELLO

Exchange of information.

HEINSDORFF

Oh? Would you drive them there?

CIELLO

Sometimes.

HEINSDORFF

Would they sit close?

CIELLO

I don't remember.

HEINSDORFF

Do you remembsr if you'd touch them?

CIELLO

No, I don't remember.

HEINSDORFF

Did you ever exchange drugs for sexual favors?

PROSECUTOR

I object!

CUT TO:

282 INT: DELUTH'S OFFICE - DAY

Same CAST.

VINCENTE

I had never met Ciello, but I sat in the Blomberg trial and I watched and I listened and in my gut I knew he was lying. I knew he was lying. And it is simply not possible that I was the only attorney in the room whose instinct told him that we were all just sitting there allowing our witness to commit perjury. Daniel Ciello was never properly prspered for that trial.

(looks around at Psige, Cappalino, D'Amato, the others)

I know how eager we were, how hungry for Blomberg's scalp. And some of us were very

(MORE)

282 CONTD

VINCENTE (contd)

young and some of us were inexperienced as trial lawyers and some of us were maybe just ... careless ... in a hurry. I know some of us believed that before he actually took the stand Ciello would break and tell us everything and we would fix it. But he didn't. He got up there and perjured himself. He was never made to understand how formidable, how inexorable, the forces against him were. We have a profound responsibility to our witnesses, which is to illuminate this dark passage. Dan Ciello walked over the cliff in the dark and we let him do it.

(a beat)

I believe that this man, acting from fear and remorse and guilt, attempted to carve out an area of penance for himself ... And we used him ... He's had a rotten deal and if he is indicted I will tender my resignation for the U.S. Attornies Office.

A long moment of silence.

DELUTH catches POLITO's eyes upon the chair, nods.

POLITO

Bullshit.

CUT TO:

283 INT: COURTROOM - DAY

HEINSDORFF

You used that motel as a place to take female junkies and perpetrators and sleep with them, didn't you? If there wasn't any money to rip-off and there was a woman, you would rip-off the woman. Isn't that right? In the China Blossom Motel?

CIELLO

(yells)

It wasn't like that!

HEINSDORFF

(smiles)

Oh, Detective. I think it was.

PROSECUTOR

I object. This has no relevance whatever.

SUSSMAN

Mr. Heinsdorff may continue with his questioning.

283 CONTD

HEINSDORFF

(shrugs, turns his back  
on Ciello)

I don't think any more needs to be said on  
that subject. Now, Detective, I want you  
to tell me ...

CIELLO

(interrupts)

I want to talk about the China Blossom Mo....

HEINSDORFF

(softly)

I am no longer interested in that squalid place  
of assignation between corrupt policemen and  
their female victims. Just one other thing.  
Did your wife know?

CUT TO:

284 INT: COURT WASHROOM

CIELLO throwing up.

CUT TO:

285 INT: DELUTH'S OFFICE - ANOTHER DAY

DELUTH

(addressing group)

I want to thank each of you for your testimony.  
I have seldom been party to a decision in which  
prosecutors' passions have run so high. I  
thank you for your passions. On both sides.  
(a beat)

The government declines to prosecute Detective  
Ciello.

CUT TO:

286 INT: COURTROOM - DAY

JUDGE SUSSMAN

And I find the additional testimony of  
Lieutenant Ciello as to his own misdeeds  
collateral ... apart from the central issue.  
The conviction of Michael Blomberg stands.

CUT TO:

287 INT: INTERNAL AFFAIRS CLASSROOM - DAY

Class of POLICE ... various ages and classifications ...  
one or two WOMEN. An older man, FARLEY, regular IA, is  
standing before the class. To one side, CIELLO.

FARLEY

I want to introduce a new instructor to you here today. This officer has eleven years of detective experience and he's an expert on surveillance techniques.

(turns to Ciello)

They're all yours.

He leaves. CIELLO takes his place in front of the CLASS, smiles winningly ... gets a lot of smiles back.

CIELLO

The first thing we're going to tackle is block squaring and leap-frogging ... and, oh yeah, I'm Detective Ciello ... and what we want to do when we have a positive make on a car and we know it's dirty, we take no chances. Never. We ...

From the back of the class a MAN holds up his hand.

CIELLO (contd)

(pleasantly)

Yeah? Sorry I don't know anybody's name yet ...

STERN

I'm Detective Stern. What did you say your name was?

CIELLO

Ciello.

STERN

Are you the Detective Ciello?

CIELLO

I'm Detective Ciello.

STERN rises, starts toward the door, stops for a parting shot at CIELLO.

STERN

I don't think I have anything to learn from you.

CIELLO, eyes sick, follows the other MAN out the door.

FREEZE FRAME on CIELLO.

THE END