

SCARFACE
PRODUCTION #64813

7A-00002
FT 0522M

9256



COMBINED CONTINUITY

on

"SCARFACE"

In your files

STARRING
PAUL MUNI
ANN DVORAK
KAREN MORLEY
OSGOOD PERKINS
C. HENRY GORDON
GEORGE RAFT
VINCE BARNETT
BORIS KARLOFF
PURNELL PRATT
TULLY MARSHALL
INEZ PALANGE
EDWIN MAXWELL

A UNIVERSAL PICTURE
HOWARD HUGHES PRESENTS

Directed by: HOWARD HAWKS

Exhibition Footage: 8,414 Feet

Running Time: 94 Minutes

No. of Reels: 10 (1,000 Ft. Composite Reels)

Date Continuity Completed: November 6, 1979

Prepared by: REEL JEWEL

REEL 1A

COMBINED CONTINUITY
SCARFACE

PROD. #64813
DIR. HAWKS
PAGE 1

SCENE
NO.

DESCRIPTION

DIALOGUE

1
00-00

PART TITLE

UNIVERSAL PICTURES
SCARFACE
REEL 1A

START MEASURING START MARK ACADEMY LEADER

2
12-00

FADE IN:

UNIVERSAL (R)
AN MCA COMPANY
RELEASE

(standard trademark logo superimposed
over turning world)

FADE OUT:

3
35-00

FADE IN:

B.G. BLACK WITH 'X' OVER IT WITH
TITLE:

HOWARD HUGHES
PRESENTS
SCARFACE
FROM THE BOOK
BY
ARMITAGE TRAIL

COPYRIGHT MCMXXXII BY THE CADD COMPANY, INC.

LAP DISSOLVES TO:

TITLE: (over above b.g.)

Screen Story
BY
BEN HECHT

Continuity and Dialogue
BY

SETON I. MILLER
JOHN LEE MAHIN W.R. BURNETT

UNITED ARTISTS PICTURE
PASSED BY NATIONAL BOARD OF REVIEW

LAP DISSOLVES TO:

TITLE:

Co-Director....RICHARD ROSSON
Editorial Advisor..DOUGLASS BIGGS
Photography...[LEE GARMES and
[L.W. O'CONNELL

3

CONTINUED:

CONTINUED:

Settings.....HARRY OLIVER
Film Editor....EDWARD CURTISS
Sound Engineer...WILLIAM SNYDER
Musical Directors...[ADOLPH TANDLER
[and GUS ARNHEIM
Production Manager...CHARLES STALLINGS
LAP DISSOLVES TO:
TITLE: (over above b.g.)

CAST

Tony.....	PAUL MUNI
Cesca.....	ANN DVORAK
Poppy.....	KAREN MORLEY
Lovo.....	OSGOOD PERKINS
Guarino.....	C. HENRY GORDON
Rinaldo.....	GEORGE RAFT
Angelo.....	VINCE BARNETT
Gaffney.....	BORIS KARLOFF
Publisher.....	PURNELL PRATT
Managing Editor....	TULLY MARSHALL
Tony's Mother.....	INEZ PALANGE
Detective Chief....	EDWIN MAXWELL

LAP DISSOLVES TO:
TITLE: (over above b.g.)

DIRECTED

by

HOWARD HAWKS

FADE OUT B.G. AND TITLE:

4
128-01

FADE IN:
B.G. BLACK WITH TITLE:
This picture is an indictment
of gang rule in America and
of the callous indifference
of the government to this
constantly increasing menace
to our safety and our liberty.

LAP DISSOLVES TO:
TITLE: (over above b.g.)
Every incident in this picture
is the reproduction of an
actual occurrence, and the
purpose of this picture is
to demand of the government:
"What are you going to do
about it?"

LAP DISSOLVES TO:
TITLE: (over above b.g.)
The government is your
government. What are YOU
going to do about it?

4

CONTINUED:

CONTINUED:

FADE OUT B.G. AND TITLE:

5

199-14

FADE IN:

EXT. STREET - STREET LIGHT LIT
OVER SIGN ON POST.INSERT: (sign)
22ND STREET

THE LIGHT GOES OUT AND CAMERA
PULLS DOWN AND BACK R. AND
TO STREET WITH MILKMAN PUTTING
CARTON OF MILK IN HORSE DRAWN
MILL WAGON AS CAMERA CONTINUES
TO PAN R. TO EXT. RESTAURANT
AS MAN MOVES FROM SWINGING DOORS
CENTER AND WAVES TO O.S.L. MILKMAN.
INSERT: (sign on sidewalk)

1ST WARD
STAG PARTY
TO-NIGHT

THE MAN TURNS AND PICKS UP FLOWERS
SMELLING THEM AND TOSSES THEM TO
GROUND AND PICKS UP SIGN AND MOVES
INSIDE. CAMERA PANS R. OVER THE
OUTSIDE OF THE RESTAURANT AS HE PUTS
SIGN CENTER B.G. AND CONTINUES
MOVING R. PULLING STREAMERS FROM
PLANTS AND TOSSING THEM TO FLOOR.
HE PUSHES BUCKET WITH MOP AS HE
GOES ALONG.

CAMERA HOLDS AS THE MAN TAKES BROOM
AND SWEEPS UP THE CONFETTI AND
STREAMERS WITH THOUSANDS OF THEM
HANGING ABOUT THE ROOM.
CAMERA DOLLIES IN AS THE MAN PICKS
UP WHAT LOOKS LIKE A BRA AND
SOMETHING ELSE FROM FLOOR.
CAMERA PANS R. TO GROUP OF MEN
SITTING AT TABLE AND CAMERA DOLLIES
IN SLIGHTLY AS THE THREE MEN SIT
WEARING PARTY HATS AND DRINKING.

VOICES - (chatter not distinct)

LOUIE (off) - That's a most I got is three
thousand bottle of Creme De Menthe.

MAN (off) - You got things pretty much
your own way now, haven't you, Louie?

LOUIE (off) - Sure! Everything is just
fine.

MAN (off) - Well, that's good. But,
Pete was sayin' just tonight,...

(continues not distinct)...

LOUIE (off) - (overlapping above speech)

Oh, he's a say, da Southside, she's a get
outta line.

5

CONTINUED:

HOOD RISES R. CENTER AND MOVES
AROUND TABLE L. AS THE 2ND HOOD
BACK TO CAMERA RISES FACING
LOUIE AS HE ALSO.

CAMERA PANS L. SLIGHTLY AS THE
TWO MEN FLANK LOUIE CENTER GESTURING
WITH HANDS.

THE TWO MEN MOVE O.S.L. AS
LOUIE WAVES HAPPILY AFTER THEM.

CONTINUED:

(on)

I say, what are we gonna do with the
Southside? Let some o' the other boys
get theirs, too. I got all I wanted.

HOOD - Johnny Lovo, he's talking about
starting something.

LOUIE - Yeah? He'sa lookin' for trouble,
eh? Johnny'sa very foolish! Look at
me,...a mana always got to know
whether he's got it or not. I got a
plenty. I got a house. I got a
automobile. I got a nicea girl.

(belching) I got a stomach trouble, too.

(laughing)

HOOD - Gotta get some sleep.

LOUIE - All right, (not distinct)

Well, she was a pretty good party, eh?

(laughing)

Next week, I'm going to give the party
which the boys ain't never seen nothin'
like it before. We'll havea much more
music, a much more girls,...much more
everything. Everybody, she say, 'Aw,
big Louie, (laughing) he sit on top o'
the world, eh?' (laughing)

HOOD - Goodbye, Louie.

LOUIE - Goodbye, boys. Takea good
careful from yourselves, eh? I see

5

CONTINUED:

LOUIE PUFFS ON HIS CIGAR WITH HAND IN POCKET AND MOVES TOWARD R. TAKING OUT COIN FROM POCKET AND TOSSING IT UP AND DOWN AS CAMERA PANS WITH HIM ACROSS THE ROOM. HE MOVES TOWARD CENTER B.G. AND TO TELEPHONE ON WALL L.B.G. DROPPING COIN INTO SLOT AND DIALS. CAMERA HOLDS IN HIGH DOWN FULL SHOT. CAMERA PANS R. AROUND THE ROOM AND OVER THE SIDE OF BLDG. TO SHADOW OF MAN MOVING CENTER TO L.

CAMERA PANS L. WITH THE MAN MOVING SLOWLY L. CAMERA HOLDS IN FULL SHOT OF THRU SHADED WINDOW SILHOUETE OF MAN STANDING SIDE ANGLE AS HE PULLS GUN FROM HIS POCKET AIMING IT O.S. L.

HE FIRES THE GUN, TAKES OUT HAND-KERCHIEF FROM POCKET WIPES OFF THE FINGERPRINTS OF GUN AND TOSSES IT DOWN O.S.L. CAMERA PANS L. OVER THE BLDG. TO HIGH DOWN FULL SHOT OF DEAD LOUIE ON THE FLOOR CENTER. SWEEPER MOVES IN FROM UPPER L. TO CENTER LOOKING DOWN AT LOUIE REACTING REMOVES HIS APRON AND CAP AND OPENS DOOR CENTER AND MOVES INSIDE TAKES OUT HIS COAT AND HAT PUTTING THEM ON AND MOVES L. AS CAMERA PANS WITH HIM RUNNING THRU THE RESTAURANT TOWARD L.B.G.

LAP DISSOLVE TO:

INT. NEWSPAPER COPY ROOM - HIGH DOWN FULL GROUP SHOT - WORKERS SEATED AT DESKS AS COPY MAN MOVES R. TO CENTER WITH NEWSPAPER PAGE AND DROPS IT ON DESK CENTER AS CAMERA HOLDS IN MED. DOWN FULL GROUP SHOT AND THE COPY MAN PICKS UP PAPER AND MOVES TOWARD F.G. AND L. PASSING REPORTERS AND WORKERS

CONTINUED:

you some more.

BOYS (off) - All right.

LOUIE - (laughing)

Hello. I wanna Lakeside four-one-

seven, please. Yeah. Four-one-seven

(not distinct) Lakeside, sure.

(off)

That's the wrong nu-...no, I want a

Lakeside four-one-seven.

HOOD (in shadow) (whistling)

Hello, Louie.

(off)

(whistling)

VOICES - (chatter not distinct continues behind following scenes and dialogue)

6

501-01

6

CONTINUED:

MILLING ABOUT. CAMERA PANS L. AS HE MOVES INTO OFFICE AND HANDS PAGE TO MAN SEATED AT DESK AND HE CRUMBLES IT UP AND TOSSES IT DOWN O.S.L. ANGRILY.

7

546-03

MED. DOWN SHOT - SEATED EDITOR BEHIND DESK LOOKS UP O.S.R.

EDITOR GESTURES WITH HIS HANDS.

LAP DISSOLVE TO:

CONTINUED:

VOICES - (on and off - chatter not distinct continues behind following scenes and dialogue) How many of 'em?

REPORTER - All right.

VOICES - (on and off) (chatter not distinct continues behind following scenes and dialogue) Copy boy here! Copy boy!

EDITOR - That's rotten! 'Costillo

slaying starts gang war!' That's what I want.

REPORTER - I'm working on that angle now! I've got four...

REPORTER (off) - ...men on it.

EDITOR - Four? You'll need forty men on this story for the next five years! You know what's happening? This town is up for the grabs! Get me? You know, Costillo was the last of the old fashioned gang leaders. There's a new crew coming out,...and every guy that's got money enough to buy a gun...is going to try to step into his place. Yuh see? They'll be shooting each other like rabbits... for the control of the booze business! Yuh get it? It'll be just like war! That's it, war! You put that in the lead! War! Gang war!

8

597-00

CLOSE DOWN SHOT - NEWSPAPER ON CHAIR.

INSERT: (headlines)
COSTILLO MURDER TO
START GANG WAR!

CAMERA PANS L. OVER THE CHAIR AND UP R. FOR INT. BARBER SHOP WITH MAN SEATED IN CHAIR CENTER COVERED WITH CLOTH AND BARBER MOVES TOWARD UPPER R.B.G. RINALDO SITS UPPER CENTER B.G. READING NEWSPAPER AS THEY LOOK TOWARD WINDOW IN B.G. HEARING POLICE SIRENS. RINALDO TOSSES GUN INTO BASKET OF TOWELS L. CENTER. AS MAN IN CHAIR HANDS GUN TO BARBER AND HE PUTS IT IN BASKET. RINALDO - Here come the coppers!

9

627-10

CLOSE DOWN SHOT - RINALDO'S GUN IN BASKET OF TOWELS AS PARTIALLY VIEWED BARBER MOVES IN R.F.G. DROPPING OTHER MAN'S GUN ATOP RINALDO'S. BARBER TOSSES TOWEL ATOP THE GUNS CONCEALING THEM.

10

629-12

HIGH DOWN FULL SHOT - MAN IN CHAIR COVERED WITH CLOTH AS RINALDO SITS IN B.G. READING NEWSPAPER AND THE BAR WIPES HIS TOOLS WITH TOWEL.

11

635-07

DETECTIVE GUARINO IN MS MOVES INSIDE BARBER SHOP LOOKING DOWN AT O.S.L. RINALDO REACTING.

GUARINO - Hello, Rinaldo.

12

639-10

MCS - SEATED RINALDO WITH NEWSPAPER IN HAND LOOKS UP R. REACTING. HE GESTURES WITH HEAD AND FOLDS NEWSPAPER SETTING IT DOWN L. AND RISES.

GUARINO (off) - You coming along?

13

648-04

LOW ANGLE UP M2S - GUARINO STANDING R. CENTER AS RINALDO RISES L. SIDE ANGLE FACING GUARINO. RINALDO GESTURES WITH THUMB TOWARD R.F.G. GUARINO TURNS AND MOVES TOWARD R.F.G. AS RINALDO TOSSES COIN IN HIS HAND AND MOVES R.

GUARINO - Where's Camonte?

14
655-15

FULL SHOT - TONY IN BARBER
CHAIR CENTER COVERED WITH TOWEL
AND CLOTH AS GUARINO MOVES TO HIM.
RINALDO MOVES IN CENTER B.G.
SLOWLY TOWARD DOOR.

15
660-07

CLOSE DOWN SHOT - TONY IN CHAIR
REMOVES TOWEL FROM HIS FACE
LOOKS UP AT O.S.L. GUARINO.

TONY - Hello, Guarino.

GUARINO (off) - Come on.

TONY - What your hurry? I'm gettin' a
massage, too.

16
674-12

MCS - GUARINO WITH HANDS IN POCKETS
WEARING DETECTIVE BADGE LOOKS
OVER AT O.S.R. TONY REACTING.

GUARINO - We'll finish that at head-
quarters.

17
679-05

MC2S - OVER PARTIALLY VIEWED
GUARINO L.F.G. FAVORS TONY CENTER
IN BARBER CHAIR LOOKING OVER AT
HIM REACTING.
TONY SITS UP IN CHAIR REACTING.

GUARINO - Put your coat on.

TONY - I gotta lotsa time.

TONY REACTING AS HE REMOVES CLOTH
FROM HIS TORSO.

18
695-07

FULL GROUP SHOT - TONY IN CHAIR
WITH GUARINO STANDING CENTER
BESIDE HIM WITH RINALDO IN R.B.G.
TONY REMOVES CLOTH AND MOVES OUT
OF CHAIR L. AS CAMERA PANS L.
WITH HIM TO TABLE AND HE TAKES
CIGARETTE.

TONY - Who wants to see me?

GUARINO - The Chief.

TONY - That kidney foot?

GUARINO - Never mind the jokes. Come on.

TONY - Hey, how's it look in the back?

H'm?

BARBER (off) - Very good.

TONY - Oh.

TONY PICKS UP MIRROR LOOKING AT
HIMSELF.
TONY TURNS SLOWLY FACE TO FACE
WITH GUARINO.

TONY LOOKS AT HIMSELF IN HAND
MIRROR PUTTING HAND TO HAIR.

19
737-04 CS - TONY'S HAND MOVES TO BADGE
ON GUARINO'S VEST AND HE STRIKES
A MATCH ON IT.

20
742-02 FULL 2 SHOT - SIDE ANGLE TONY L.
FACING GUARINO R. AS HE LIGHTS
MATCH THEN CIGARETTE WITH THE
MATCH AND GUARINO JUST STARES
AT HIM. TONY FLIPS MATCH
O.S.R.

21
753-06 C2S - OVER BACK OF PARTIALLY
VIEWED TONY L.F.G. FAVORS GUARINO
CENTER STARING AT HIM SEETHING.
GUARINO SWINGS BACK AND PUNCHES
TONY KNOCKING HIM O.S.F.G.

22
756-04 MED. CLOSE DOWN SHOT - TONY FALLS
TO FLOOR.

23
757-13 MS - RINALDO CENTER CLENCHES
HIS FIST AND STARTS TOWARD F.G..
REACTING.

24
760-04 MED. DOWN SHOT - TONY ON FLOOR
CENTER PUTS HAND TO BASKET STARTING
TO GET UP AS GUARINO MOVES FROM R. GUARINO - Come on, you rat!
TO HIM AND PULLS HIM TO HIS
FEET BY THE SHIRT. TONY CLENCHES
HIS FEET FACING GUARINO ANGRILY.
GUARINO RELEASES HIS SHIRT AND
TONY ROLLS DOWN HIS SLEEVES
RELAXING AS THE BARBER MOVES IN
FROM L. TO TONY HANDING HIM COAT
AND HAT. GUARINO JERKS TONY'S
ARM ANGRILY MOVING HIM TOWARD R.
F.G. Come on!

25
781-08 FULL SHOT - RINALDO CENTER IN DOOR-
WAY WITH CROWD OUTSIDE SHOP ON
SIDEWALK GAPIING AT GUARINO AND
TONY MOVING L. TOWARD DOORWAY
AND OUT OF SHOP. BARBER MOVES
IN L. CENTER BACK TO CAMERA
WATCHING.

FADE OUT:

FADE IN:

26
798-15

INT. POLICE HEADQUARTERS - DAY -
CLOSE DOWN SHOT - CHIEF SEATED AT
DESK GOING THRU FILE OF MUG SHOTS
AND TAKES OUT FOLDER SITTING BACK
L. READING THE FILE LOOKING OVER
R. THEN DOWN AT FILE.

CAMERA PANS R. OVER DESK WITH
TONY SITTING R. CENTER AND GUARINO
CENTER.

TONY REACTING SMOKING LISTENING
AS CAMERA PULLS BACK WITH ANOTHER
MAN SEATED R. CENTER WITH FOOT
RESTING ON WASTE BASKET FACING
THE FULL GROUP SHOT.
MAN SEATED R. CENTER SIDE ANGLE
IS RINALDO.

CHIEF - 'Tony Camonte,... alias Escape
(not distinct)...Joe Black. Assault,
carrying brass knuckles, incept
DW disturbing peace,...
(off)
...street robbery on three counts,
locked burglary violation
Volstad Act. Indicted for...
(on)
...murder of (not distinct)Buck Kempner.
Member Five-Point's Gang, came
from New York, Nineteen twenty. At
present, bodyguard and strong-arm
for Louie Costillo.'

END OF REEL 1A - LAST FRAME AND LAST SCENE

BEGIN REEL 1B - FIRST FRAME OF PICTURE

27
851-12

MED. DOWN FULL SHOT - CHIEF SEATED
BEHIND DESK READING FILE. HE LOOKS
OVER AT O.S.R.F.G. TONY SMILING
AND TOSSES FILE DOWN ON DESK. HE LEANS
FORWARD WITH ARMS FOLDED ON
DESK.

CHIEF - Bodyguard for Costillo, eh?
Pretty smart boy.

28
864-09

MED. DOWN SHOT - TONY WITH
CIGARETTE IN HAND LOOKS OVER AT O.S.
L. CHIEF, SHRUGGING REACTING.

CHIEF (off) - I suppose you didn't kill
Louie Costillo?
TONY - Who, me?

29
872-10

MED. DOWN SHOT - SEATED SIDE
ANGLE RINALDO LOOKS OVER L.
SMILING. HE TOSSES COIN IN HIS
HAND.

30
875-13

MED. DOWN FULL 2 SHOT - TONY R.
CENTER WITH CIGARETTE IN HAND
AS GUARINO UPPER L. CENTER LOOKS
OVER AT HIM REACTING.

HE HOLDS TO FINGERS TOGETHER
TIGHTLY AS HE LOOKS OVER AT
O.S.L. CHIEF.

TONY LOOKS UP ANGRILY AT GUARINO.

31
894-03

MED. DOWN SHOT - CHIEF SITTING
BEHIND DESK LIGHTING CIGAR BLOWS
OUT THE MATCH. HE LOOKS OVER
AT O.S.R. TONY REACTING.

32
901-02

MED. DOWN SHOT - TONY HOLDING
CIGARETTE IN HAND AS HE LOOKS OVER
L. REACTING.

HE GESTURES WITH HANDS SHAPING A
WOMAN'S BODY.

33
918-06

MS - SEATED BEHIND DESK CHIEF
REACTING LOOKS OVER L.

TONY - 'At's very funny. Big Louie and
me, we're like this!

GUARINO - Can I slap it out of him, Chief?

CHIEF (off) - I'll let you have him in
a little while, Ben.

TONY - This fella got ideas I don't like.

CHIEF - (making blowing sound) - Costillo
hired you for a bodyguard. Where were
you at the shootin'?

TONY - I was havin' my beauty sleep.

CHIEF (off) - Where?

TONY - In the lady's house. You want
her name? Phone number? She's very
nice!

CHIEF - We'll go into your alibi's later.

You've been hangin' around Johnny Lovo,
haven't you? Lovo split with Big Louie.

-11- What are you doing at Lovo's house

33

CONTINUED:

CONTINUED:

last week?

34

932-08

MCS - SEATED TONY PUFFS ON HIS
CIGARETTE AS HE LOOKS OVER O.S.L.
F.G. REACTING.

35

935-13

MS - SEATED BEHIND DESK CENTER
CHIEF LOOKS OVER AT O.S.R. TONY
WAITING REACTING. HE SMILES AND
TURNS LEANING ON DESK.

CHIEF - Now listen, Tony, (clears throat)

I'm gonna give yuh a chance. You play
ball with me and I'll play ball with
you. Last night, you met Johnny in
Spinnelli's Barber Shop.

What'd he give yuh money for?

CHIEF FLIPS ASHES FROM CIGAR IN
ASH TRAY L.F.G.

36

957-01

MED. DOWN SHOT - SEATED TONY
REACTS AND LEANS L. ON DESK
BECOMING HOSTILE.

TONY - Now, listen you,...what kinda mug

do yuh think I am? I don't know
nothin'...I don't see nothin', and
I don't hear nothin'! And when I do,...
I don't tell the cops! Yuh understand?

37

979-11

MS - SEATED CENTER BEHIND DESK
CHIEF LOOKS OVER R. AND BEGINS
TO WRITE REACTING.

CHIEF - All right, Guarino, you can have
him.

38

982-14

MED. CLOSE DOWN 3 SHOT - OVER BACK
OF CHIEF'S HEAD SEATED L.F.G. FAVORS
TONY R. CENTER HOLDING CIGARETTE
LOOKING OVER AT THE CHIEF WITH
GUARINO CENTER.
GUARINO RISES AND NUDGES TONY.

GUARINO - Thanks.

Come on, Tony. We'll take a look at
the gold fish.

TONY LOOKS UP AT GUARINO REACTING.
HE TURNS AND RISES AS CAMERA PANS UP

38

CONTINUED:

WITH HIM AS HE TAKES LAST DRAG
ON CIGARETTE DROPPING IT IN ASH
TRAY ON DESK AND PICKS UP HIS HAT
TURNING MOVING R. AND TOWARD CENTER
B.G. PUTTING ON HIS HAT AS CAMERA
PANS R. THE DOOR OPENS AS TONY
STARES AT DETECTIVE IN DOORWAY.
DETECTIVE GESTURES.
EPSTEIN MOVES INTO OFFICE TO L.
AS CAMERA PANS WITH HIM AND HOLDS
IN MED. DOWN FULL 2 SHOT WITH THE
CHIEF SEATED AT DESK L.F.G. LOOKING
UP AT REACTING EPSTEIN.
EPSTEIN TAKES PAPERS FROM INSIDE
JACKET POCKET AND HANDS IT TO
THE CHIEF.

CONTINUED:

DETECTIVE - Here's Epstein.

EPSTEIN - Hi, boys. Hello, Chief.

CHIEF - All right, let's have it.

EPSTEIN - Writ of habeas corpus for the
release of Tony Camonte and Guino
Rinaldo.

CHIEF - Who gave it to yuh?

EPSTEIN - Flemming.

39

1033-13

MED. DOWN SHOT - SEATED CENTER
BEHIND DESK CHIEF LOOKS AT THE
WRIT REACTING AND TOSSES IT DOWN
ON HIS DESK R.F.G. HE PUFFS ON HIS
CIGAR.

CHIEF - All right, gentlemen, see yuh
later.

40

1042-07

LOW ANGLE UP M2S - GUARINO STANDS
L. CENTER WITH HANDS IN POCKETS AS
TONY STANDS WIDE-EYED R. CENTER AND
THEY LOOK OVER AT O.S.L. CHIEF
REACTING.
TONY GESTURES WITH THUMB TO
GUARINO.
TONY SMILES TURNS LOOKING O.S.R.
R.F.G. WINKING AND MOTIONS WITH
HIS HEAD AND GESTURES SALUTING TO
O.S.L. CHIEF AND STARTS R.

TONY - Hey, I, I don't go with this guy?

CHIEF (off) - No.

Listen to me,...

41

1056-05

MED. DOWN SHOT - CHIEF SITTING
BEHIND DESK LOOKING OVER O.S.R.
ANGRILY.

CHIEF - ...you come into this town and
you think you're headed somewhere,
don't you? You think you're gonna

41

CONTINUED:

CHIEF MOVES HIS JACKET ASIDE
BARING HIS BADGE.

42

1077-08

LOW ANGLE UP FULL 2 SHOT - GUARINO
L. CENTER AND TONY R. LOOKING
OVER AT O.S.L. CHIEF REACTING.

43

1081-14

MED. DOWN SHOT - SEATED CENTER
BEHIND DESK CHIEF LOOKS ANGRILY
OVER AT O.S.R. TONY.

44

1100-03

LOW ANGLE UP M2S - GUARINO AND
TONY LOOKING OVER L. REACTING.

TONY HOLDING MATCH IN HAND LIGHTS
IT ANGRILY WITH HIS THUMB NAIL

CONTINUED:

get there with a gun, but you're not!

Get me?

You know why? Because yuh got thousand
dollar bills pasted right across your
eyes,...and someday you're gonna
stumble and fall down to the gutter...
right where the horses have been standin'.
...right where you belong!

TONY - M'mmm, you gotta me all figured
out, huh?

CHIEF - I've spent my life mixin' with
your breed and I don't like it.
Get me? You can hide behind a lotta
red tape, crooked lawyers, some
politicians with the 'gimmes', Writs
of habeas corpus,...witnesses, that
don't remember overnight, but we'll
get through to you just like we got
all the rest!

TONY - Oh, maybe me, I'ma different.

GUARINO - No, you're not! Take your gun away
and get yuh in a tough spot and
you'll squeal...like all the other rats!

44

CONTINUED:

AS HE LOOKS SARCASTICALLY AT GUARINO.

TONY LIGHTS HIS CIGARETTE BLOWING
SMOKE IN GUARINO'S FACE AND TURNS
LOOKING O.S.R.F.G. WINKING THEN BACK
AT GUARINO SALUTING AGAIN AND
TURNS MOVING R.

45

1136-02

FULL SHOT - TONY MOVES L.B.G. TOWARD
F.G. AND OUT OF OFFICE FOLLOWED
BY EPSTEIN AND RINALDO AS CAMERA
PANS R. AND PULLS BACK WITH THE
MEN.
CAMERA PANS L. WITH THE THREE
MEN MOVING DOWN CORRIDOR.

THE THREE MEN MOVE O.S.L. THRU
DOOR.
FADE OUT:

46

1165-00

FADE IN:
INT. BEDROOM - MED. DOWN FULL SHOT -
LOVO SLOUCHED ON BED READING AS
O.S. BUZZER SOUNDS AND HE LOOKS
UP O.S.L. REACTING. THE DOOR
CENTER OPENS AND POPPY STICKS
HERSELF INSIDE LOOKING ABOUT
REACTING. SHE LOOKS OVER AT LOVO
AS THE BUZZER SOUNDS AGAIN AND

CONTINUED:

TONY - You're gonna get me, huh?

GUARINO - In your particular case,...

I'd give up a month's pay for the job.

EPSTEIN - Are you gonna see Lovo?

TONY - Yeah, right away.

EPSTEIN - Tell 'im to stay undercover.

I'll come up tomorrow.

TONY - Hey, what's this Writ yuh got me
outta?

EPSTEIN - 'HabeasCorpus!'. Deliver the body
...can't hold you without bookin'
you no matter what they think you've
done.

TONY - That's a fine idea. Hey, you
you tell (not distinct) Flemming
I want lotsa them.

46

CONTINUED:

CONTINUED:

SHE SMILES OVER AT LOVO AND MOVES
BACK INTO ANOTHER ROOM OUT OF VIEW.
LOVO RISES FROM BED AND MOVES O.S.L.

47

1183-03

HIGH DOWN FULL SHOT - INT. LIVING
ROOM - LOVO MOVES THRU ARCHWAY
R.B.G. TO L. AND CAMERA PANS WITH
HIM IN MS AS HE SLOWLY UNLOCKS
THE FRONT DOOR. HE PEEKS OUT L.
THEN REACTING SMILES AND OPENS DOOR
AS TONY MOVES IN SALUTING HIM.

LOVO CLOSES THE DOOR AFTER TONY
AND TONY SIDE ANGLE R. CENTER LOOKS
LOVO OVER REACTING.
TONY TOYS WITH LAPEL ON SILK
ROBE LOVO WEARS.

CAMERA PANS R. AS TONY MOVES
TOWARD R.B.G. AND LOVO STANDS
SIDE ANGLE CENTER WITH HANDS
IN ROBE POCKETS AS TONY TURNS
FACING LOVO.

TONY SITS CENTER AS CAMERA PANS
R. LOVO MOVES TO R. CENTER B.G.

DOOR OPENS CENTER B.G. AND TONY
LOOKS OVER REACTING AS POPPY MOVES
FROM ROOM TO DRESSING TABLE AND
SITS DOWN CENTER IN FRONT OF MIRROR.
LOVO STANDING R. CENTER BACK TO
CAMERA WATCHING TONY AND POPPY
REACTING.

48

1237-04

FULL SHOT - POPPY SITS ON BENCH
AT DRESSING TABLE LOOKS OVER
SHOULDER O.S.F.G. REACTING.
SHE LOOKS OVER L. UNCONCERNED.

TONY - Hi, Boss.

LOVO - Fine, Tony. Glad to see yuh.

TONY - Hey, that's pretty hot!

LOVO - Silk.

TONY - Expensive, huh?

LOVO - I see that Epstein got to yuh in
time.

TONY - Yeah.

Nice little fella. They give 'im a
Writ of Hocus Pocus! (laughing)

LOVO - Sit down.

TONY - Thanks. He said you stay here
till the heat's off. He said...

hey,...that's pretty hot!

LOVO - That's Poppy. Hey, Poppy!

LOVO (off) - Meet Tony Camonte.

49

1242-06

MS - SEATED SIDE ANGLE TONY
LOOKS OVER O.S.R. SMILING
AND GESTURES AS HE LEANS L.
SLIGHTLY LOOKING O.S.R. POPPY
UP AND DOWN.

TONY - Hi.

50

1246-14

MCS - SIDE ANGLE POPPY LOOKING
OVER AT O.S.L. TONY REACTING.
SHE LOOKS DOWN AT HER NAILS
UNCONCERNED.

POPPY - M'hm.

51

1252-08

HIGH DOWN FULL 3 SHOT - TONY SITS
L. CENTER AND LOVO SITS R. CENTER
AS THE TWO MEN LOOK AT POPPY
CENTER B.G. SITTING AT DRESSING
TABLE IN NEGLIGEE WITH BARE LEG
SHOWING. TONY REMOVES
HIS HAT AND SETS IT DOWN O.S.L.
AS HE CONTINUES TO STARE OVER AT
POPPY.

LOVO - How are the copper's taking it?

TONY - Huh? Oh, I didn't pay much attention.

LOVO - What about the newspapers?

TONY - Yeah, I bring 'em along.

52

1265-03

MS - SEATED TONY TAKES NEWSPAPERS
FROM HIS POCKET AND HANDS IT TOWARD
O.S.R.F.G. LOVO SMILING.

TONY - The News has got a best story.

Pictures o' you...and one o' me, too.

53

1271-14

FULL SHOT - SIDE ANGLE POPPY
SITTING AT DRESSING TABLE PUTTING
ON MAKEUP AS SHE LOOKS OVER L.

POPPY - H'h. Where'd they run it in the
razor ads?

54

1276-00

CS - SEATED SIDE ANGLE TONY LOOKS
OVER L. THEN O.S.R.F.G. REACTING.
TONY PUTS HIS THUMB ON SCAR ON
SIDE OF HIS FACE.

TONY - Huh? Oh, that?

'At's an ol' business. You'll get
used to that.

55

1284-08

CS - SIDE ANGLE POPPY PUTTING
ON LIPSTICK LOOKING DOWN IN MIRROR.
SHE REACTS AND LOOKS UP AT O.S.L.
TONY.

TONY (off) - I got it in the war!

56
1287-11

HIGH DOWN FULL 3 SHOT - SEATED L.
CENTER TONY LOOKING TOWARD POPPY
CENTER B.G. PUTTING ON MAKEUP AS
LOVO SITS WITH NEWSPAPERS R.
CENTER.

LOVO - War,...with a blonde in a Brooklyn

LOVO RISES AND MOVES TOWARD
CENTER B.G. INTO BEDROOM OUT OF
VIEW.

Speakeasy!

(laughing)

TONY RISES AND MOVES TOWARD R.B.G.
STANDING BESIDE DRAPES.

TONY - (laughing)

Some kidder, huh?

57
1301-04

FULL SHOT - SEATED ON BENCH SIDED
ANGLE POPPY HOLDING MIRROR IN
HAND AS SHE PLUCKS HER EYEBROWS.
BARE LEG STICKING OUT FROM NEGLIGEE.

58
1308-05

MS - STANDING SIDE ANGLE WITH HAND
ON HIP TONY LEANS ON WALL WATCHING
O.S.L. POPPY REACTING. DIFFUSED
LOVO L.B.G. TONY GESTURES WITH
HANDS TO HIS EYEBROWS.

TONY - (making clicking sounds)

It takes a long time with a pinchers,
eh?

59
1320-08

CS - SEATED POPPY LOOKS OVER AT
O.S.R.F.G. TONY DISGUSTEDLY.

60
1322-09

MS - TONY SMILING WITH HAND ON
HIP AS HE LEANS AGAINST WALL AS
LOVO STANDS L.B.G. IN BEDROOM.
TONY LOOKS DOWN L. AS HE ADJUSTS
HIS BOW TIE.

61
1326-10

FULL SHOT - SEATED POPPY WITH
MIRROR IN HAND LOOKS OVER AT O.S.
R.F.G. TONY THEN DOWN AT HER BARE
LEG STICKING OUT FROM NEGLIGEE
REACTING. SHE LOOKS OVER HER SHOULDER
TOWARD O.S.R. LOVO.

POPPY - You've got an office for this

sort of thing, Johnny, why don't

...

62
1335-04

MGS - OVER SIDE ANGLE TONY LEANING
AGAINST WALL R. CENTER LOOKING OVER
TOWARD POPPY SITTING L. CENTER
B.G. AT DRESSING TABLE AS LOVO
MOVES CENTER HANDING BILLS TO
TONY.

TONY REACTS AS HE COUNTS THE BILLS.

CAMERA PANS L. AS THE MEN
SIDE BY SIDE MOVE SLOWLY L.

POPPY - ...you use it?

LOVO - Here yuh are, Tony. It's a
bonus.

TONY - Hey, that's a nice feel.

LOVO - That was a fine job, Tony. Remember,
that's only chicken feed. You've
stepped into big company. You stick
to me and do what I say,...play square
and you'll be walkin' around with lace
pants and a gold hat, you know what I
mean?

TONY - Sure, I know.

LOVO - Now, listen, I'm gonna cut you in
on a percentage. Give you a raise,
double. The Southside is rollin' in
jack. All we gotta do is step in and
take it.

TONY - Yeah, and have some fun with O'Hara,
too. huh?

LOVO - Who? Now wait a minute. O'Hara's
too big a guy to bust now.

TONY - There's lotsa jack on the Northside.

63
1381-09

C2S - OVER BACK AND SHOULDER
TONY R.F.G. FAVORS ANGRY
LOVO CENTER.

LOVO - Now listen, you, you let me think
up the ideas. I'll take care o' that
big Hop in my own way when the time
comes. I say we stay outta the Northside.
-19-

63

CONTINUED:

CONTINUED:

I say...

64

1392-04

CS - OVER SIDE ANGLE LOVO
L.F.G. LOOKING AT FAVORED TONY
F.G. R. CENTER.

LOVO - ...we leave O'Hara alone and what I
say goes!

Don't ever forget that.

LOVO NODS HEAD 'NO'.

TONY RAISES EYEBROWS AND SHRUGS
SHOULDERS.

TONY - You're the boss.

65

1405-15

FULL 2 SHOT - LOVO AND TONY
CENTER AS LOVO TOUCHES ARM OF
TONY.

LOVO - That's better. From now on next to
me, the boys take orders from you.

TONY - And me and you, uh? Dat's fine
talk, Boss. Here, have a cigar.

TONY TAKES CIGAR FROM JACKET
POCKET HANDS IT TO LOVO. THEY
MOVE L. AS CAMERA PANS WITH THEM.

LOVO - There'll be plenty of work for every-
body. Costillo slowed down too much.

THEY STOP CENTER AND LOVO OPENS
CIGAR BOX AND HANDS TONY A BETTER
CIGAR.
TONY SMELLS IT.

TONY - Yeah, and now he come to a dead stop.

LOVO - Here, you better smoke one o' mine.

TONY - M'mmm. Dat's pretty nice.

Expensive, huh?

LOVO - (snickering)

66

1443-10

MCS - SIDE ANGLE - SITTING CENTER
USING ATOMIZER ON HERSELF POPPY
LOOKS L. THEN O.S.L.F.G.

POPPY - I don't like cigar smoke in my
room, do you mind?

67

1449-15

FULL 2 SHOT - LOVO AND TONY CENTER
LOOKING OVER SHOULDERS TOWARD R.B.G.
AS LOVO CLOSES CIGAR BOX.

LOVO - Listen, I'm gonna hold off that meetin

67

CONTINUED:

TONY TURNS TO LOOK AT LOVO.

CONTINUED:

with the boys a couple o' days. After

Big Louie's funeral, it's better you know what I mean?

TONY - H'm? Oh, yeah, sure. Sure. It don't look so good.

LOVO - And I want you to send some flowers.

A cross o' white carnations from me, see?

TONY - Yeah, and I send lotsa purple-a bunch. Big Louie he always like-a purple-a.

68

1477-14

FULL SHOT - LEANING OVER DRESSING TABLE POPPY CENTER POSTERIOR TO F.G. LOOKS OVER L.

POPPY - Why don't you go and do it now?

69

1482-08

FULL 2 SHOT - LOVO AND TONY CENTER AS THEY LOOK O.S.R. REACTING. LOVO TURNS TAKES TONY'S HAT FROM SOFA AND TAPPING TONY'S ARM HANDING HAT TO TONY WHO TAKES IT REACTING.

LOVO - You better make that meetin' Monday.

Tell all the guys that wanna run beer on the Southside to be there. Tell 'em I'm gonna make a speech. You know what I mean?

TONY NODS GESTURES TO LOVO AND TURNS HEAD TO LOOK O.S.R.

TONY - M'hm. Well, goodbye, Poppy.

70

1502-00

MCS - SIDE ANGLE - SITTING AT DRESSING TABLE CENTER POPPY USING LARGE PUFF POWDERING HERSELF AND SHOULDERS. POPPY LOOKS OVER O.S.L.F.G. REACTING. SHE NODS IN AGREEMENT.

TONY (off) - See yuh again.

71

1507-00

FULL 2 SHOT - LOVO L. WITH TONY BESIDE HIM R. AS TONY TURNS MOVING L. WITH LOVO GESTURING WITH HANDS REACTING. THEY MOVE TO DOOR AND LOVO OPENS IT FOR TONY AND IN DOORWAY THEY LOOK AT ONE ANOTHER.

LOVO - She don't like anybody but me.

TONY - M'hm. She's a very busy girl.

TONY LEANS OVER TO LOOK R. THEN GESTURES TO LOVO AS HE MOVES INTO CORRIDOR AND LOVO CLOSES THE DOOR. HE LOCKS THE DOOR WITH KEY AND STARTS TO MOVE R. AS WE
FADE OUT:

Expensive, huh?

FADE IN:

72

1536-14

INT. CAR - LOW ANGLE UP C2S - CAMERA PULLS BACK AS CAR MOVES IN F.G. AND IN BACK SEAT SITS TONY L. GIVING RINALDO HIS CUT OF MONEY WITH RINALDO SITTING R.

TONY - Here you are, Little Boy. Easy dough, huh, for just standin' outside and listenin' to a gun go off.

RINALDO - Cinch. When are we gonna get some more?

TONY - We get plenty. Dere's business just waitin' for some guy t' come and run it right, and I got ideas.

RINALDO - We're workin' for Lovo, ain't we?

TONY - Lovo? Who's Lovo? Just some guy who's a little bit more smart than Big Louie, dat's all. Hey, dat guy is soft. I could just see it in his face. He's got a set-up, dat's all, an' we gotta wait. Someday I'm gonna run da whole-a works.

REEL 1B

SCARFACE

PAGE 23

72

CONTINUED:

TONY LIGHTS CIGAR.

HE PATS HIS SIDE WHERE HIS GUN
IN HOLSTER SETS UNDER HIS JACKET.

FADE OUT:

FADE IN:

73
1618-07

INT. KITCHEN TONY'S HOUSE - FULL
3 SHOT - MOTHER STANDS SIDE ANGLE
CENTER POURING WINE INTO GLASS FOR
TONY WHO SITS AT TABLE EATING AND
WOMAN IN R. CENTER B.G. SITS
WATCHING THEM.

MOTHER SHRUGS SHOULDERS MOVES O.S.
R.

TONY POUNDS FINGER ON TABLE.

74
1644-03

FULL SHOT - SIDE ANGLE - MOTHER
AT STOVE DISHING UP FOOD.

CONTINUED:

RINALDO - Yeah? Remember those monkeys on
the Northside ain't so soft.

TONY - Oh, yeah? Say, they're satisfied, ain't
they? Why didn't dey come and take
Big Louie before we did? Listen, Little
Boy, in dis business there's only one
law you gotta follow t' keep outta
trouble.

Do it first, do it yourself and keep on
doin' it.

TONY - M'mmm! (in Italian)

MOTHER - (in Italian)

TONY - Where's Cesca?

MOTHER - Oh, I don't know. She go out.

TONY - Whatta you mean? Ain't she comin'
home for dinner?

MOTHER - Ooooh.

TONY - Hey, I don't like dat! You tell her

I wants she should come home for dinner...

TONY (off) - ...yuh understand?

-23-

74

CONTINUED:

MOTHER LOOKS OVER SHOULDER L.

CONTINUED:

MOTHER - M'm, sure. I tell her lotsa times.

'Come home, come home. Tony no like.'

Still she don't...

HEARING O.S. DOOR CLOSE MOTHER
LOOKS OVER SHOULDER AND TURNS TO
LOOK TOWARD L.B.G.

75

1655-05

HIGH DOWN FULL 2 SHOT - TONY SITS
AT TABLE L. CENTER WITH WOMAN SITTING
R. CENTER B.G. AS THEY LOOK TOWARD
R.B.G. AND TONY RISES AND MOVES R.
AS CAMERA PANS WITH HIM OUT KITCHEN
DOOR R. CENTER B.G.

76

1662-01

INT. ROOM - FULL SHOT - DOOR OPENS
L. CENTER AS TONY MOVES THRU DOOR
TO LOOK O.S.R.F.G. REACTING.

77

1664-11

PART TITLE

UNIVERSAL PICTURES
SCARFACE
END REEL 1A & 1B

1652 Feet 11 Frames EXHIBITION REEL FOOTAGE

COMBINED CONTINUITY
SCARFACE

PAGE 1

REEL 2A

SCENE
NO.

DESCRIPTION

DIALOGUE

1

00-00

PART TITLE

UNIVERSAL PICTURES
SCARFACE
REEL 2A

START MEASURING START MARK ACADEMY LEADER

2

12-00

INT. HOUSE - NIGHT -
CESCA WITH BOYFRIEND CENTER
BESIDE STAIRWELL KISSING. SHE
LOOKS OVER L. AND THEY SEPARATE
AS BOYFRIEND LOOKS OVER O.S.L.F.G.
REACTING.

3

17-00

FULL 2 SHOT - BOYFRIEND
FLEES TO DOOR CENTER B.G. LEAVING
CESCA AS TONY RUSHES IN L.F.G.
HEADS TO DOOR AND CLOSES IT TURNS
AND LOOKS AT CESCA MOVING BACK
TO HER.

TONY - That's a nice way I catch yuh, huh?

4

30-02

MC2S - CESCA STANDS L. HANDS ON
HIPS LEANING ON BANNISTER WITH TONY
FACING HER R.

CESCA - Whatta yuh mean, 'catch me?' I
wasn't doin' nothin'.

GESTURING TONY MOVES CLOSER TO
CESCA.

TONY - You was kissin' 'im!

CESCA - Sure, what of it?

TONY - Well, I don't like it!

CESCA - You're missin' lots o' fun, Tony.

TONY GRABS HER WRIST TIGHTLY AS
SHE REACTS STRUGGLES.

TONY - Listen, I don't want anybody kissin'
my sister, understand?

CESCA - You're hurtin' my arm!

TONY - (overlapping above speech) I don't
want anybody puttin' their hands on
you.

CESCA - Whatta you think you're doing?

4

CONTINUED:

TONY HOLDS HER WRIST AND GESTURES
WITH OTHER HAND.

CONTINUED:

TONY - Well, I'm your brother!

5

47-00

C2S - OVER BACK AND SHOULDER
TONY R.F.G. FAVORS ANGRY CESCA.

CESCA - You don't act it! You act more like..

I don't know, sometimes I think you're...

TONY - (overlapping above speech) I don't care

what you think! You do what I say!

CESCA - Sure, and never have any fun.

SHE FREES HER ARM AND GESTURES
WITH HANDS ANGRILY AT TONY.

6

58-04

CLOSE DOWN 2 SHOT - OVER BACK
CESCA L. CENTER FAVORS TONY BEFORE
HER GESTURING.

TONY - Oh, never have any fun! You call that

fun, eh? Runnin' around with-a guys

like dat. That's fun!

Listen, you want real fun, huh? Here.

How's that?

HE PULLS MONEY FROM HIS POCKET
GIVES IT TO CESCA.

7

75-13

FULL SHOT - DOOR OPENS CENTER AND
MOTHER STANDS IN DOORWAY LOOKING
O.S.R.F.G. DRYING HER HANDS ON APRON
AS SHE LOOKS O.S.R.F.G. REACTING.

8

79-11

FULL 2 SHOT - CESCA L. LOOKS AT
MONEY IN HAND REACTING AS TONY SIDE
ANGLE R. WATCHING HER. SHE LOOKS UP
AT TONY.

CESCA - Gee, Tony, where'd you get it?

TONY - Never mind where I got it, you just

spend it, see?

9

84-15

FULL SHOT - MOTHER IN DOORWAY CENTER
WIPING HANDS ON APRON
LOOKS O.S.R.F.G. SHE SLOWLY MOVES
TOWARD R.F.G.

CESCA (off) - Tony, you're swell.

10

89-01

C2S - OVER SHOULDER CESCA HUGGING

10 CONTINUED:

TONY AS HE SHOVES HER AWAY EMBARRASSED.
SHE MOVES O.S.L.

HE MOVES TO BANNISTER AND LOOKS
UP O.S.L. SHAKING FINGER.

CONTINUED:

TONY - Go on, get ready for dinner. And
remember, you do what I say.

11

95-06

HIGH DOWN FULL SHOT - CESCA MOVES
UP STEPS TO LANDING TURNS AND LOOKS
DOWN O.S.F.G. CENTER.
SHE POINTS THEN REACTS TO O.S.
MOTHER.

TONY (off) - No more fellas, understand?

12

100-11

MCS - TONY STANDS L. CENTER LOOKING
UP L. AS MOTHER MOVES TO HIM ENTERS
L.F.G. FOR MC2S.

MOTHER - What for you wanna give her money,
uh?

TONY MOVES O.S.L.F.G. AS MOTHER
LOOKS AFTER HIM.
SHE GLANCES UP L.

TONY - Well, she's just a kid. She wants to
have fun.

MOTHER - Yeah? Sometimes I think you crazy!

13

112-10

FULL SHOT - CESCA ON LANDING
AT BANNISTER CENTER LOOKING DOWN
R. REACTING. SHE LOOKS AT MONEY
IN HAND PUTS HAND BEHIND HER BACK
STARTS TO HER BEDROOM DOOR CENTER
R.

14

116-00

LOW ANGLE UP FULL SHOT - SIDE ANGLE
- MOTHER CENTER LOOKING UP L. AS
SHE WIPES HANDS ON APRON.
SHE MOVES UP STEPS AND O.S. UPPER
L.

MOTHER - Cesca!

15

119-14

FULL SHOT - CESCA STANDS AT HER
DOOR CENTER HAND WITH MONEY BEHIND
HER BACK LOOKING DOWN R. AS MOTHER
MOVES UP STEPS TO HER SHOVING HER
FROM DOOR TO L. AS CAMERA PANS
SLIGHTLY L.

MOTHER - What for you take that money, huh?

MOTHER HOLDS OUT HAND AND CESCA

CESCA - Because I want it, that's why?

15 CONTINUED:

PUTS THE MONEY HAND BEHIND HER
BACK.

CESCA MOVES TOWARD DOOR AND MOTHER
GRABBING HER ARMS SHOYES HER BACKWARD
AGAIN.

MOTHER WRINGS HER HANDS.

CESCA STARTS TO DOOR AGAIN AND MOTHER
GRABBING HER ARMS SHOYES HER L. AGAIN.

CESCA PATS HEAD OF MOTHER.

CONTINUED:

MOTHER - Give ita back!

It's-a bad money! Tony no got it in no
good way. Gonna bring you lotsa trouble.

CESCA - What do I care where he gets it,
there's nothing wrong with his giving it
to me.

Tony wants me to have a good time.

MOTHER - Oh, yes, you listen! Tony no love
you like he make you believe. All-a da
time he smile on top, but what he think..
Oh, he's got lotsa tricks! He no give
money to nobody for nothing.

CESCA - He would to his sister!

MOTHER - Sister? H'h! That-a make no
difference. To him you just another
girl. Someday when he needs you, he
mix you up in-a his business...just-a
like anyone else. And it gonna make you
bad like him!

CESCA -He can't make me do anything I don't
want to? I'm gonna live my own life. I
can take care of myself.

MOTHER - Yeah? All-a da time Tony say like
dat. Afterwards, he no belong to me no
more. He's-a no-good! And now you start
to be just-a like him!

CESCA - No, I'm not. Don't worry about me.

15 CONTINUED:

CONTINUED:

CESCA MOVES BY MOTHER TO DOOR LEANS
OVER L. TO KISS CHEEK OF
MOTHER AND MOVES INTO HER BEDROOM.

I'll get along all right.

16

225-06 INT. BEDROOM - CESCA MOVES FROM
DOOR CENTER B.G. TO R. AND DRESSER
AS CAMERA PANS R. WITH HER AND SHE
OPENS DRAWER AND TAKES OUT COIN
PURSE SETTING BILLS DOWN ON DRESSER.
SHE HEARS O.S. ORGAN GRINDER AND
REACTS TAKING COIN FROM PURSE AND
MOVES TO WINDOW R. CENTER. SHE LOOKS
OUT PARTING THE CURTAINS.

17

250-02 HIGH DOWN FULL SHOT - O.S. POV OF
CESCA OF RINALDO ON FENDER OF CAR
AS ORGAN GRINDER AND MONKEY MOVE
FROM R. TOWARD CENTER AS CHILDREN
GATHER AROUND.

18

262-08 LOW ANGLE UP MCS - THRU GRILLWORK
CESCA SITS ON SILL AND LOOKS DOWN
O.S.R.F.G. SMILING.
SHE TOSSES COIN DOWN O.S.R.F.G.

CESCA - Hey!

19

266-03 MED. CLOSE DOWN GROUP SHOT -
BACKS OF HEADS OF CHILDREN
AROUND ORGAN GRINDER AND MONKEY
WITH RINALDO ON FENDER L. CENTER.
THEY LOOK UP O.S.L.

20

267-13 LOW ANGLE UP FULL SHOT - CESCA
UPPER CN CENTER LEANING OUT
WINDOW TOSSES COIN DOWN O.S.
R.F.G.

21

269-02 CLOSE DOWN GROUP SHOT - OVER
BACK OF HEADS OF KIDS F.G. WITH
RINALDO ON FENDER AND ORGAN GRINDER
R. AS THEY LOOK UP L. RINALDO
CATCHES FALLING COIN AND LOOKS AT
IT TOSSING IT UP IN HIS HAND.

22

273-02 LOW ANGLE UP MCS - THRU GRILLWORK

22 CONTINUED:

CONTINUED:

CESCA LEANING OUT WINDOW CENTER
LOOKING DOWN O.S.R.F.G. SMILING.

23

276-11 MC DOWN SHOT - O.S. POV OF CESCA
OF THE KIDS BACKS TO CAMERA AND
RINALDO ON FENDER L.
CENTER LOOKING UP O.S.L.F.G. AND
ORGAN GRINDER R. WITH MONKEY.
RINALDO TAKES COIN FROM VEST
POCKET TOSSES IT TO ORGAN GRINDER
AND TOSSES CESCA'S COIN UP AND
DOWN AS HE LOOKS UP O.S.L.F.G.

ORGAN GRINDER BEGINS TO GRIND
THE ORGAN LOOKING UP F.G.
HE MOVES L. FOLLOWED BY KIDS
AND O.S. LEAVING RINALDO TOSsing
COIN LOOKING UP O.S.L.F.G.

ORGAN GRINDER - Thank you. Thank you.

24

259-09 LOW ANGLE UP MCS - CESCA SEEN
THRU GRILLWORK LEANING OUT
WINDOW LOOKING DOWN O.S.R.F.G.
REACTING.

25

305-04 MC DOWN SHOT - O.S. POV OF
CESCA OF RINALDO SITTING ON
FENDER TOSsing COIN LOOKING
UP O.S.L.F.G. HE SMILES.

26

311-00 INT. BEDROOM - CESCA IN WINDOW
R. CENTER MOVES OUT WINDOW INTO
BEDROOM REACTING WAVING HAND AND
MOVES L. AS CAMERA PANS WITH HER
TO CURL UP ON BED THINKING.
FADE OUT:

FADE IN:

27

334-07 INT. BUILDING CORRIDOR - MCS -
DOOR WITH SIGN ON IT.
INSERT - (on door window)
FIRST WARD
SOCIAL CLUB
LOUIS COSTILLO
PRESIDENT
CAMERA PULLS BACK AND
PANS L. AS LOVO, TONY,
RINALDO AND HOOD MOVE UP STEPS
FROM L. AND CAMERA PANS R. WITH
THEM TO DOOR. LOVO POINTS TO DOOR

27 CONTINUED:

STARTS TO MOVE TOWARD IT AS TONY
STOPS HIM MOVES TO SPITTOON AT DOOR
AND HEAVES IT THRU THE WINDOW WITH
CRASH.

28
360-10 INT. SOCIAL CLUB ROOM - FULL GROUP
SHOT - MEN SITTING ABOUT TABLES
AS OTHERS PLAY POOL AND ALL REACT
AS SPITTOON FLIES THRU WINDOW ON
DOOR CENTER B.G.L. THEY ALL JUMP
TO THEIR FEET. DOOR OPENS AND
LOVO, TONY, RINALDO AND MAN MOVE
INTO ROOM

29
368-14 MC3S - MEN SIT R. CENTER BEHIND DOOR
AS TONY IN DOORWAY GESTURES FOR LOVO
TO ENTER AS OTHERS FOLLOW HIM R.
CAMERA PANS WITH THE FOUR.

30
380-06 MC3S - MEN REACTING SIT BACK
DOWN AS OTHERS LOOK O.S.L.F.G. AND
CAMERA PANS SLOWLY R. OVER THEM.
AROUND THE ROOM.

31
395-10 MC3S - LOVO CENTER WITH MAN L. AND
RINALDO R. AS THEY LOOK AT O.S.
GROUP.

32
405-01 FULL GROUP SHOT - MEN SITTING ABOUT
TABLES WITH FIRST HOOD CENTER AND
OTHERS AROUND THEM.

33
410-09 FULL GROUP SHOT - LOVO, TONY,

CONTINUED:

TONY - That's all right, boys, just changin'
the name on the door.

TONY - See the new President.
Johnny Lovo.
LOVO - Hi, boys.

LOVO - Where's Berdini, Zeigler, Meehan?
Anybody see 'em?
1ST HOOD - I did.

1ST HOOD - They ain't comin'.
LOVO (off) - Is that all they said?
1ST HOOD - They said you could take a...

33 CONTINUED:

RINALDO AND MAN BEHIND THEM CENTER
WITH HOODS BANKED L. AND R. AS THEY
LOOK R. LOVO GESTURES WITH HAND.

LOVO WITH TONY AND GROUP MOVE R.
AS CAMERA PANS WITH THEM.

CONTINUED:

1ST HOOD - (off) - ...flyin'...

LOVO - Okay, okay. Now we know where
they stand. All right, you guys, I'm
makin' a speech. Here it is. Big Louie
gets a wad o' dough and then he gets
sore. He lets you guys come into the
Southside and run beer. Well, I'm gonna
change it, see?

34
431-12 FULL GROUP SHOT - MEN L. AND R.
WITH OTHERS B.G. AND FIRST HOOD
CENTER CHECKS HIS FINGERNAILS.

LOVO (off) - You can still stay in but from
now on you're operatin' the way I say.
1ST HOOD - Are you askin' us or telling us?

35
440-07 MCGS - DIFFUSED HOODS BEHIND
LOVO CENTER LOOKING OVER R.
LOVO RAISES UP SLIGHTLY.

LOVO - I'm tellin' yuh. We're gonna get
organized and I'm gonna handle the
works.

36
446-00 LOW ANGLE UP CGS - SECOND HOOD
CENTER LOOKS OVER O.S.R.F.G.
WITH OTHER MEN BEHIND HIM L. AND
R.

LOVO (off) - It's gonna mean twice as much
dough for ...

37
448-12 FULL GROUP SHOT - MEN SIT AND
STAND ABOUT AS THEY LOOK O.S.R.

LOVO (off) - ...everybody and half as much
trouble.

SECOND HOOD CENTER LOOKING O.S.
R.

SECOND HOOD - You got somethin' figured out,

37 CONTINUED:

CONTINUED:

Johnny?

38
453-07 MED. DOWN FULL GROUP SHOT - OVER
BACKS OF STANDING AND SEATED HOODS
CENTER AND F.G. FAVORS LOVO, TONY,
RINALDO AND MAN CENTER.

LOVO - Everything. Not being able to get it's
gonna make this town thirstier than ever.
Runnin' beer ain't a nickel game any more
it's a business, and I'm gonna run it
like a business.

39
463-12 MC2S - TWO HOODS CENTER LOOKING
OVER O.S.L.

THIRD HOOD - Swell! We've been cuttin' each
other's throats long enough.

40
468-06 MED. DOWN FULL GROUP SHOT - MEN L. AND
R. CENTER B.G. BEHIND LOVO CENTER
AS HE LOOKS OVER R.

LOVO - There are three thousand saloons on the
Southside. Half a million customers.
Figure that out.

41
473-12 MCS - ANOTHER HOOD CENTER WITH CIGAR
IN MOUTH LOOKING OVER O.S.L.F.G.

LOVO (off) - Add up what they're gonna lay
on the line...

42
476-05 MCS - ANOTHER HOOD CENTER LOOKING
L. REACTING.

LOVO (off) - ...every year for drinks and
nobody in charge.

43
479-00 FULL GROUP SHOT - MEN L. AND R.
WITH FIRST HOOD CENTER AND MEN
BEHIND HIM ALL LOOKING OVER O.S.
L.F.G.

1ST HOOD - So you're going to be it?

44
482-01 FULL GROUP SHOT - LOVO CENTER WITH
MEN L. AND R.B.G. AS HE LOOKS OVER
R.

LOVO - Yeah, 'it'! That's me!

45

485-15 FULL GROUP SHOT - MEN L. AND R.
WITH FIRST HOOD CENTER AND MEN
BEHIND HIM AS THEY LOOK O.S.L.F.G.
REACTING.

HE RISES AND MOVES TOWARD L.

1ST HOOD - I make my own beer. I got my own
trucks. I don't hafta go in business
with nobody.

46

498-00 FULL GROUP SHOT - MEN L. AND R.
BACKS TO CAMERA WITH LOVO AND
HIS GROUP CENTER AS THEY LOOK
O.S.R. LOVO GESTURES AND TONY
NODS HEAD MOVING O.S.R.

47

503-08 FULL GROUP SHOT - MEN STAND AND
SIT AROUND AS FIRST HOOD MOVES IN
CENTER R. AND TONY FROM L. AND
MEETING CENTER THEY FACE ONE ANOTHER
AS TONY PUNCHES HOOD
SEVERAL TIMES AND HE DOUBLES OVER.
MEN RISE AND REACT AS TONY LIFTS
HOOD TO HIS FEET.

TONY - Where you goin'?

1ST HOOD - Who wants to know?

48

514-12 FULL GROUP SHOT - MEN AROUND TONY
CENTER AS HE LIFTS HOOD AND SITS
HIM DOWN IN CHAIR R.

TONY - You sit down here! And don't
interrupt the president no more.

All right, President.

HE (TONY) SLOWLY LOOKS AROUND AT
THE MEN THEN GESTURES WITH HAND
NODS HEAD AND MOVES TOWARD L.

49

532-00 LOW ANGLE UP CGS - LOVO CENTER
SMILES LOOKING O.S.R. WITH MEN
AROUND HIM CENTER B.G.

LOVO - Well, are the rest o' you guys in or
out?

MEN (on and off) - (chatter not distinct) I'm
in! I'm in!

50

539-07 CGS - MAN SITS CENTER WITH
OTHERS BEHIND HIM AS HE LOOKS
OVER L.

MEN (on and off) - (chatter not distinct)

3RD HOOD - What about Meehan?

REEL 2A

SCARFACE

PAGE 11

51

542-13 MC2S - SECOND HOOD SITS CENTER WITH
OTHER MEN R. AND L. BEHIND HIM.

2ND HOOD - Yeah, Berdini and Zeigler?

52

546-05 MC2S - MEN CENTER ONE BEHIND THE
OTHER LOOKING O.S.L.F.G.

4TH HOOD - Well, I been (not distinct) insulte
in seven, eight hundred joints between
'em.

53

550-12 FULL GROUP SHOT - OVER BACKS
SEATED MEN L. AND CENTER F.G.
WITH OTHER MEN AROUND LOVO, TONY
RINALDO AND MAN BEHIND LOVO.

LOVO - Yeah? Well, from now on they're out.

Those joints buy from us,

3RD HOOD - Sure, You try to sell one o' those
places, Meehan turns this side o' the
town into a shootin' gallery.

LOVO - Fine! Anything he starts we'll finish.

You guys don't hafta worry. All you
gotta do is to haul beer.

54

571-12 C2S - PARTIALLY VIEWED MAN R.F.G.
WITH ANOTHER HOOD CENTER LOOKS
O.S.L. REACTING.

5TH HOOD - Yeah? Well, who's gonna stick
his neck in those joints and get the
orders?

55

577-11 MED. DOWN FULL GROUP SHOT - MEN
F.G. AND AROUND LOVO, TONY,
RINALDO AND MAN CENTER AS THEY
LOOK SLOWLY R.

LOVO - My friend Tony Camonte.

56

581-01 FULL GROUP SHOT - HOODS SIT AND
STAND AROUND WITH TONY STANDING
CENTER AS THEY LOOK O.S.L.

TONY - Yeah, I'm whatta you call a good
salesman.

Hey, I start right now to git orders,

CAMERA PANS L. WITH MOVING TONY.

56 CONTINUED:

TONY HITS CHEST OF HIS FLUNKIE
AND MAN REACTS.

57

597-01 CGS - SIDE ANGLE LOVO L.F.G. WITH
MAN (STUPE) CENTER FISHING THRU
POCKETS WITH OTHER MEN BEHIND HIM.
HE LOOKS AT LOVO AND TAKES HIS
PENCIL FROM JACKET POCKET WETS
THE LED BETWEEN HIS LIPS AND HANDS
IT R. AS TONY TAKING IT MOVES
IN R. BETWEEN THE MEN AND O.S.L.

STUPE TURNS AND MOVES O.S.L. AS
LOVO REACTS AND MEN WATCH THEM
LEAVE.

58

616-03 INT. CORRIDOR - THRU OPENED DOOR
TONY, RINALDO AND STUPE FOLLOW
TONY AS THEY MOVE L. ON LANDING.

FADE OUT:

FADE IN:

59

627-09 INT. RESTAURANT - FULL SHOT -
MEN SITTING AT COUNTER EATING
AS DOOR OPENS L. CENTER AND RINALDO,
TONY AND STUPE MOVE INTO RESTAURANT
AND CAMERA PANS R. AS THEY MOVE AND
TONY REACHES OVER COUNTER CENTER B.G.
GRABBING MAN AND TWISTS HIS ARM
BEHIND HIS BACK SHOVING HIM R. AS
RINALDO AND STUPE FOLLOW CAMERA
PANS R. WITH THEM.

THEY MOVE TO DOOR AND TONY SHOVS
THE DOOR OPEN.

60

651-12 INT. OFFICE - FULL SHOT - TONY
SHOVES OWNER/CASHIER THRU DOOR L.

CONTINUED:

eh, Boss?

LOVO - All you can get. Go to it.

TONY - Hey, Stupe, got a pencil?

STUPE - Oh, boys, I don't write.

That'sa why,

TONY - Come on.

TONY - Come on, Little Boy, business.

MEN (on and off) - (chatter not distinct)

CROWD (on and off) - (chatter not distinct
continues behind following dialogue)

CASHIER - Hey, what is this? Let go of me,
will yuh? Whatta you want? Let go of
me! Hey, what's the idea o' this?

60

CONTINUED:

MOVING R. FOLLOWED BY RINALDO
AND STUPE AS CAMERA PANS R. WITH
THEM.

TONY SITS MAN DOWN IN CHAIR
CENTER BACK TO CAMERA.

RINALDO RIPS ORDER FROM PAD ON
DESK L. HANDS IT TO TONY.
TONY RIPS UP ORDER SHEET.

HE THROWS PAPER INTO FACE OF
CASHIER.

MAN RISES AND TONY SHOVES HIM
BACK DOWN IN CHAIR.

TONY HITS SHOULDER OF MAN.

TONY AND RINALDO MOVE TOWARD L. AND
DOOR AND TONY TURNS TO WAVE AT
MAN.

RINALDO OPENS DOOR AND STUPE IN

CONTINUED:

CASHIER - Say, what's the big idea?

TONY - Sit down!

Who you buyin' your beer from?

CASHIER - Meehan and Berdini.

TONY - How many barrels a day?

CASHIER - Three!

RINALDO - He's lyin', Tony, he's been takin'
five.

TONY - (muttering not distinct) Chisler!

Well, you're gettin' eight now, see?

And you're buyin' from us, Johnny Lovol

CASHIER - But, listen, I...

TONY - (overlapping above speech) Sit down!

CASHIER - I can't use eight barrels around
here! I...

TONY - (overlapping above speech) I get yuh
a hunk o' soap, yuh take a bath in it.
Whatta you payin' a barrel?

CASHIER - Fifty.

TONY - Well, ours is sixty-five, it's better!
You get delivery tomorrow.

CASHIER - What am I gonna tell Meehan and
Berdini?

TONY - We'll take care o' dem, don't worry.

60 CONTINUED:

DOORWAY AS TONY JOTS DOWN ORDER IN HIS NOTEBOOK AND THEY MOVE OUT DOOR AS RINALDO CLOSES DOOR BEHIND HIM.

CONTINUED:

Well, that's order number one.

61
695-10 FULL SHOT - INT. RESTAURANT - CAMERA PANS L. WITH TONY FOLLOWED BY STUPE AND RINALDO AS THEY MOVE BY WAITERS AND PEOPLE AT TABLES.

CROWD (on and off) - (chatter not distinct continues behind following dialogue)

TONY - Now, we get plenty more. There's a system t' dese things.

RINALDO - Yeah.

LAP DISSOLVE TO:

62
704-11 CLOSE DOWN SHOT - BEER WELL IN SALOON WITH BEER RUNNING OUT THE FAUCETS SPILLING DOWN TOWARD THE FLOOR.

TONY (off) - How many barrels did you say yuh wanted?

OWNER (off) - Six.

TONY - Yeah, huh?

63
713-12 FULL GROUP SHOT - SIDE ANGLE STUPE R. CENTER AT BAR WITH TONY L. CENTER SITTING ON STOOL WRITING UP ORDER WITH OWNER BEHIND BAR HOLDING HIS EYE AND RINALDO BEHIND HIM. L.B.G. IS WAITER WITH HANDS UP.

TONY - Well, you're gettin' ten. You're gettin' a delivery tomorrow.

TONY MOVES O.S.R. FOLLOWED BY STUPE THEN RINALDO.
FADE OUT:

FADE IN:

64
728-12 INT. TRUCK - CAMERA PANS L. WITH MOVING CAR IN FULL 3 SHOT WITH DRIVER AT WHEEL L. AND BEHIND HIM TONY AND RINALDO.

TONY - Aw, there's no use arguin' with dis joint, Zeigler runs it himself.

64 CONTINUED:

CONTINUED:

TONY LEANS OVER AND TOSSES BOMB
OUT WINDOW AS THEY PASS ZEIGLER'S
PLACE.

65
735-07 FULL SHOT - EXT. CAR - DRIVER
AT WHEEL AS TONY TOSSES BOMB
OUT CAR WINDOW AND CAR MOVES O.S.
L. AS CAMERA HOLDS THE STORE
FRONT EXPLODES OUTWARD FROM
EXPLOSION.

TONY - Step on it!

LAP DISSOLVE TO:

66
750-01 MED. DOWN FULL SHOT - EXT. STREET -
NIGHT - CAR PULLS UP TO CENTER
FROM L. AND STOPS AS TONY AND
RINALDO MOVE OUT BACK FOLLOWED
BY STUPE FROM BEHIND WHEEL AND
THEY CROSS STREET TOWARD SHAMROCK
CENTER B.G.

67
764-03 FULL SHOT - TONY AND MEN ENTER
THE SHAMROCK DOOR AND MOVE TO
INT. O.S. AS SHOTS RING OUT
AND THEY RUN BACK OUT DOOR
HURRIEDLY TO L.
INSERT - (on window)
THE SHAMROCK

MEN (off) - (moaning)

68
788-03 HIGH DOWN FULL SHOT - STUPE, TONY
AND RINALDO RUN TO CAR GET INTO
IT AND CAR MOVES O.S.R. AS PEOPLE
RUSH IN FROM ALL DIRECTIONS TO THE
BAR AND LOOK THRU DOOR INSIDE.

CROWD (on and off) - (chatter not distinct)

LAP DISSOLVE TO:

69
802-14 HIGH DOWN FULL SHOT - LOVO SITS
AT TABLE R. CENTER WITH HOOD L.
AS TONY FOLLOWED BY RINALDO AND
STUPE MOVE FROM DOORWAY TOWARD
TABLE.
WAITER MOVES IN L. CENTER WITH
PLATE OF FOOD AND TONY LEANS OVER
PLATE TO SMELL IT.

TONY - Hi, Boss.

M'mmm, lotsa garlic. (in Italian)

Gimme some, too.

WAITER PLACES PLATE BEFORE LOVO.

69 CONTINUED:

CONTINUED:

LOVO - Well, how's business. Did yuh get some more orders?

TONY - Lotsa orders. They all buy from a us. All we have to do is to fill 'em.

LOVO - Yeah, it's a good idea. You better tell Meehan and Berdini.

TONY - Oh, dem fellas, dey retired from business.

LOVO - They what? Whatta yuh been doin'?

TONY - You remember you say all they hafta do is start somethin' we finish?

NEWSPAPER BOY (off) - (overlapping above speech) Extry, extry, read all about it! (not distinct)

LOVO - (overlapping above speech) Well, did yuh?

TONY - About an hour ago. Gimme,...

Hey, kid! Hey, hey, (snapping fingers)

NEWSPAPER BOY - (overlapping above speech) Extra, extra!

TONY - Keep the change.

NEWSPAPER BOY - All right, sir. (not distinct)

...

TONY - (overlapping above speech) Here yuh are, Boss. Dere's your Southside all nailed up in a box.

LOVO - All nailed up in a...

TONY MOVES TO B.G. PAYS BOY AND BRINGS BACK NEWSPAPER TOSSING IT DOWN BEFORE LOVO.

LOVO REACTS TO HEADLINE.

69 CONTINUED:

LOVO GIVES PAPER BACK TO REACTING
TONY.

70

860-06 CLOSE DOWN SHOT - NEWSPAPER
HEADLINE.

INSERT - (headline)

The Eventn

2 MORE SHOT DOWN

Meehan Riddled with Bullets, Will Live,
Hospital Authorities State, Police Expect Clue

Berdini dies Instantly, Last of "Hold-outs" in South
Side Beer Ring Cornered in Shamrock Cafe

71

872-13 FULL GROUP SHOT - HOOD L. WITH LOVO
R. AT TABLE AS TONY LOOKS AT PAPER
WITH RINALDO L. AND STUPE R. AS
THEY LOOK OVER HIS SHOULDER. HE
LOOKS AT RINALDO AND STUPE AND THEY
MOVE TOWARD B.G. AS WAITER MOVES
IN WITH PLATE OF FOOD FOR TONY.

STUPE PUTS FINGER INTO FOOD IN
PASSING AS WAITER REACTS. WAITER
SHRUGS SHOULDERS AND MOVES O.S.L.

LAP DISSOLVE TO:

72

888-04 INT. HOSPITAL CORRIDOR - FULL
SHOT - TONY, WITH RINALDO MOVING
IN DOORWAY L. SHOVING NURSE BACKWARD
AS SHE TRIES TO DETAIN THEM.

THEY SHOVE NURSES ONE MAIL
MALE NURSE AND NURSE TOWARD THE
GURNEY L. CENTER AND WITH FLOWERS

CONTINUED:

Yeah, well, you didn't get the lid on
very tight.

TONY - Whatta you mean?

LOCO - Look at that.

TONY - Come on. Hey, keep it hot. We'll be
back right away.

WAITER - What's the matter with you?

NURSE - You can't come in here. Look, no,
it's a private hospital.

TONY (off) - (overlapping above speech) Come o
get outta the way.

MALE NURSE - You can't come in...

72 CONTINUED:

CONTINUED:

IN ARMS CAMERA PULLS BACK AS TONY
MOVES TO L. DOORS OPENING AND
CLOSING THEM AS RINALDO MOVES
ON R. SIDE OF CORRIDOR. STUPE
HOLDS GUN ON THE NURSES.

73

907-08 INT. ROOM - FULL SHOT -
MEEHAN IN BED CENTER WITH
LEG ELEVATED AND IN SILHOUETTE
TONY SEEN ON WALL.

74

910-11 FULL SHOT - INT. CORRIDOR - TONY
WITH FLOWERS AT DOORWAY L. AS
RINALDO MOVES ACROSS HALL TO
TONY. IN B.G. STUPE HOLDS
NURSES AT BAY WITH GUN. TONY TAKES
GUN FROM POCKET AND FIRES INTO
ROOM SEVERAL TIMES AND HE TOSSES
HIS BOUQUET INTO DOORWAY.

75

915-04 FULL SHOT - INT. ROOM - MEEHAN
SLUMPS OVER TOWARD F.G. DEAD WITH
SILHOUETTE OF TONY ON WALL AS BOUQUET
SALES IN R. AND LANDS ON BED.

76

917-13 INT. CORRIDOR - FULL SHOT -
TONY AND RINALDO L. CENTER
AS TONY MOVES TOWARD B.G. AND
REACTING FEMALE NURSE WITH MALE
NURSE AND STUPE AS RINALDO TOSSES
HIS BOUQUET INTO ROOM AND RUNS
TOWARD B.G. AND THE THREE EXIT
L. B.G. LEAVING THE NURSES.

NURSE - (screaming, making sounds) Oh,

w-what did they do?

FADE OUT:

END REEL 2A

BEGIN REEL 2B - START MEASURING FIRST FRAME OF PICTURE

77

925-10 FADE IN:
CS - LARGE CALENDAR.
INSERT - (on calendar)
OCTOBER

5
WEDNESDAY

77 CONTINUED:

PAGES OF CALENDAR FLY OFF O.S.L.
THRU THE WHOLE YEAR DIFFUSED AS WE
FADE OUT:

FADE IN:

78

942-03 INT. CORRIDOR OF BUILDING -
FULL SHOT - TONY MOVES FROM EXT.
BUILDING INTO DOORWAY AND R. AS
CAMERA PANS WITH HIM AND HE STOPS
CENTER AT BASE OF STAIRWAY AND LOOKS
UP R. REACTING.

79

949-06 LOW ANGLE UP FULL SHOT - O.S. POV
OF TONY AS POPPY MOVES DOWN STEPS
FROM UPPER CENTER TOWARD F.G. AND
LOOKS O.S.R.F.G. REACTING.

80

953-13 MED. DOWN FULL SHOT - SIDE ANGLE
- TONY AT BASE OF STEPS LOOKS UP
R. REACTING. AS POPPY MOVES DOWN
INTO R. HE TOUCHES HIS HAT
TO HER.

HE STEPS IN HER PATH IN MC2S LOOKING
AT HER.

TONY PULLS AT JACKET ADMIRING SUIT.

81

979-04 CLOSE DOWN 2 SHOT - OVER SHOULDER
POPPY R. WITH TONY BELOW HER FUSSING
WITH TIE LOOKING UP AT HER REACTING.

HE BLOWS ON RING AND RUBS IT ON
JACKET.

CONTINUED:

TONY - Hi, Poppy.

POPPY - Hello.

TONY - Hey, what's all the time bitin' you?

You afraid o' me?

POPPY - Well, that outfit's enough to give
anybody the yipes.

TONY - Nice, huh? I got three more.

Different colors.

POPPY - I see you're goin' in for jewelry.

It's kinda effeminate, isn't it?

TONY - Huh? Yeah. I got 'em on an
auction. A bargain.

POPPY - (laughing)

82

986-05 CLOSE DOWN 2 SHOT - OVER BACK AND
SHOULDER TONY L.F.G. FAVORS SMILING
POPPY ON STEP ABOVE HIM LOOKING DOWN
AT TONY.

POPPY - (laughing) You're sure a funny
mixture, Tony.

TONY - Dat's the first time you smiled.

POPPY - Yeah?

TONY - Well, how do you mean you think I'm
funny?

POPPY - You just are, that's all.

What else are you doing with all your
money? I hear you're gettin' a new car.

TONY - M'hm. Different. It's got bullet
proof glass and a steel body.

83

1016-13 CLOSE DOWN 2 SHOT - OVER SIDE ANGLE
POPPY ON STEP R. WITH TONY BELOW
HER CENTER AS THEY LOOK AT ONE
ANOTHER.

TONY - And I got myself a new house, too.
Come up sometime?

84

1024-03 CLOSE DOWN 2 SHOT - OVER
SHOULDER AND BACK TONY L.F.G. LOOKING
UP AT POPPY ON STEP ABOVE HIM.

POPPY - Yeah, I'll bring my grandmother.

85

1028-04 CLOSE DOWN 2 SHOT - OVER SIDE ANGLE
POPPY ON STEP R. WITH TONY BELOW
HER CENTER REACTING AS HE LOOKS
UP AT HER.

TONY - No, kidding, will you come up?

POPPY - Why don't you get yourself a girl,
Tony?

TONY - Well, I'm workin' on that now.

86

1040-00 LOW ANGLE UP MC2S - TONY CENTER
SIDE ANGLE LOOKS UP AT POPPY ON
STEP ABOVE HIM.

POPPY - Yeah?

-44-

86 CONTINUED:

SHE MOVES TOWARD CENTER TO MOVE
AROUND TONY.
SHE MOVES O.S.L. AS TONY TURNS
TO LOOK O.S.L. WATCHING HER GO.
HE TURNS KISSES HIS HAND AND MOVES
UP THE STEPS R.

LAP DISSOLVE TO:

87

1058-00 INT. CLUB - STUPE SITS CENTER R.
B.G. READING PAPER AND TORSO OF MAN
L.F.G. AS DOOR OPENS AND TONY MOVES
INTO ROOM.

INSERT - (on door)
FIRST WARD
ATHLETIC CLUB
JOHN LOVO
PRESIDENT

HE MOVES R. AS CAMERA PANS WITH HIM
WAVING TO THE MEN AROUND THE TABLES.
CAMERA HOLDS ON SEATED RINALDO FLIPPING
COIN AS TONY MOVES TO R. OF HIM AND
TAPS ARM OF RINALDO WHO LOOKS UP AT
TONY.
RINALDO NODS 'YES'.

RINALDO NODS IN AGREEMENT AS CAMERA
PANS R. WITH MOVING TONY TO
DOOR AND STOPS IN FULL SHOT AT DOOR.
INSERT - (on door)

JOHN LOVO
PRIVATE

TONY OPENS DOOR AND STARTS TO INT.

88

1089-05 INT. OFFICE - FULL SHOT - LOVO SITS
CENTER AT DESK LOOKING DOWNWARD AS
DOOR OPENS AND TONY ENTERS AS HE
WAVES LOVO LOOKS UP AT HIM.
TONY CLOSSES DOOR AND MOVES TOWARD
CENTER AND DESK.

89

1098-13 FULL SHOT - LOVO SITS CENTER BEHIND

CONTINUED:

Well, don't tire yourself out.

TONY - Johnny in?

RINALDO - Yeah.

TONY - He's mad, huh?

TONY - Hi yuh, Boss.

LOVO - When are you gonna learn that I am
the boss?

TONY - Sure you're the boss.

89

CONTINUED:

DESK WITH PARTIALLY VIEWED TONY
HAND ON DESK L.F.G.

90

1104-09 MED. DOWN FULL 2 SHOT - SEATED R.
LOVO WITH TONY L. CENTER LEANING
HANDS ON DESK.

ANGRY LOVO RISES TO LOOK STRAIGHT
INTO EYES OF TONY.

CONTINUED:

LOVO - Then whatta yuh mean by breaking up
that Lakeview joint last night?
Didn't I tell you to stay outta the
Northside?

TONY - Now, listen, Johnny, it was easy.

LOVO - Now, you listen to me, stupid!

That was one of O'Hara's places and you
know it. Didn't I tell yuh I wasn't
ready for O'Hara yet?

TONY - It was a nice little order. Fifty
barrels a week!

LOVO - I don't care if it's fifty a day!

What do you use to think with an empty
beer keg? Just when we get this
territory lined up and runnin' smooth
you step out and gum up the parade.

TONY - Whatta you mean, Johnny? I just sell
a little more beer. Naw, don't worry.

LOVO - Don't worry? You know what O'Hara's
liable to do now? He'll send his guns
down here on the Southside and they'll
move around like humming birds. You're
liable to get it and I'm liable to get it
I know that Hop, he's tough, see?

91

1146-03 CS - REACTING SMILING TONY F.G.
LOOKS O.S.R.F.G.

91 CONTINUED:

CONTINUED:

TONY - Aw, he ain't so tough. Hangin' out
in a flower shop. You afraid of a guy...

92
1155-00 FULL 2 SHOT - SIDE ANGLE TONY L.
WITH REACTING LOVO R. CENTER BEHIND
DESK.
LOVO PICKS UP HAT AND GLARES AT
TONY.

TONY - ...like dat?

LOVO - I ain't afraid of anybody.

93
1159-12 CS - TONY CENTER F.G. LOOKS
OVER O.S.R.F.G.

TONY - Sure you're not. That's a crazy
question, eh, Johnny?

94
1168-11 FULL 2 SHOT - LOVO R. WITH TONY
CENTER MOVING ASIDE AS LOVO MOVES
L. CAMERA PANS WITH HIM FOLLOWED
BY TONY.

LOVO - Come on, don't argue.

TONY - Where you goin'?

LOVO - To clean up after you, you mug, unless
it's too late.

LOVO OPENS DOOR AND THEY MOVE OUT
OF OFFICE INTO LARGE RECREATION
MEETING ROOM.

MEN (off and on) - (chatter not distinct
continues behind following scenes and
dialogue)

95
1178-04 FULL SHOT - INT. LARGE ROOM - LOVO
FOLLOWED BY TONY MOVE OUT OF OFFICE
R. CENTER AND CAMERA PANS L. WITH
THEM ACROSS ROOM TO DOOR AS LOVO
GESTURES AND RINALDO AND STUPE
FOLLOW.

LAP DISSOLVE TO:

96
1196-11 EXT. STREET - NIGHT--HIGH DOWN FULL
SHOT - LOVO, TONY WITH RINALDO AND
OTHER MEN MOVE INTO BAR AND STOP
CENTER AS LOVO LIGHTS TONY'S
CIGARETTE AND HIS OWN AND THEY
MOVE TOWARD L.F.G. AND DUCK R.
AS CAR MOVES FROM L.B.G. TOWARD
THEM DOWN STREET.

RINALDO - Look out!

96 CONTINUED:

CONTINUED:

CAR MOVES O.S.L. DUMPING OUT DEAD
HOOD AS HE ROLLS ON STREET.

97

1213-13 MED.DOWN FULL SHOT - TONY AND
LOVO MOVE FROM BASEMENT STAIRS
AND CAMERA PANS L. WITH TONY MOVING
TOWARD THE DEAD MAN.

98

1217-15 MC DOWN SHOT - DEAD MAN IN GUTTER
ON STREET WITH NOTE PINNED TO HIM
AS TONY AND MEN MOVE IN R.F.G. TO
SURROUND THE DEAD MAN.

MEN - (on and off) - (chatter not dit
distinct) Jesus.

CAMERA PANS UP WITH TONY AS HE TAKES
THE NOTE FROM CHEST OF DEAD MAN AND
LOVO BESIDE TONY TAKES NOTE FROM
HIM.

99

1228-08 CLOSE DOWN SHOT - HANDS OF LOVO
HOLD NOTE.
INSERT - (note)
KEEP OUT OF
THE NORTH SIDE

100

1234-06 MED. DOWN FULL GROUP SHOT - GROUP OF
MEN LOOKING DOWN AT O.S. DEAD MAN AND
TONY WITH LOVO L. CENTER LOOKING AT
NOTE REACTING. THEY LOOK DOWN AT
DEAD MAN.
FADE OUT:

FADE IN:

101

1242-10 LOW ANGLE UP MCS - STUPE DRESSED IN
FINERY WITH BOLLO HAT ON HEAD LOOKS
O.S.F.G. ADMIRING HIMSELF AND ADJUSTING
THE HAT. HE REMOVES THE HAT AND
POLISHES THE DOME WITH JACKET SLEEVE.

102

1256-01 FULL SHOT - STUPE CENTER SIDE ANGLE
RETURNS HAT TO HEAD AND REACTS LOOKING
L. AT O.S. RINGING PHONE. HE MOVES L.
AS CAMERA PANS WITH HIM TO DESK AND
PICKS UP PHONE AS HE REMOVES HIS HAT.
HE TURNS THE PHONE AROUND.

STUPE - Hello. Hello? He...hello?

Hello, this is Mr. Camonte's secretary.

What's the name, please? Dis Mr.

102 CONTINUED:

CONTINUED:

Camonte's secretary.

103
1292-11 FULL SHOT - TONY MOVES INTO
DOORWAY CENTER R. AND LOOKS
O.S.L.

STUPE (off) - Secretary I told you.

TONY - Hey, hey, hey, secretary, you stupe.
Secretary.

104
1302-02 FULL SHOT - STUPE CENTER WITH PHONE
IN HAND.

TONY MOVES IN R. TO STUPE AND
STUPE LOOKS AT TONY.

STUPE - O-Okay, Boss. No, no, I no talkin'
on you. I was talkin' on-a Mr. Camonte,
that's my boss. I can...

TONY - (overlapping above speech) Hey, hey.
Get a name. Get a name.

105
1321-09 LOW ANGLE UP MC2S - STUPE L. WITH PHONE
TO EAR WITH SIDE ANGLE TONY R.

TONY SLAPS ARM OF STUPE AND HE
REACTS.

STUPE - What's your name? No, no, I, I no
wanna know what's your brudder's name,
I wanna know what'sa your name. Oh,
you, too, huh? Listen, I come-a over
dere I smack you right in da teeth. I
get you, your brudder...
TONY - (overlapping above speech) Hey, what'sa
matter? 'At's no way to talk. Talk nice
Tell him to state his business.

STUPE HANGS UP PHONE AND TONY REACTS.
THEY LOOK AT ONE ANOTHER.

STUPE - Go state-a your business.

106
1359-10 CS - REACTING TONY CENTER F.G.
LOOKS O.S.L.

TONY - Who was it?

107
1364-02 CS - REACTING STUPE CENTER F.G.
LOOKS OVER O.S.R.F.G.

STUPE - I don't know.
-49-

108

1370-03 FULL 2 SHOT - STUPE WITH TONY CENTER
AS THEY FACE ONE ANOTHER.

CAMERA PANS L. WITH THEM SLIGHTLY
AS TONY POINTS TO PAD ON DESK.
STUPE PICKS UP PEN SITS DOWN AND
SCRIBBLES ON PAD.

TONY TURNS BACK TO STUPE AND LEANS
TOWARD HIM.

TONY MOVES O.S.R.

109

1410-10 MCS - SEATED CENTER STUPE LOOKS
DOWN PUZZLED RUBS HIS HEAD.
PHONE RINGS AND HE LOOKS OVER R.
HE PICKS UP PHONE PUTS IT TO HIS
EAR.

HE BEGINS TO RISE ANGRILY.

110

1472-07 FULL SHOT - CAMERA PANS UP WITH
RISING STUPE TOSSING PHONE DOWN ON
DESK.
HE PULLS HIS GUH FROM INSIDE JACKET
AS TONY RUSHES IN R. TO HIM AND STOPS
STUPE.

TONY - Whatta yuh mean, 'I don't know?'

Didn't I tell you always to geta da name
and write it down over here?

STUPE - Oh, Boss, I forget again.

TONY - You forget again.

Hey, whatta you writin' dere, huh?

STUPE - I don't know. I can't-a write.

TONY - Can't-a write? That'sa nice. A
secretary he can't write. A secretary
must be able to write. Must be educated.
Get an education.
Cannot write.

STUPE - Education? 'At'sa your fault.

Dis Mr.Camonte's se-... Oh, no, please
your wrong. I no hang up on you. I
thought you was through. I told-a you
before. You have to write a letter. You
have to make... Oh,you, too, huh?
Let me tell you so-...

STUPE - Ah, shut up, you, you, (in Italian)...

TONY - Hey, what's the matter with you?

You crazy? Listen, the last time I tell
you was...

111

1483-00 FULL SHOT - RINALDO MOVES INTO
ROOM THRU DOOR R. CENTER CLOSING
IT BEHIND HIM AND HE MOVES TO L.

112

1490-10 FULL SHOT - TONY MOVES IN L.
TO R. AND STOPS CENTER AS RINALDO
MOVES IN R. TO HIM FOR MC2S.
TONY LEANS OVER AND SMELLS THE
FLOWER IN RINALDO'S LAP BUTTONHOLE.

TONY - You pick yourself a nice one. You get
one for me?

RINALDO - Didn't have time.

TONY - Was dere any trouble?

RINALDO - Naw, it was easy.

TONY - How many was dere?

RINALDO - He was alone.

TONY - (making sounds)

TONY JABS RINALDO WITH HIS ELBOW.

O.S. PHONE RINGS AND THEY LOOK
O.S.L. REACTING.

113

1521-15 MED. DOWN FULL SHOT - STUPE SITS
AT DESK CENTER LOOKING AT RINGING
PHONE THEN LOOKS O.S.R.

114

1524-14 FULL 2 SHOT - TONY AND RINALDO
CENTER LOOK OVER O.S.L. AND TONY
MOTIONS TO O.S. STUPE.

TONY - Hey,

115

1527-15 FULL SHOT - STUPE SITS BEHIND
DESK CENTER LOOKING O.S.R.
REACTING RISES AND CAMERA PANS
R. AS HE MOVES TO WALL PHONE AND
TAKES RECEIVER FROM CRADLE AND PUTS
EAR PIECE OTO HIS EAR.

STUPE - Hello?, Who is it? I'm sor-...

I don't get...

Boss, I don't get the name.

TONY - Hello. Yeah? Who? Oh, sure.

Sure, send 'er right up.

HE RETURNS PHONE TO CRADLE TURNS
AND LOOKS AT GESTURING STUPE BESIDE
HIM R. HE MOVES O.S.R.

116

1568-05 FULL SHOT - SMOKING RINALDO CENTER R. AS TONY MOVES IN L. TO HIM. RINALDO SMILES BEGINS TO MOVE R. AS TONY TAKES HIS ARM AND MOTO MOTIONS FOR HIM TO COME BACK. HE REMOVES THE CARNATION FROM BUTTONHOLE OF RINALDO'S JACKET. HE PATS BACK OF SMILING RINALDO WHO MOVES O.S.R.

TONY - That's Poppy.

Hey!

Better nobody see wid dis.

117

1580-05 FULL SHOT - RINALDO MOVES IN L. TO R. AS DOOR OPENS AND POPPY MOVES INTO ROOM AS STUPE MOVES IN L. BEHIND RINALDO AND SHE WAVES TO STUPE. STUPE DOFFS HIS HAT AND RINALDO TAKES ARM OF STUPE AND THEY MOVE OUT DOOR AS CAMERA PANS L. WITH POPPY MOVING TO TONY CENTER.

POPPY - Hello, handsome.

TONY - Well, Poppy.

POPPY - Hello, Tony.

SHE LOOKS DOWN AT CARNATION IN HIS HAND. SHE TAKES IT IN HER HAND.

118

1605-08 C2S - OVER SHOULDER AND BACK TONY L.F.G. FAVORS POPPY CENTER LOOKING DOWN AT FLOWER O.S. IN HAND OF TONY. SHE LIFTS IT TO LOOK MORE CLOSELY AT IT. SHE LOOKS UP AT TONY.

POPPY - They tell me O'Hara was killed in his flower shop this morning. Had you heard that?

119

1618-14 C2S - OVER SIDE ANGLE PARTIALLY VIEWED POPPY R.F.G. FAVORS REACTING TONY LOOKING AT HER.

TONY - Did Johnny send you up here?

120

1623-03 C2S - OVER BACK AND SHOULDER TONY L.F.G. FAVORS POPPY BEFORE HIM. SHE NODS HER HEAD 'NO' AS TONY BEGINS TO TURN.

POPPY - Johnny?

121

1628-11 FULL 2 SHOT - TONY FACING POPPY CENTER AS HE TURNS PLEASED TO FACE F.G.

TONY - How do you like dis place?

-52-

121 CONTINUED:

SHE LOOKS ABOUT THE ROOM AND SMILES.

HE MOTIONS WITH HAND AND HEAD
AND MOVES O.S.L. AS POPPY SMILES
STARTS L.

122

1649-06 MCS - TONY ENTERS R. MOVES TO CENTER AND
PULLS BACK DRAPE AND CLOSES THE WINDOW
WITH STEEL SHUTTER. SHE MOVES R. TO
L. AS CAMERA PANS WITH HER SLIGHTLY.SHE SHOVES BACK LITTLE DOOR AND LOOKS
THRU IT.HE PUSHES BACK THE SHUTTER BEHIND
CURTAIN.THEY LOOK OUT WINDOW SIDE BY SIDE
BACKS TO CAMERA.

123

1684-15 FULL SHOT - NEON SIGN MOUNTED ON
BUILDING SEEN FROM O.S. POV OF
POPPY AND TONY.
INSERT - (sign)
THE WORLD
IS YOURS
COOK'S TOURS

124

1691-00 MCS - TONY R. LOOKING AT POPPY AS SHE
STANDS L. AND LOOKS OUT WINDOW. SHE
LOOKS UP AT TONY.

POPPY TURNS IN SIDE ANGLE.

SHE LOOKS AT HIS SMOKING JACKET
TOUCHING IT THEN LOOKS UP AT TONY.TONY NUDGES ARM OF POPPY AND MOVES
O.S.R.

CONTINUED:

POPPY - Kind of gaudy, isn't it?

TONY - Ain't it though? Glad you like it.

Come 'ere I show you something nice.

TONY - Steel-a shutters...on all the windows.

My own idea.

POPPY - In case you have visitors you don't
like, huh?

TONY - U-huh.

(laughing) Dat'sa right. How, how do
you like that view here? Huh?

You see dat?

TONY - Some day I look at that sign and I say,
'Okay, she'sa mine.'

POPPY - You think so?

TONY - Yeah, I got a pretty good idea.

POPPY - Dat'sa pretty hot. 'Spensive, eh?

TONY - (laughing) Yeah, come 'ere. I show
-53-

REEL 2B

SCARFACE

PAGE 30

124 CONTINUED:

CONTINUED:

you somethin' what's pretty hot.
(off)
(laughing)

SMILING POPPY MOVES O.S.R.

125

1732-10 PART TITLE

UNIVERSAL PICTURES

SCARFACE

END REEL 2A & 2B

1720 Feet 10 Frames EXHIBITION REEL FOOTAGE

REEL 3A

COMBINED CONTINUITY
SCARFACE

PROD. 64813
DIR. HAWKS
PAGE 1

SCENE
NO.

DESCRIPTION

DIALOGUE

1
00-00

PART TITLE

UNIVERSAL PICTURES
SCARFACE
REEL 3A

START MEASURING START MARK ACADEMY LEADER

2
12-00

INT. APT. - HIGH DOWN FULL SHOT -
TONY WEARING ROBE MOVES IN DOORWAY
CENTER B.G. WITH POPPY BESIDE HIM.

TONY - How do yuh like this place, huh?

Come here.

TONY MOVES TO CENTER AND R.
FOLLOWED BY POPPY AND THEY MOVE
TO BED LOADED WITH SHIRTS.
HE PICKS UP A BUNDLE.

Here's some stuff I buy.

POPPY - M'mm, aren't they sweet?

TONY - Huh?

3
33-14

M2S - POPPY AND TONY SIDE BY SIDE
AS HE HOLDS SHIRTS IN HIS ARMS.

TONY - You like? I'm gonna get some
ties made to match. See, what I'm
gonna do is wear the shirt only
once...and then give it right away
to the laundry. A new shirt every
day.

POPPY REACTS.

POPPY - Tsch, you're just gonna drive
the women mad, aren'tcha?

TONY - Yeah,...one of 'em.

POPPY - Meaning me, I suppose?

4
59-14

MED. DOWN FULL 2 SHOT - POPPY
STANDS CENTER AS TONY SHOVES THE
BOXES OF SHIRTS TOWARD F.G. AND TURNS
SITS AND BOUNCES ON THE BED.

TONY - Lookit this. Huh? (laughing)

-55- It's got inside springs. I bought

4

CONTINUED:

TONY RISES AND TURNS SIDE ANGLE AS POPPY HESITATES THEN TURNS BACK TO CAMERA AND SITS ON THE SIDE OF BED. HE MOVES CLOSE TO HER AND SHE QUICKLY RISES.

5

84-10

M2S - STANDING SIDE ANGLE FACING ONE ANOTHER POPPY L. AND TONY R. HE MOVES CLOSER TO HER AS SHE BACKS UP L. FROM HIM AND CAMERA PANS WITH THEM. CAMERA HOLDS AS THEY STAND FACE TO FACE.

HE PUTS HIS ARMS AROUND HER WAIST SLIGHTLY READY TO KISS HER.

6

109-15

MS - STUPE MOVES THRU DOORWAY STOPPING CENTER LOOKING OVER R. REACTING.

7

115-00

M2S - SIDE ANGLE POPPY R. AND TONY FACING HER HOLDING HER AROUND THE WAIST READY TO KISS HER AS THEY LOOK OVER O.S.L.F.G. REACTING.

8

117-13

MS - STUPE IN DOORWAY GESTURING AS HE LOOKS OVER AT O.S.R. TONY AND POPPY.

9

119-15

M2S - TONY AND POPPY SIDE BY SIDE LOOKING OVER O.S.L.F.G. REACTING.

10

124-10

MS - STUPE IN DOORWAY REACTING AS HE NODS AND CLOSES THE DOOR AFTER HIM.

11

129-05

M2S - SIDE ANGLE POPPY STARING OVER O.S.L.F.G. AS TONY STANDS CENTER LOOKING AT HER CURIOUSLY

CONTINUED:

it at an auction. It's a buy.

Go ahead, sit down. Try it.

POPPY - Yeah, it's all right.

TONY - Yuh like it? H'm?

POPPY - I thought you were Johnny's friend.

TONY - Sure,...I like-a Johnny,...but

I like you more.

STUPE - 'Scuse-a, boss.

STUPE - Cops: is downstairs.

TONY - All right, tell 'em to come in and sit down. I'll be right out.

STUPE - Okay.

11

CONTINUED:

AND SHE TURNS REACTING FACING HIM.

TONY GESTURES AND MOVES O.S.L.
AS POPPY FOLLOWS HIM.

12

143-08

MS - TONY BACK TO CAMERA OPENS
DOOR AND POPPY MOVES PAST HIM
RUNNING DOWNSTAIRS TOWARD B.G.
TONY LOOKS AFTER HER.
SHE STOPS CENTER B.G. LOOKING UP
AT TONY REACTING.SHE QUICKLY TURNS AND CONTINUES
DOWNSTAIRS.

TONY CLOSES THE DOOR.

13

159-10

FULL SHOT - TONY CLOSES DOOR LOCKING
IT CENTER AND TURNS ADJUSTING HIS
ROBE AND REMOVES IT MOVING ACROSS
THE ROOM AS CAMERA PANS WITH HIM.
HE PICKS UP TIE, HAT AND JACKET
AND MOVES L. TO DOOR AND OUT OF
ROOM.

14

179-02

INT. CORRIDOR - FULL SHOT - TONY
MOVES OUT OF ROOM AND IS GREETED
BY STUPE, RINALDO AND GUARINO.
TONY PUTS ON HIS HAT STANDING SIDE
ANGLE R. CENTER.

TONY PUTS ON HIS JACKET.

CONTINUED:

POPPY - Hey, I, I don't wanna be caught.
here. This is a mess.TONY - (overlapping above speech) - It's
all right. Don't get excited. It's
easy.

POPPY - Oh, great. Thanks.

TONY - Hey, Poppy!

After I get through with 'em, I'll
meetcha at the restaurant,...at Fourth
Street.

POPPY - Yeah, all right.

TONY - Hey, hey, go to the left.

POPPY - All right.

TONY - Hello, Guarino.

GUARINO - Hello.

TONY - You all alone?

GUARINO - Yeah.

TONY - Well, you're a cute fella, comin'
here all by yourself. You ain't
afraid o' me, huh?

14

CONTINUED:

CONTINUED:

GUARINO - No, nor ten like yuh.

15

194-12

M2S - OVER SIDE ANGLE TONY PUTTING
ON HIS JACKET FACING FAVORED
REACTING GUARINO CENTER.

GUARINO - Come on, the Chief's waitin'.

THEY MOVE L. AS CAMERA PANS WITH
THEM AND TONY STANDS FACE TO FACE
WITH STUPE. (AT THIS POINT STUPE
AND ANGELO ARE ONE AND THE SAME -
FROM NOW ON WILL BE CALLED ANGELO)
TONY TURNS TO RINALDO AS HE ADJUSTS
HIS JACKET COLLAR.

TONY - Hey, Angelo, call up Epstein

and tell 'im that...(making sounds)

hey, little boy, call up Epstein...

tell 'im there's a kidney foot here

takin' me down to the Chief's office.

Tell 'im to come right down with

habeas corpus, understand?

RINALDO NODS 'YES' AND MOVES O.S.L.F.G.
AS TONY TURNS SIDE BY SIDE WITH
GUARINO TALKING CENTER. ANGELO
FOLLOWS O.S.L.F.G. MAN STANDS
CENTER B.G. IN ELEVATOR.

Hey, you know, I just hear...

O'Hara,...h-he was-a met with a

terrible accident. That's-a too

bad, you know?

GUARINO - (overlapping above speech) Yeah?

TONY - Yeah.

GUARINO - (overlapping above speech) Come

on, come on.

GUARINO TAKES TONY'S ARM AND
ESCORTS HIM INTO ELEVATOR CENTER.
FADE OUT:

16

233-10

FADE IN:
INT. WAREHOUSE - CLOSE DOWN SHOT -
GAFFNEY'S HANDS OPENS WOODEN CRATE
AS CAMERA PANS UP AND L. OVER THE
STACKS OF CRATES.
INSERT: (on side of crates)

STAR
PINEAPPLES
BRAND

16

CONTINUED:

GAFFNEY REACHES INSIDE CRATES
AND TAKES OUT CANNISTER AND
MACHINE GUN.

CAMERA PULLS UP AND BACK AS
GAFFNEY MOVES IN F.G. AND HOOD SITS
ON TABLE R. AND GAFFNEY SETS
CANNISTER DOWN AND RUNS HIS HAND
OVER THE BARREL OF GUN.
WORKERS MILL ABOUT IN B.G.

17
264-11

MGS - SEATED ON EDGE OF TABLE CENTER
GAFFNEY RUNS HIS HAND SMILING OVER
BARREL OF GUN. HOOD WITH CIGARETTE
IN MOUTH BEHIND HIM R.

GAFFNEY REACTS LOOKING OVER L.
HE LAYS GUN DOWN ON TABLE AND OPENS
CANNISTER AS HOOD EMPTIES SHELLS
FROM BOXES BESIDE GAFFNEY.

GAFFNEY GESTURES TO HOOD.

OTHER MEN MOVE IN B.G. TOWARD
THE CRATES MILLING ABOUT.

CONTINUED:

GAFFNEY - So Camonte thinks he's going
to run this side o' town, now that
he's got O'Hara.

HOOD (off) - He's gettin' too big.

GAFFNEY - Yeah,...well, he won't get
any bigger.

We'll take him before he finds out
about these guns.

MEN (on and off) - (chatter not distinct
continues behind following scenes and
dialogue)

GAFFNEY - Three hundred slugs a minute.

Get the rest of them unpacked.

HOOD - How many we got?

GAFFNEY - Plenty. And we got a lot more
coming. O'Hara had 'em run in across
the line last night.

HOOD - We'll have the cops on our necks.

GAFFNEY - Forget it. They can't do
anything about it.

There's no law against bringing guns
into the state,...and we can buy
all we want.

HOOD - Whatta cinch.

-59- GAFFNEY - You said it

17

CONTINUED:

2ND HOOD MOVES INTO ROOM R.B.G.
TO L. CENTER GESTURING TO GAFFNEY.

GAFFNEY REACTS AND QUICKLY RISES
MOVING L. TO THE MEN AS THEY FLANK
HIM LISTENING.

GAFFNEY MOVES TO 3RD HOOD AND HE
MOVES TOWARD B.G. AS GAFFNEY TURNS
TO 4TH HOOD R. CENTER.
GAFFNEY TURNS TO 2ND HOOD.

GAFFNEY TURNS TO 5TH HOOD R.F.G.
REACTING.
THE MEN MOVE SWIFTLY IN B.G. AS
GAFFNEY TURNS BACK TO CAMERA
THINKING.
FADE OUT:

18
335-06

FADE IN:
INT. CAFE - DAY - MED. DOWN FULL
SHOT - PATRONS SEATED AT TABLES
IN F.G. EATING AS CAMERA PANS
L. WITH GROUP OF MEN SEEN THRU
WINDOW CENTER B.G. MOVING ABOUT
OUTSIDE RESTAURANT AND TOWARD DOORWAY.
MAITRE D'STANDS AT DOORWAY CENTER
AS TONY, ANGELO AND RINALDO MOVE
INTO THE CAFE AND TO R. AS CAMERA
PANS WITH THEM.

ANGELO AND RINALDO SIT AT TABLE
L.B.G. AS TONY MOVES TO TABLE WITH
POPPY SITTING CENTER.
CAMERA DOLLIES DOWN AND IN AS TONY
SITS R. CENTER SIDE ANGLE.

POPPY TOSSES MENU TO TONY.

CONTINUED:

2ND HOOD - Gaffney, listen,...Camonte

just left headquarters. McGill's
trailing him. (not distinct) He's
gonna phone.

GAFFNEY - Hey, you guys,...load those
guns. You get the cars ready.

Stick the hearse in front of 'im.

Then to the Southside,

and I want everybody. Now you hang
onto that phone.

2ND HOOD - Right.

GAFFNEY - Snap into it, now get going!

TONY - Hello.

MAITRE D' - Hello, Tony. Have a seat.

TONY - Hello.

POPPY - Well, what took yuh so long?

TONY - Ah, the moxie, he was late with
the habeas corpus.

POPPY - Go on, order some food, will yuh?

18

CONTINUED:

CONTINUED:

TONY - You know, everytime I see you,
you look better. That's a cute hat.

POPPY - Please, my stockings!

TONY - What's-a matter?

POPPY - Well, don't do that, Tony. They're
brand new.

TONY - Hands off, eh?

POPPY - No, feet.

TONY - You know, I know lotsa girls.
I know redheads, I know blondes, and
all kinds. They all like me.

POPPY - Yeah, you're pretty good, eh?

TONY - I'm the best.

POPPY - Are you gonna eat by any chance?

TONY - (overlapping above speech) - I'm
not hungry.

'Cept for you. You got somethin' I
like.

POPPY - Yeah, I'm nice with a lotta
dressing. You work fast, don'tcha,
Tony?

TONY - No. Say, I been waitin' a long
time. I'm crazy for you. Everybody
say, Tony Camonte, he's-a big shot!
He's got everything he wants. Yeah,
I got everything but what I want.

Yuh understand?

TONY TAKES POPPY'S HAND SLAPPING
IT LOVINGLY SMILING OVER AT
HER.

HE RELEASES HER HAND GESTURING.

WAITER MOVES UPPER R. TO CENTER

18

CONTINUED:

GESTURING TO TONY.

TONY LOOKS OVER TOWARD L.B.G.
AS THE WAITER BOWS AND SMILES
AND MOVES O.S.R. ANGELO MOVES
L.B.G. TO CENTER AS TONY SNAPS
HIS FINGERS AND GESTURES TO
ANGELO. ANGELO MOVES O.S.R.
AS TONY SMILES AT POPPY.

19

456-05

FULL SHOT - ANGELO BACK TO CAMERA
MOVES TO PHONE ON WALL DROPPING
HIS CIGARETTE TO FLOOR AND GRINDING
IT OUT WITH HIS FOOT PICKS UP PHONE
TO HIS EAR.

CONTINUED:

WAITER - Pardon me, telephone for Mr.
Camonte.

TONY - Hey, dope,...(snapping fingers)
go see who it is,...and get a name.

ANGELO - Hello, this-a Mr. Camonte's
secretary. What's your name? I say
what's your name? This-a Mr. Camonte's
secretary. You have to speak louder,
I can't hear what you say. That's
too loud! That's too loud!
Talk-a lower! Hello, please.

20

483-15

EXT. STREET - HIGH DOWN FULL SHOT -
PEOPLE MILLING ABOUT ON SIDEWALK
AND CROSSING STREET WITH CARS PARKED
AT CURBS L. AND R. AS TRAFFIC MOVES
CENTER B.G. TOWARD F.G. AND O.S.L.
HEARSE THE FIRST CAR IN LINE. MEN
IN SECOND CAR OPEN FIRE SHOOTING
O.S.R.

21

493-01

INT. CAFE - MGS - PATRONS REACTING
AS GUN SHOTS MAKE PEOPLE OUTSIDE
CAFE CENTER B.G. SCATTER.

22

494-15

MED. DOWN 2 SHOT - POPPY AND TONY
AT TABLE QUICKLY MOVE FROM TABLE.
POPPY O.S.L. AND TONY CROUCHES
TOWARD L.B.G.

POPPY - Don't be a fool, Tony!

23

497-04

MED. DOWN FULL SHOT - TONY CRAWLS
R. TO CENTER ON FLOOR AS POPPY
LAYS ON FLOOR BESIDE HIM AS SHOTS
RING OUT AT WINDOWS OVERHEAD.

23

CONTINUED:

CONTINUED:

CURTAINS AND FURNITURE FALLING OVER.

24

501-15

HIGH DOWN FULL GROUP SHOT -
PATRONS SCATTER AROUND THE CAFE
TRYING TO ESCAPE THE GUN FIRE.
THE GUN SHOTS DESTROY BEHIND
THE BAR CENTER B.G.

25

505-15

FULL SHOT - ANGELO STILL STANDS
CENTER WITH PHONE TO EAR.
SHOT HITS WALL OVERHEAD AS
ANGELO REACTS AND HE SETS
RECEIVER DOWN AND REMOVES HIS
HAT LOOKING AT IT. HE TUCKS
HIS HAT UNDER HIS COAT AND TAKES
OUT GUN SETTING IT DOWN ON PHONE
TABLE AND PICKS UP RECEIVER
AGAIN.

ANGELO - Your name, please!

(not distinct)...Hello, please, I can't
hear what you...

26

519-11

MED. DOWN 2 SHOT - TONY AND POPPY
LAYING ON FLOOR BACKS TO CAMERA
UNDER WINDOW AS TONY RAISES UP
SLIGHTLY AND TURNS AND LOOKS
OVER L. REACTING.

ANGELO (off) - ...say.

TONY - Hey, that's O'Hara's mob.

27

523-05

MED. DOWN FULL SHOT - GLASS SHATTERING
FROM GUN FIRE AS RINALDO LAYS FACE
DOWN ON FLOOR UNDER WINDOWS.
CURTAINS AND ROD FALLS BEHIND HIM
AS HE CRINGES.

28

529-11

FULL SHOT - ANGELO SIDE ANGLE WITH
PHONE TO EAR AS URN BEHIND HIM SPENS
WATER FROM BULLET HOLE AND HITS
ANGELO AS HE MOVES HIS TORSO ABOUT.

ANGELO - I can't hear...

29

534-14

EXT. STREET - HOODS CARS MOVING
CENTER TO O.S.L. FIRING O.S.R.

ANGELO (off) - ...what...

30

538-04

INT. RESTAURANT - HIGH DOWN FULL
SHOT - RINALDO ON FLOOR L. CENTER
AND TONY WITH POPPY R. CENTER
AS O.S. HOODS CONTINUE FIRING INTO
CAFE DESTROYING IT.

31

543-08

FULL SHOT - SIDE ANGLE ANGELO WITH

31

CONTINUED:

CONTINUED:

PHONE TO EAR REACTING AS WATER SPEWS
OVER HIM FROM HOLE IN URN R. BEHIND
HIM. ANGELO HOLDING RECEIVER REACTING
BACKING AWAY FROM THE WATER AS O.S.
SHOTS CONTINUE RING OUT.

ANGELO - I can't hear a word you...

(not distinct)

HE DROPS RECEIVER REACTING AS HE
TALKS INTO MOUTHPIECE.

32

557-06

MED. DOWN 2 SHOT - POPPY AND TONY
LAYING FACE DOWN ON FLOOR AS SHOTS
HIT WINDOW OVERHEAD.

33

559-09

HIGH DOWN FULL SHOT - EMPTY RESTAURANT
AS SHOTS HIT ALONG THE
BAR IN B.G. AND RINALDO PARTIALLY
VIEWED CRAWLING ON FLOOR CENTER.

34

562-15

MCS - SIDE ANGLE TONY PROPPED UP
LOOKS OVER R. WIDE-EYED REACTING.

TONY - Hey, lookit! They got machine
guns yuh can carry!

HE LOOKS OVER SHOULDER O.S.L.
REACTING.

(not distinct) If I had some,...

35

568-11

MED. DOWN FULL 3 SHOT - OVER SIDE
ANGLE PRONE POPPY IN F.G. FAVORS
TONY CENTER ON FLOOR LOOKING OVER
SHOULDER TOWARD RINALDO CENTER B.G.
ALSO ON FLOOR AS SHOTS CONTINUE
TO REIGN OVER THEM.

TONY - ...o' them, I could run the whole
works in a month.

RINALDO - (not distinct)...in a minute.

36

573-05

MED. DOWN FULL SHOT - RINALDO
RISES L. CENTER B.G. AND PICKS UP
PITCHER FROM TABLE AND TOSSES IT
THRU WINDOW. HE PULLS GUN FROM
BACK POCKET AND FIRES AS CAR
PASSES IN B.G. SEEN THRU WINDOW.
CAMERA PANS L. AS HE MOVES TO WALL
HUGGING IT LOOKING OVER L. AS
MAN OUTSIDE RESTAURANT SEEN THRU
DOORWAY FALLS DEAD ON SIDEWALK.
RINALDO RUSHES OUT DOOR L. AS

36

CONTINUED:

TONY MOVES IN FROM R. WATCHING
AS RINALDO RUNS OUTSIDE TO PICK
UP GUNS FROM DEAD MAN AND TURNS
RUNNING INSIDE.

37

596-01

M2S - RINALDO L. WITH MACHINE GUN
IN HAND HANDS IT TO TONY AS HE
REACTS.

TONY WITH MACHINE GUN MOVES R.
FOLLOWED BY RINALDO AS CAMERA
PANS WITH THEM AND HOLDS AS ANGELO
STANDS CENTER STOPPING TONY.
POPPY MOVES L.B.G. BEHIND ANGELO.

TONY TURNS MOVING R. FOLLOWED
BY ANGELO AS CAMERA PANS WITH
THEM. THEY MOVE O.S.R. AS
EXCITED PATRONS MILL ABOUT IN
B.G.

FADE OUT:

38

619-09

FADE IN:

INT. CORRIDOR - TONY FOLLOWED BY
RINALDO AND ANGELO MOVE IN R.F.G.
AND MOVE UPSAIRS O.S.R. AS ANGELO
LOOKS AT THE BULLET HOLES IN
DOOR CENTER. POPPY MOVES WITH
THE MEN.

LAP DISSOLVE TO:

39

635-04

EXT. OFFICE - FULL SHOT - MAN AT
WINDOW R. CENTER LOOKING TOWARD
F.G. THRU BULLET RIDDLED WINDOW
AS HE REACTS REACHING FOR GUN IN
JACKET AS THEY HEAR O.S. KNOCKING.
ANOTHER MAN CENTER B.G. OPENS THE
DOOR AND TONY MOVES INSIDE WITH

CONTINUED:

PATRONS (off)-(making sounds)

TONY - Hey, 'at's right. Lookit this,
you can carry it! Come on, let's
get outta here!

PATRONS (off - making sounds - chatter not
distinct continues behind following
dialogue and scenes)

ANGELO - Boss, there was too much noise.
I didn't get their names.

TONY - Ah, 'at's a dope!

PATRONS (on and off) - (chatter not
distinct continues behind following
scenes and dialogue) Take him upstairs!

Take him upstairs! That's all right.

(continues not distinct) Back-a door!

TONY - Hey, lookit,...they've been here,
too!

39

CONTINUED:

CONTINUED:

MACHINE GUN IN HAND FOLLOWED BY POPPY
RINALDO AND CAMERA PANS R. OVER
THE BLDG. TO CENTER AS TONY SETS
MACHINE GUN ON TABLE CENTER B.G.

TONY - Hey, lookit that! (not distinct)..

40

649-03

EXT. LOVO'S OFFICE DOOR - MS -
SIGN ON CLOSED DOOR.

INSERT: (sign)

JOHN LOVO

PRIVATE

THE DOOR OPENS AND JOHNNY LOVO
STANDS CENTER WITH HIS MEN
BEHIND HIM AS THEY LOOK OVER
O.S.L. REACTING. LOVO WITH
WOUND ON ARM ABOVE THE ELBOW.

TONY (off) - Hey, you,...call Foghetti,

tell 'im we want three cars.

(not distinct)

LOVO HOLDS HIS WOUNDED ARM AND
MOVES L.

41

655-04

MGS - TONY CENTER WITH POPPY,
AND RINALDO R. WITH ANGELO UPPER L.
B.G. BEHIND TONY AND HOOD L. AS THEY
LAY THE MACHINE GUN ON TABLE.
THE GROUP LOOK OVER O.S.R.
REACTING.

TONY - Hey, Johnny, look what I got!

42

658-09

FULL SHOT - LOVO WITH WOUNDED ARM
CENTER MOVES L. AS HIS HENCHMEN
FOLLOW HIM AND CAMERA PANS WITH
HIM TO TABLE TO HOLD IN FULL GROUP
SHOT AS LOVO STANDS R. FACING
TONY ANGRILY.

LOVO - You dirty murderin' mug, you
bumped off O'Hara!

TONY - Who, me? 'At's foolish! You
told me to stay outta the Northside,
I stay out. I been home all day!
Hey, little boy?

RINALDO - Sure.

TONY - Sure!

LOVO - Oh, so that's it? I told you to
lay off!

TONY - I don't hear so good sometimes.

43
680-01

MGS - LOVO HOLDING HIS WOUNDED
ARM LOOKING OVER O.S.L. ANGRILY
WITH HIS HENCHMEN BEHIND HIM.

LOVO HOLDS OUT HIS WOUNDED ARM.

LOVO - You won't be hearing anything
if you go on like this!
Look what happened to me! They
clipped...

44
683-15

MGS - TONY CENTER ADMIRING
MACHINE GUN AS HOOD STANDS L.
AND ANGELO AND POPPY STAND R.

RINALDO SEATED R. CENTER PARTIALLY
VIEWED HANDS CANNISTER TO TONY.

LOVO (off) - ...me!

TONY - Lookit, Johnny, you can carry
it around like a baby!

LOVO (off) - Aw, shut up! We gotta get
organized. This is only a starter.
They'll be back after us...

TONY - (overlapping above speech) -
Whatta yuh mean? We don't give 'em
time. We go after them. We show
them Micks up for grabs.

45
698-01

MGS - SEATED PARTIALLY VIEWED
RINALDO L.F.G. WITH REACTING
LOVO CENTER WITH HIS MEN AROUND
HIM L. AND R.

LOVO - Yeah? Well, when you're layin' in an
alley with your head blown off,...
maybe you'll learn how this business
oughta be run!

46
704-07

MGS - TONY LOOKS OVER AT O.S.R.
LOVO REACTING.

TONY - Yeah? And who's gonna do that?

LOVO (off) - O'Hara's mob.

47
708-04

MGS - TONY CENTER WITH MACHINE
GUN IN HAND WITH GROUP FLANKING
HIM AS LOVO MOVES IN FROM R.

47

CONTINUED:

TO L.F.G. BACK TO CAMERA FACING
REACTING TONY.

TONY LOOKS DOWN AT O.S.R.
RINALDO GESTURING.

CONTINUED:

LOVO - Gaffney,...he's runnin' it now! He'll
give it to yuh here,...

a pound o' hot lead in the belly.

TONY - Make sure it's him, Johnny!

VOICE - Car's are here, boss!

TONY - Okay. Hey, little boy,

it's business. You fit two goons in each
car, yuh understand?

LOVO - Hey, where do you think you're
goin'?

TONY - (overlapping above speech) -
To the Northside,...

like I always knew someday.

LOVO - You can't do that!

TONY - Whatta yuh mean, 'can't?' Who's
stoppin' me?

LOVO - I am! I'm givin' you orders for
the last time.

TONY - (overlapping above speech) - There's
only one thing that gets orders
and gives orders!

48

734-01

CLOSE DOWN SHOT - PARTIALLY
VIEWED TONY'S TORSO CENTER
RESTING MACHINE GUN ON TABLE
WITH BULLETS STREWN ON TABLE
AS TONY GESTURES TO THE GUN.

TONY - And this is it! 'At's how I got
the Southside for yuh...

49

737-11

MCGS - OVER BACK OF LOVO L.F.G.
FAVORS TONY CENTER GESTURING TO

49

CONTINUED:

MACHINE GUN CENTER WITH GROUP
AROUND HIM.

TONY REACTS AS THE GROUP MOVE
FROM AROUND HIM AND HE AIMS GUN
TOWARD F.G. AND FIRES, WILDLY.

50

752-04

FULL SHOT - O.S. POV OF GROUP OF
BULLETS HITTING POOL BALLS AND
WALL AS O.S. TONY FIRES WITH
GUN O.S.

51

754-03

FULL SHOT - O.S. POV OF GROUP OF
O.S. TONY FIRING MACHINE GUN AT
WALL.

52

756-03

MGS - TONY CENTER FIRING TOWARD
F.G. WITH OTHERS AROUND HIM.

53

757-09

FULL SHOT - O.S. POV OF GROUP OF
TONY FIRING AT WALL KNOCKING
DOWN POOL CUES FROM WALL.

54

760-13

MGS - TONY CENTER CONTINUES FIRING
TOWARD F.G. WITH POPPY BESIDE HIM R.
CENTER SMILING. TONY REACTS
HAPPILY GESTURING AS HE STOPS
SHOOTING.
TONY MOVES O.S.L. FOLLOWED BY
RINALDO AND OTHERS AS POPPY
GESTURES WITH GUN IN HAND.

SHE TOSSES GUN L. AS CAMERA
PANS WITH THE GUN TO REACTING
TONY.

CONTINUED:

TONY - ...and 'at's how I'm gonna get
the Northside for yuh. Some little
typewriter, huh? I'm gonna write my
name all over dis town with big
letters!

LOVO - (overlapping above speech) - Hey,
stop 'im, somebody!

TONY - (overlapping above speech)

Get outta my way, Johnny, I'm gonna
spit!

TONY - Come on, fellas!

POPPY - Hey, Tony, take this along in
case that bean shooter doesn't..
(off)
...work.

54

CONTINUED:

HE GRABS GUN AND MOVES OUT OF
ROOM.

LAP DISSOLVE TO:

CONTINUED:

TONY - Okay!

55

777-00

INT. HOTEL LOBBY - MED. DOWN
FULL SHOT - NIGHT - MAN SITTING
CENTER READING COMIC STRIP IN
NEWSPAPER BACK TO WINDOW. TRAFFIC
AND PEOPLE MOVING ON STREET IN
B.G. CAR CENTER B.G. ROUNDS
CORNER AND MEN IN CAR FIRE INTO
THE WINDOW OF THE HOTEL AND KILLS
THE MAN IN CHAIR AS HE SLUMPS
OVER L. DEAD.

LAP DISSOLVE TO:

56

790-07

HIGH DOWN FULL SHOT - EXT. STREET -
NIGHT - CAMERA PULLS UP AND BACK
AS CAR MOVES CENTER TOWARD F.G.

57

792-07

FULL SHOT - OWNER AND MAN STAND
CENTER OF DOORWAY OF STORE AS CAR
MOVES R. IN F.G. AND O.S.L. AND THE
HOODS IN CAR SHOOT THE OWNER AND
MAN. THE CAR MOVES O.S.L.

OWNER - (making sounds)

LAP DISSOLVE TO:

58

800-08

INT. CAR - M2S - BACKS OF MEN IN
CAR MOVING TOWARD CENTER B.G. AS
CAMERA DOLLIES IN WITH MOVING
CAR. SIRENS BLARING. CAMERA HOLDS
AS THE CAR STOPS AND MAN GETS OT
OUT R.

CROWD (off and on) - (chatter not distinct
continues behind following scenes and
dialogue)

59

817-10

MGS - CROWD REACTING AS CHIEF MOVES
IN FROM R. THRU THE CROWD SHOVING
THE PEOPLE OUT OF THE WAY.

CHIEF - Hey, see what happened here, kid?

CHIEF GRABS PAPER BOY'S ARM.

NEWSPAPER BOY - I don't know, Mister,
but it was in a big black car with
side (not distinct) and a machine gun
gave 'em the word.

FADE OUT:

END OF REEL 3A - LAST FRAME AND LAST SCENE

BEGIN REEL 3B - FIRST FRAME OF PICTURE

60
831-05

FADE IN:
INT. POLICE HEADQUARTERS - FULL
SHOT - CHIEF WITH CIGAR IN MOUTH
MOVES WITH PAPERS IN HAND TOWARD
F.G. AS GUARINO MOVES IN FROM R.

CHIEF TAKES CIGAR FROM HIS MOUTH
FACING GUARINO REACTING.

CHIEF - Oh, hello, Ben.

GUARINO (off) - Hello, Chief.
(on)

Whatta we gonna do about those
machine guns?

CHIEF - What can we do about 'em?

There's no law against manufacturin'
'em, just against havin' 'em.

If they can't get 'em in one state,
they go across the border and get 'em
in another. These fellas bootleg
machine guns like they bootleg booze.

GUARINO - Yeah, and they better do something
about that,...because with these
toys to play with, what happened before,
will look like a tea party.

CHIEF - I know it. So you better put
the screws on the Twenty-second Street
freight house. I hear they're bringin'
'em in in fruit boxes.

GUARINO - Right.

GUARINO TURNS AND MOVES O.S.R.

61
870-14

EXT. VEHICLE - CS - HOOD'S HAND
HOLDING AND AIMING AND FIRING
MACHINE GUN O.S.L.

62
874-09

HIGH DOWN FULL SHOT - CARS
MOVING SIDE BY SIDE DOWN STREET
CENTER AND O.S.R. AND SWERVING
IN F.G. PASSENGERS EXCHANGING GUN
SHOTS.

63
878-14

HIGH DOWN FULL SHOT - CAR MOVES
INTO BUILDING IN B.G. AS THE
OTHER CAR MOVES O.S.L.

LAP DISSOLVE TO:

64
884-01

HIGH DOWN FULL SHOT - BLACK CAR
MOVES UP OVER SIDEWALK TO CENTER
AS ANOTHER CAR MOVES BESIDE THEM
IN OPPOSITE DIRECTION AND PASSENGERS
EXCHANGE GUN SHOTS. CAMERA PANS
L. WITH THE OTHER VEHICLE (TRUCK)
LADEN DOWN WITH BARRELS.

65
889-06

HIGH DOWN FULL SHOT - TRUCK CRASHES
INTO LANDING PLATFORM BREAKING IT
INTO DEBRIS SENDING IT FLYING UPWARD.

66
891-02

HIGH DOWN FULL SHOT - TRUCK LADEN
WITH BARRELS CRASHES INTO PLATFORM
L. AS THE BARRELS SPEW FROM THE
BACK OF THE TRUCK ONTO STREET.

67
894-04

HIGH DOWN FULL SHOT - BARREL ROLLS
TOWARD PLATFORM AND CRASHES DOWN
SECTION NEAR DOORS, AND INTO PLATE
GLASS WINDOW.

PEOPLE (off) - (screaming) (sobbing)

LAP DISSOLVE TO:

68
905-04

HIGH DOWN FULL SHOT - CAR ROUNDS CORNER
C ENTER TO L. AND TOWARD F.G. AS
MAN FALLS TO SIDEWALK FROM CAR AND
HOODS IN CAR FIRE AND SHOOT HIM KILLING
HIM ON THE SIDEWALK. CAR MOVES O.S.R.
F.G. PASSERSBY RUN TO WOUNDED MAN ON
SIDEWALK.

69
913-03

HIGH DOWN FULL SHOT - DEAD MAN
ON SIDEWALK AS MEN RUN TOWARD
HIM.

CROWD (off and on) - (yelling, screaming,
chatter not distinct continues behind
following scenes and dialogue)
Get that guy's number! Somebody

get an ambulance!

LAP DISSOLVE TO:

70
923-00

HIGH DOWN FULL SHOT - CAMERA PANS
L. WITH CAR MOVING R. TO L. AND
CRASHES INTO FLATBED WAGON CENTER
OF STREET.

71
928-06

HIGH DOWN FULL SHOT - ANOTHER CAR
MOVES CENTER AS HOODS LEAN OUT
WINDOW AND SHOOT AT PARTIALLY
VIEWED MAN L.

72
931-05

HIGH DOWN FULL SHOT - CAR R. CENTER
FIRING AT MEN GETTING OUT OF WRECKED
CAR CENTER KILLING THE MEN. THE
CAR MOVES L.

73
935-15

FULL SHOT - HOOD RUNS UP STEPS
TO APT. BLDG. AS GUN SHOTS HIT HIM
AND HE FALLS ON PORCH CENTER AND
DOWN STEPS R.

LAP DISSOLVE TO:

74
944-09

HIGH DOWN FULL SHOT - CAR MOVES
DOWN STREET UPPER CENTER WITH HOODS
IN CAR SHOOTING OUT WINDOWS AT ANOTHER
CAR SENDING IT CRASHING TOWARD
SIDEWALK.

75
948-15

HIGH DOWN FULL SHOT - MEN IN CENTER
OF STREET RUN AS THE APPROACHING HOOD'S
CAR MOVES TOWARD THEM AND THE MEN
RUN O.S.R.F.G. CAMERA PANS R. WITH
THE SECOND CAR MOUNTING SIDEWALK VOID
OF ANYONE INSIDE. THE CAR KNOCKS
OVER STREET LAMP, AND HYDRANT SENDING
FOUNTAIN OF WATER UPWARD.

LAP DISSOLVE TO:

76
964-03

INT. GARAGE - CS - CROSS BEAMS
ON WINDOW AS CAMERA PULLS DOWN AND
BACK WITH SEVEN HOODS STANDING CENTER
LINING UP SIDE BY SIDE.

1ST HOOD (off) - Hey, what is this, a
pinch?

2ND HOOD (off) - No,...just bringing you
a Valentine. Don't you know it's
Valentine's Day?

1ST HOOD (off) - Oh, yeah. I forgot.

2ND HOOD (off) - Come on, line up you
guys...over there,...all seven of yuh.

1ST HOOD (off) - What's the gag? Is the
heat on?

2ND HOOD (off) - Plenty. Face the wall!
Put your mitts up.

All of yuh!

THE LINE OF HOODS STAND WITH
ARMS RAISED.
GUN SHOTS RING OUT AND THE HOODS
FALL DEAD ONE AT A TIME, L. TO R.
CAMERA PANS UP OVER BRICK WALL TO
CROSS BEAMS ON WINDOWS OVERHEAD.

DOG (off) - (whimpering) (barking - growling)

CROWD (off and on) - (chatter not distinct
continues behind following scenes and
dialogue)

LAP DISSOLVE TO:

77
1023-14

EXT. GARAGE - NIGHT - FULL SHOT -
OVER SIDE ANGLE DETECTIVE AND GUARINO
L.F.G. FAVORS REPORTER AND COP R. CENTER
AS COPS IN DOORWAY IN B.G. HOLD BACK
THE CURIOUS CROWD. THE CHIEF
MOVES THRU THE CROWD WITH GAFFNEY
BY THE ARM AND THEY MOVE IN F.G.
FACING GUARINO.

CHIEF - Here's Gaffney.

GUARINO - Gaffney, whatta yuh know about
this? Well?

78
1037-15

CS - GAFFNEY LOOKS OVER AT O.S.L.
GUARINO REACTING.

PARTIALLY VIEWED GUARINO L.F.G.
FACING GAFFNEY.

GAFFNEY - Well, I was on my way here to
the garage to keep an appointment,...
and I was late.

GUARINO - Yeah?

GAFFNEY - And a car drives up and some
guys piled out,...two of 'em was
cops,...at least they was dressed like
cops.

79
1054-11

MGS - SIDE ANGLE DETECTIVE AND
GUARINO L. AND CHIEF R. WITH
FAVORED GAFFNEY CENTER AS COPS
AND CROWD MILL ABOUT IN B.G.

GUARINO - Cops! That's a new gag.

Then what?

GAFFNEY - Well, it looked like a pinch,
so I beat around the block till it
was over, then he picked me up.

GUARINO - Yeah, lucky you were late.

Now, take a good peek and see what
you missed.

CROWD (off and on) - (chatter not distinct
continues behind following scenes and
dialogue) - Gangway, here. Keep it
clear!

CAMERA PULLS BACK AS REACTING
GAFFNEY MOVES IN F.G. FOLLOWED BY
DETECTIVE, GUARINO AND CHIEF.
GAFFNEY TURNS LOOKING OVER O.S.L.
WIDE-EYED REACTING HORRIFIED.

80
1081-07

HIGH DOWN FULL GROUP SHOT - COP
AND ATTENDANTS WITH DEAD MEN
SCATTERED ABOUT THE GARAGE. O.S.
POV OF GAFFNEY.

81
1086-06

CGS - GAFFNEY CENTER LOOKING OVER

81

CONTINUED:

O.S.L. HORRIFIED AS GUARINO AND CHIEF STAND BEHIND HIM REACTING. GUARINO GESTURES AND TURNS BACK TO CAMERA MOVING TOWARD B.G. AS THE CHIEF TAKES GAFFNEY'S ARM AND TURNS HIM AROUND MOVING TOWARD CENTER B.G.
FADE OUT:

82

1097-01

FADE IN:
INT. GAFFNEY'S ROOM - NIGHT -
MED. DOWN FULL SHOT - GAFFNEY PUFFS ON CIGARETTE THEN TOSSES IT ONTO FLOOR LOOKING UP O.S.L.F.G.
REACTING.

CONTINUED:

GAFFNEY - Seven of 'em! Lined up against the wall...mowed down, just like that!

ANGRILY HE RISES.

83

1115-11

HIGH DOWN FULL GROUP SHOT -
GAFFNEY RISES CENTER WITH HAND IN POCKET MOVING TOWARD F.G. AS HIS HENCHMEN SIT L. AND R.B.G.
GAFFNEY PACES TOWARD CENTER AGAIN.

GAFFNEY - They didn't have a chance!

1ST HOOD - Sit down, Chief, you're wearin' out the carpet.

GAFFNEY - Yeah? Well, I'm the only one left!

HE MOVES TO BED AND SITS CENTER NERVOUSLY.

84

1134-07

MCS - GAFFNEY SEATED ON BED CENTER LOOKS OVER O.S.L. REACTING.

GAFFNEY - Thinks he'll get me, huh?

Fat chance!

GAFFNEY NERVOUSLY REACTS TO O.S. KNOCKING.

85

1143-15

HIGH DOWN FULL GROUP SHOT - HENCHMEN L. AND R. WITH GAFFNEY CENTER AS THEY REACT DRAWING THEIR GUNS TO O.S. KNOCKING SOUND. HENCHMAN MOVES L. CENTER TO DOOR L.

1ST HOOD - Who's there?

VOICE - McArthur, from the Journal.

GAFFNEY - Let him in.

85

CONTINUED:

HOOD OPENS DOOR L. CENTER.
MCARTHUR FROM PAPER MOVES
SLOWLY INSIDE TO CENTER LOOKING
DOWN AT GAFFNEY SITTING ON BED.

CONTINUED:

MCARTHUR - Hi, Gaffney.

GAFFNEY - How'd you find me?

86

1163-10

LOW ANGLE UP MS - MCARTHUR STANDS
CENTER LOOKING DOWN AT O.S.R.
GAFFNEY REACTING.

MCARTHUR - Oh, we boys from the Journal
always get around.

87

1167-02

HIGH DOWN FULL GROUP SHOT -
HOOD STANDS GUARD AT DOOR L. CENTER
B.G. AS MCARTHUR CENTER SIDE ANGLE
STANDING OVER GAFFNEY AS HE RISES
CENTER FROM BED AND MOVES TO
MCARTHUR REACTING.

GAFFNEY - Yeah, anybody else know I'm
here?

MCARTHUR - Nope. It was just my own
little idea.

GAFFNEY - Well,...sit down. You're
going to stay for a...

GAFFNEY SHOVES MCARTHUR DOWN
INTO CHAIR.

88

1177-03

MED. CLOSE DOWN 2 SHOT - OVER
SIDE ANGLE PARTIALLY VIEWED GAFFNEY
R. AS HE SHOVS MCARTHUR DOWN INTO
CHAIR CENTER.
GAFFNEY MOVES TO COT CENTER SITTING
DOWN LOOKING ANGRILY OVER AT MCARTHUR
AND PUTS HIS GUN UNDER BLANKET.

GAFFNEY - ...while.

89

1186-07

INT. OFFICE - FULL SHOT - COP SITS
GUARD AT DOOR R. AS DETECTIVE STANDS
CENTER. DOOR OPENS AS GUARINO MOVES
INTO OFFICE R. TO L. AS CAMERA PANS
WITH HIM TO SEATED CHIEF AT TABLE
CENTER.

CHIEF - Well?

GUARINO - Can't get a thing on 'im.

We're right up a blind alley wherever
we go...and Gaffney's turned yellow,
and he's hiding out.

REEL 38

SCARFACE

PAGE 24

89

CONTINUED:

CONTINUED:

CHIEF - What about Lovo?

GUARINO - Lovo is practically out. He's
as scared as Gaffney.

CHIEF - Camonte all right,...but we can't
prove it yet.

GUARINO - No, but we will.

DETECTIVE - Say, Chief?

CHIEF - What do you want?

DETECTIVE - This fella, Camonte,....

CHIEF - What about him?

DETECTIVE - ...a story. Public's interest-
ed in 'im. He's a colorful
character.

CHIEF - Colorful?

90

1223-06

MED. CLOSE DOWN SHOT - CHIEF
SEATED. CENTER LOOKING UP O.S.R.
REACTING.

CHIEF - What color is a crawling louse?

Say listen, that's the attitude o'
too many morons in this country.

They think these big hoodlums are
some sort o' demi-Gods. Whatta they
do about a guy like Camonte? They're
sentimentalized,...romance, make jokes
about 'im. They had some excuse for
glorifyin' our ol' Western bad men,...
they met in the middle of the street
at high noon, and waited for each other
to draw. But these things sneak up

90

CONTINUED:

CONTINUED:

and shoot a guy in the back and then
run away.

DETECTIVE (off) - I guess you're right,
Chief.

CHIEF - Colorful! Did you read what
happened the other day? A carful
of 'em chasin' another down the street
...broad daylight. Three kiddies
playing hopscotch on the sidewalk
get lead poured in their little bellies.
When I think what goes on in the
minds of these lice, I wanna vomit!

91

1281-08

FULL 3 SHOT - CHIEF SEATED
L. CENTER AT TABLE AS GUARINO
AND DETECTIVE STAND UPPER R. CENTER.
CHIEF LIGHTS MATCH.

CHIEF - Ben?

GUARINO - Yeah?

CHIEF - See if you can find Gaffney.

He'll probably get it next. They got
all the others.

GUARINO - Right.

CHIEF LEANS BACK IN CHAIR AND
LIGHTS HIS CIGAR.

GUARINO MOVES O.S.R.
FADE OUT:

92

1296-12

FADE IN:
EXT. PUBLISHING COMPANY - SIGN
ON DOOR.
INSERT: (sign)
The Evening Record
MR. GARSTON
PUBLISHER

MALE CITIZEN (off) - Our organizations are
opposed to your policy, Mr. Garston.
Your paper could be an influence
against the gangster, yet you keep
right on...

LAP DISSOLVE TO:

93
1308-12

INT. GARSTON'S OFFICE - HIGH DOWN
FULL GROUP SHOT - MEN AND WOMEN
CITIZENS SEATED AROUND THE ROOM
WITH GARSTON SEATED BEHIND DESK
CENTER B.G.

MALE CITIZEN - ...playing up its activities
as front page news. Murders, gang war,
killings, that's all we read about!
You're glorifying the gangster by
giving him all this publicity.

94
1320-03

MED. DOWN FULL 2 SHOT - GARSTON
SITS L. CENTER BEHIND DESK LOOKING
OVER AT MALE CITIZEN REACTING.

GARSTON - You're trying to tell me you
can get rid o' the gangster by
ignoring him? By keeping him off the
front page? That's ridiculous!
You're playing right into his hands!
Show him up! Run him out of the country!
That'll keep him off the front page.

95
1341-01

MS - WOMAN CITIZEN SEATED CENTER
LOOKS OVER O.S.L. REACTING.

WOMAN - In the meantime, you expect our
children to read of nothing but outrage
and murder?

96
1348-03

MCS - GARSTON SEATED BEHIND DESK
REACTING AS HE LOOKS OVER R.

GARSTON - That's better than their
being slaughtered. The city is full
of machine guns,...gang war in the
streets,...kids aren't even safe to go
to school.

97
1361-09

HIGH DOWN FULL 3 SHOT - TWO MEN AND
A WOMAN SIT ON COUCH LOOKING OVER
AT O.S.L.F.G. GARSTON REACTING.

GARSTON (off) - Do you want that to go on?

97

CONTINUED:

CONTINUED:

2ND MALE CITIZEN - Certainly not! But
what can private citizens do?
Even our police force can't stop it.

98

1373-05

HIGH DOWN FULL SHOT - GARSTON BEHIND
DESK GESTURES.
HE RISES FROM BEHIND DESK AND MOVES
L. AND TOWARD F.G. AS CAMERA PANS
UP AND PULLS BACK WITH HIM
GESTURING TOWARD F.G. MAN SITS
BESIDE DESK IN R.B.G.

GARSTON - Don't blame the police!

They can't stop machine guns from
being run back and forth across the
state lines. They can't enforce laws
that don't exist!

99

1386-04

MED. DOWN SHOT - 1ST MALE CITIZEN
SEATED CENTER LOOKS UPWARD O.S.R.
REACTING.

MALE CITIZEN - Then it's up to the Federal
Government to do something about it.
GARSTON (off) - You're the Government!

100

1391-05

FULL SHOT - GARSTON BACK TO CAMERA
TURNS FACING F.G. GESTURING REACTING.
MAN SITS R.B.G. BESIDE DESK.

GARSTON - All of you!

Instead of trying to hide the facts,
you get busy and see that laws are
passed that'll do some good!

MALE CITIZEN - For instance?

GARSTON WHIRLS AROUND REACTING
AND MOVES TO MAN SEATED BESIDE DESK
AS CAMERA DOLLIES IN WITH HIM.

GARSTON - Pass a Federal law that puts
the gun in the same class as drugs
and white slavery!
Put teeth in the deportation act!
These gangsters don't belong in this
country. Half of 'em aren't even
citizens!

HE TURNS GESTURING TO O.S.L.F.G.
GROUP.

101
1417-08

MED. DOWN SHOT - 3RD MALE CITIZEN
SEATED CENTER LOOKS UP AND GESTURES
TO O.S.R. GARSTON.

3RD MALE CITIZEN - That's true. They
bring nothing but disgrace to my
people.

GARSTON (off) - All right,...

102
1425-03

HIGH DOWN FULL GROUP SHOT - CITIZENS
SEATED AROUND THE ROOM AS GARSTON
STANDS CENTER PACING LOOKING AT
EACH AND EVERY ONE OF THE PEOPLE.

GARSTON - ...I'll tell you what to do.

Make laws and see that they're obeyed!
If we have to have Marshall Law to
do it! The Governor of New Mexico
declared Marshall Law to stop a bull
fight,...the Governor of Oklahoma
to regulate oil productions. Surely,
gang rule and wholesale law defiance
are more of a menace to the nation
then the regulation of oil or a bull
fight. The Army will help,...so will
the American Legion. They offered
their services over two years ago!
And nobody ever called on 'em! Let's
get wise to ourselves. We're fighting
organized murder!

FADE OUT:

103
1482-03

FADE IN:
INT. THEATER - FULL SHOT -
ACTOR AND ACTRESS MOVE BACK STAGE
TO CENTER AS THE CURTAIN GOES
UP AND AUDIENCE SITS IN B.G.

AUDIENCE (off and on) - (applauding, cheer-
ing, chatter not distinct continues
behind following scenes and dialogue)

104
1495-05

MED. DOWN FULL GROUP SHOT -
SEATED IN FRONT ROW L. TO R.
ANGELO, TONY AND RINALDO WITH
THE REST OF AUDIENCE BEHIND THEM
AS THEY APPLAUD.

105
1499-11

LOW ANGLE UP FULL GROUP SHOT -
PLAYERS ON STAGE TAKING A BOW.
THE PLAYERS BACK UP AS THE
CURTAIN FALLS HIDING THEM
FROM VIEW.

106
1509-09

MED. DOWN FULL GROUP SHOT -
SEATED IN FRONT ROW ANGELO,
TONY AND RINALDO WITH OTHERS
SEATED BEHIND THEM APPLAUDING.
TONY SITS BACK LEANING HEAD
SLIGHTLY TOWARD RINALDO R.

PORTION OF AUDIENCE RISES
AND MOVES FROM AUDIENCE IN B.G.

TONY SHRUGS.

RINALDO GESTURES SHRUGGING.

ANGELO RUBS HIS CHIN AS TONY
AND RINALDO LAUGH.
THE THREE START TO RISE IN F.G.

107
1559-15

HIGH DOWN FULL GROUP SHOT - OVER
PART OF AUDIENCE SEATED BACKS TO
CAMERA FAVORS TONY, RINALDO AND
ANGELO RISING IN CENTER AND
TURNING MOVING UP AISLE AS OTHERS
START TO RISE.

TONY - 'At Sadie Thompson, she's-a pretty
smart girl.

RINALDO - What's a girl wanna hustle
in a place like that for?

ANGELO - Yeah, it's rainin' all-a time.

TONY - Yeah, that rain,...'at's pretty
good. That comes from a pipe, you
know, just like a shower. Them
two fellas,...hey, which one do you
think she takes?

The guy wid the collar? Ah,...he
ain't so hot.

ANGELO - Hey, listen, dem (not distinct)
ravine's ain't so hot, too.

TONY - H'h,...come on, I go take a smoke.

AUDIENCE (on and off) - (chatter not distinct)

107

CONTINUED:

CONTINUED:

continues behind following scenes and
dialogue)

CAMERA PANS R. WITH RINALDO, TONY
AND ANGELO WITH MEN IN FRONT AND
BEHIND THEM GUARDING-THEM. THE
BODYGUARDS LOOK ABOUT THE AUDIENCE.

LAP DISSOLVE TO:

108

1584-03

INT. LOBBY - HIGH DOWN FULL GROUP
SHOT - BODYGUARDS MOVE INTO LOBBY
FOLLOWED BY RINALDO AND TONY AS
TONY LIGHTS UP A CIGAR AND
MOVES TOWARD R. CENTER AS CAMERA
PANS WITH THEM AND HOLDS IN GROUP
SHOT AS THEY STOP CENTER.

TONY - 'At's a fine show. I gotta see
more shows like that.

109

1603-02

MCGS - SIDE ANGLE RINALDO L. FACING
TONY R. WITH PARTIALLY VIEWED
ANGELO CENTER.

TONY - You know, serious.

ANGELO - Ain't got no jokes. I like-a
show wid jokes!

TONY - Ah, dat dope! What more do yuh
want? Listen,...this girl, Sadie,
she's got what yuh call a 'frog!'
This fella, is wid a collar, he's-a
gonna...

THEY LOOK OVER O.S.R.F.G.
REACTING.

110

1628-07

FULL GROUP SHOT - PEOPLE MILLING
ABOUT AS MAN MOVES FROM CAR CENTER
TO O.S.L. THE CAR MOVES O.S.R.
O.S. POV OF TONY, RINALDO AND HOOD.

111

1631-12

CGS - RINALDO, ANGELO AND TONY LOOKING
OVER R. AS HOOD MOVES IN FROM R. TO
TONY.

TONY - What's the matter?

HOOD - They found Gaffney. Spotted 'im

ANGELO MOVES BEHIND RINALDO L. CENTER. down at Frank's Bowling Alley.

111

CONTINUED:

TONY LOOKS AT HIS MEN AND
PUTS CIGAR IN MOUTH THINKING.

THEY START TOWARD R. AS TONY
STOPS REACTING GESTURING WITH CIGAR
TO ANGELO CENTER.

TONY MOVES O.S.R. AS OTHER HOODS
FOLLOW AND ANGELO CENTER TOSSES
DOWN HIS CIGARETTE ANGRILY. ANGELO
LOOKS R. THEN TURNS AND STARTS L.

CONTINUED:

(not distinct)... and he got in
the game.

TONY - Yeah?

HOOD - It's a setup. Take about an
hour to get the boys...

TONY - (overlapping above speech) I'm
lookin' at a show now. Listen, it's
the last act now, see. There's two
fellas after a girl which she's call
her name, Sadie, see,...and this
girl, Sadie, she's been whatta yuh call.
...disillusioned.

HOOD - We gotta do it now! He might
slip us again.

ANGELO - He's the last one, Boss.

RINALDO - Come on, Tony.

TONY - Ah,...that's too bad. All right,
come on. Hey, wait a minute.
Now, you stay here.

ANGELO - Oooh.

TONY - You stay and see the show!

ANGELO - Oooh, Boss!

TONY - (overlapping above speech) I gotta
know which fella this girl, Sadie,
she takes. You stay here and find out
and then come and tell me.

REEL 38

SCARFACE

PAGE 32

111

CONTINUED:

CONTINUED:

AND B.G. INTO THEATER SLOWLY
DISAPPOINTED. PEOPLE MILLING ABOUT
AROUND HIM AND MOVING INTO THEATER.
FADE OUT:

112

112

1715-01

PART TITLE

UNIVERSAL PICTURES
SCARFACE
END OF REEL 3A & 3B

1703 Feet 01 Frames - EXHIBITION REEL FOOTAGE

COMBINED CONTINUITY
SCARFACE

REEL 4A

PAGE 1

SCENE
NO.

DESCRIPTION

DIALOGUE

1

00-00

PART TITLE

UNIVERSAL PICTURES
SCARFACE
REEL 4A

START MEASURING START MARK ACADEMY LEADER

2

12-00

FADE IN:
EXT. STREET - NIGHT - FULL SHOT -
HOOD RUNS FROM CENTER B.G.
ACROSS STREET TOWARD PARKED CAR
R. CENTER AT CURB.
INSERT - (sign)
BOWLING

HOOD - All right, Boss, the copper's gone.

DOOR OPENS AND DRESSED TO THE
NINES ARE RINALDO AND TONY WITH
OTHER HOODS MOVING OUT OF CAR.

TONY - All right, come on.

Hey, Little Boy, you go around the
back up on the balcony. (in Italian)

MOTIONING TO HOODS RINALDO MOVES
TOWARD B.G. WITH MEN AS TONY
STOPS ANOTHER MAN TO GIVE HIM
ORDERS.

Hey, Pedro, side door. He may have
friends, you never can tell.

TONY MOTIONS TO MAN WHO MOVES
FROM R.F.G. TO HIM.

Joe, I want you stand in the
alley. If he gets that far, you do
your stuff. You keep the motor running.
Bring the present. You stay here. Come
on, fellas.

TONY AND MEN MOVE TOWARD B.G. FOLLOWED
BY MAN WITH SOMETHING IN HAND,
CAR STOPS CENTER AND STUPE/ANGELO GETS
OUT OF CAR.

Ah, now we know what happened to that

...

3

52-06

FULL SHOT - ANGELO R. CENTER AS CAR
MOVES AROUND CORNER O.S.R. AND TONY
MOVES IN WITH MEN L. TO ANGELO.

TONY (off) - ...(not distinct).

(on)

-87- Hey, Angelo, did she take the guy wid

3 CONTINUED:

CONTINUED:

da (not distinct) collar?

ANGELO - Naw, she climb back in the hay wid
the army.

TONY - Yeah? Dat's fine. She's a smart girl,
dat (not distinct)... kid.

Come on,

ANGELO - Hey, whatta yuh doin'?

ANGELO TAKES PACKAGE FROM HOOD
AND THEY FOLLOW TONY CROSSING
STREET TOWARD BOWLING ALLEY IN
B.G.

LAP DISSOLVE TO:

4
77-14

INT. BOWLING ALLEY - FULL SHOT -
MEN MOVING AROUND POOL TABLE
CENTER AS TONY WITH HIS MEN BEHIND
HIM MOVE THRU DOOR CENTER B.G. AND
SLOWLY MOVE TOWARD CENTER LOOKING
ABOUT. HOOD TAPS ARM OF TONY AND
POINTS R.

5
95-10

FULL GROUP SHOT - MEN CENTER AT
LANES AS ONE MAN MOVES TO LINE L.
CAMERA PANS WITH HIM RELEASES BALL
DOWN ALLEY. OTHER MEN ON LANE
BESIDE HIS MOVING ABOUT.

6
101-05

CLOSE DOWN SHOT - CAMERA PANS
L. WITH ROLLING BALL DOWN LANE AND
IT HITS THE PINS AND STRIKE IS
MADE.

7
105-03

CLOSE DOWN SHOT - SCR
SCORE SHEET WITH SOME FIGURES IN
7-8-9-10TH FRAMES ON SHEET.
INSERT - (on score sheet)

7	8	9	10	Total
122	144	150		
158	167			

HAND MOVES IN R.F.G. MAKING X
MARK IN BOX FOR STRIKE.

- 8
108-14 FULL SHOT - GAFFNEY CENTER TURNS MOVES
TOWARD CENTER AND MAN WITH OTHER
MEN IN L. LANE.
GAFFNEY TURNS LOOKS O.S.L.
GAFFNEY - Not-a bad, huh?
- 9
112-15 FULL GROUP SHOT - TONY, ANGELO L.
AND HOODS BEHIND THEM AS THEY LOOK
OVER O.S.R.F.G.
MAN MOVES IN R. TO L. WITH POOL
STICK F.G. TONY FOLLOWED BY ANGELO
AND HOODS SLOWLY MOVE O.S.R.
TONY - (whistling)
- 10
121-05 LOW ANGLE UP FULL SHOT - RINALDO
AND HOODS BEHIND HIM UPPER CENTRE
ON LANDING. THEY STOP AT HEAD
OF STAIRS AND LOOK DOWN O.S.L.F.G.
- 11
125-04 HIGH DOWN FULL SHOT - TONY WITH
HOODS AND ANGELO MOVE FROM BEHIND
MACHINE L. CENTER TO R.
TONY - (whistling)
CROWD (off and on) - (chatter not distinct
continues behind and overlapping
above dialogue and scenes)
THEY SLOWLY MOVE TOWARD F.G.
- 12
134-05 HIGH DOWN FULL GROUP SHOT -
MEN SITTING L. AND R. AS TONY'S
HOODS MOVE IN CENTER AND TAKE THEIR
PLACES LOOKING TOWARD F.G.
- 13
139-14 FULL GROUP SHOT - TONY WITH ANGELO
AND HOODS CENTER AS MAN PUTS
MONEY INTO MACHINE R.
- 14
144-03 FULL GROUP SHOT - GAFFNEY CENTER
MOVES TO TAKE BALL FROM RACK WITH
MEN L. AND R. OF HIM AND HE WINDS
UP AND MOVES TOWARD LINE L. AS
CAMERA PANS WITH HIM.
AS HE RELEASES THE BALL HE IS SHOT
AND DROPS DOWN R. CENTER. CAMERA
PANS DOWN L. WITH ROLLING BALL
DOWN LANE AND ANOTHER STRIKE IS
MADE HITTING THE PINS.
FADE OUT:
FADE IN:
GAFFNEY - Just watch this one.

15 176
176-02 LOW ANGLE UP FULL SHOT - EXT.
STREET - NIGHT - NEON SIGN.
INSERT - (sign)
PARADISE
No. 2
DINING - DANCING

LAP DISSOLVE TO:

16
191-13 HIGH DOWN FULL SHOT - INT. PARADISE
BALLROOM - HIGH DOWN FULL GROUP
SHOT - COUPLES IN BALLROOM DANCING.

BALLROOM CROWD (on and off) - (chatter not
distinct continues behind following
scenes and dialogue)

FRONT DOORS OPENED AS TONY AND
RINALDO AND HOOD ALIGHT FROM CAR
PARKED CENTER B.G. AT CURB AND
MOVE INTO CLUB AS MAN MOVES TO
TONY CENTER TAKING HIS HAT.

17
213-03 FULL GROUP SHOT - TONY WITH
BALLROOM OWNER TAKING HIS HAT
SURROUNDED BY HOODS.
CAMERA PANS R. WITH TONY FOLLOWING
MAN FOLLOWED BY HIS OWN MEN PASSING
DANCERS.
MAN MOVES THRU CENTER R. O.S.L.
SHAKING HAND OF TONY IN PASSING.
PEOPLE GREET TONY IN PASSING AS
HE WAVES TO THEM.

BALLROOM OWNER - Alfredo, (in Italian)...

MAN (off) - Hello, Tony.

TONY - Oh. Hi yuh.

Ah, 'at's-a pretty hot. (laughing)

Hello.

ALFREDO STOP AT TABLE CENTER AND
TONY BRINGING UP HIS MEN TO CENTER
ABOUT TO SIT DOWN MOVES O.S.R.
AS HOODS SIT AT TABLE.

18
250-11 HIGH DOWN FULL GROUP SHOT - COUPLES
F.G. DANCING AS TONY MOVES IN L.
CENTER TO CENTER AND TABLE WHICH
LOVO AND POPPY SIT AT. HE LEANS OVER
TABLE CENTER LOOKING AT LOVO AND
POPPY.

TONY - Hello.

POPPY - Hello, stranger.

TONY - Chair. Well, Johnny, oh, you're
lookin' swell.

TONY SNAPS FINGERS AND MAN BRINGS
IN CHAIR FROM R. FOR HIM TO SIT
DOWN BETWEEN LOVO AND POPPY.

POPPY - I thought we were gonna see somethin'
o' you.

18 CONTINUED:

CONTINUED:

TONY - Well, here I am.

19
270-00 MC DOWN SHOT - SEATED POPPY CENTER
LOOKS OVER O.S.L. REACTING. PEOPLE
IN B.G. DIFFUSED.

POPPY - Where have you been on a vacation?

TONY (off) - Ah,...

20
275-00 CLOSE DOWN GROUP SHOT - OVER BACK
PARTIALLY VIEWED POPPY R.F.G.
FAVORS TONY R. AND LOVO CENTER L.
AT TABLE AND PEOPLE BEHIND THEM.

TONY - ...,I've been workin'...up on the
Northside, eh, Johnny?

THEY JOHNNY LOVO AND TONY LIGHT
THEIR OWN CIGARETTES.

LOVO - That's what the papers say.

21
284-05 CLOSE DOWN GROUP SHOT - SITTING
CENTER POPPY LOOKING O.S.L. WITH
DIFFUSED PEOPLE BEHIND HER AT
TABLES.
SHE TAPS CIGARETTE ON TABLE AND
PUTS IT TO HER MOUTH.

POPPY - Don't work too hard.

TONY (off) - I just finish up tonight.

22
291-06 CLOSE DOWN GROUP SHOT - OVER BACK
PARTIALLY VIEWED POPPY R.F.G.
FAVORS TONY R. AND LOVO L. CENTER
AT TABLE WITH PEOPLE BEHIND THEM
DIFFUSED.
LOVO REACHES OVER WITH LIGHTER AND
TONY HOLDS UP LIGHTED MATCH TOWARD
POPPY.

TONY - Now I play a while.

23
297-11 MC DOWN GROUP SHOT - HANDS OF TONY
AND LOVO IN L. HOLDING OUT LIGHTER
AND MATCH TOWARD REACTING SEATED
POPPY CENTER. BEHIND HER DIFFUSED
PEOPLE. SHE LIGHTS CIGARETTE FROM
BOTH THE LIGHTER AND MATCH.

24
303-13 MED. DOWN CLOSE GROUP SHOT - OVER
BACK PARTIALLY VIEWED POPPY R.F.G.
FAVORS REACTING TONY AND LOVO.
PEOPLE SITTING AT TABLES
BEHIND THEM. LOVO REACTS FLICKS OUT
LIGHTER AS JOHNNY SNUFFS OUT MATCH
AND HE TAKES UP BOTTLE AND POURS

24 CONTINUED:
HIMSELF A DRINK.

CONTINUED:

LOVO - You got your own table, Camonte.

TONY - (exhaling) Where's that?

LOVO - This is a table for two.

TONY - Well, maybe you get another table,
eh, Johnny?

LOVO - Hey, listen you,...

25
325-10 MED. DOWN FULL GROUP SHOT - PEOPLE
AT TABLES AROUND LOVO, TONY AND
POPPY SITTING CENTER AS LOVO RISES
TO HIS FEET CAMERA PANS UP WITH
HIM.
HEARING O.S. GUN SHOT LOVO TURNS
HEAD AS CAMERA PANS L. OVER THE
CROWD AND MOVES L. WITH RUNNING
WAITER.

LOVO - ...who do you think you are?

CROWD (on and off) - (yelling, screaming,
chatter not distinct continues behind
following scenes and dialogue)

WAITERS RUSH TO TWO MEN CENTER
STRUGGLING FOR GUN AS IT FIRES
UP INTO THE AIR.

MAN - (muttering not distinct)

26
336-13 MCGS - WAITERS WITH MAN CENTER
STRUGGLING AS THEY PULL HIM OFF
SCENE L. WITH PEOPLE BEHIND HIM
DIFFUSED REACTING. RINALDO WITH
HENCHMAN AS THEY MOVE IN R. AND
O.S.L. FOLLOWING WAITERS RESTRAINING
THE MAN.

27
341-12 HIGH DOWN FULL GROUP SHOT - LOVO
WITH TONY AND POPPY AT TABLE CENTER
WITH HENCHMAN AROUND THEM AND IN B.G.
PEOPLE REACTING.
HENCHMEN MOVE O.S.R. BEHIND TONY.

TONY - All right, go on,

POPPY - Nothing seems to bother you much,
does it?

TONY - Well, I get-a used to noises.

28
358-06 FULL GROUP SHOT - BOUNCERS WITH
STRUGGLING MAN BETWEEN THEM FORCING
HIM FROM CENTER O.S.L. WITH RINALDO
AND HENCHMAN BEHIND THEM AS CAMERA

28 CONTINUED:

L. WITH THEM PASSING PEOPLE.
RINALDO MOVES TOWARD F.G. AS
WOMAN PASSES HIM LEANS TOWARD
HIM AND HE CONTINUES TO MOVE
TOWARD R. AS CAMERA PANS WITH
HIM.

HE STARTS O.S.R. AS CESCA MOVES
IN R.F.G. TAKING HIS ARM AND PULLS
HIM BACK TOWARD HER FROM R. TO
CENTER.

HE STARTS O.S.R. AS SHE GRABS HIS
ARM AGAIN PULLS HIM BACK TOWARD HER.

SHE LOOKS DOWN AT HERSELF THEN UP AT
RINALDO.

HANDS ON HIPS SHE MOVES L. SLIGHTLY
FOR RINALDO TO GET BETTER LOOK AT HER.

29
397-04 C2S - OVER SHOULDER PARTIALLY VIEWED
RINALDO R.F.G. FAVORS SMILING
CESCA CENTER. PEOPLE DIFFUSED IN
B.G. MILL ABOUT.

CESCA MOVES CLOSER TO RINALDO AND
LEANS TOWARD HIM.
SHE LOOKS R. THEN UP AT RINALDO
AND STARTS TO SWAY TO MUSIC.

30
421-07 FULL SHOT - RINALDO CENTER BACK TO
CAMERA WATCHING SWAYING CESCA DANCING
BEFORE HIM AND IN B.G. PEOPLE MILL
ABOUT. SHE BEGINS TO DO TAP DANCE.

CONTINUED:

WOMAN - Hello, Guino.

RINALDO - Hello, Baby.

CESCA - Why are you always high-hatting me?

RINALDO - Go on, beat it!

CESCA - I suppose you need an organ grinder
to work with?

RINALDO - Tony's inside. Did he see you in
that outfit?

CROWD (on and off) - (applauding continues
chatter not distinct behind following
dialogue and scenes)

CESCA - I looked pretty good from two stories
up, am I different now?

CESCA - Wanna dance with me?

RINALDO - Listen, you're Tony's sister, see?
Besides, you're only a kid.

CESCA - I'm eighteen.

31
438-01 MCGS - OVER BACK RINALDO R. CENTER
WATCHING DANCING CESCA BEFORE HIM
WITH PEOPLE BEHIND THEM DIFFUSED
MILLING ABOUT.

CESCA - You like that music? Now do you
wanna dance?

32
454-15 MC2S - DANCING L. BEFORE RINALDO
L. CENTER CESCA LOOKS UP AT
RINALDO AS HE NODS HEAD 'NO'.

RINALDO - No.

33
457-07 MCGS - OVER BACK RINALDO R.
CENTER WATCHING SWAYING CESCA
DANCE TO MUSIC LOOKING UP AT
HIM AND IN B.G. DIFFUSED PEOPLE.
SHE STOPS PLACES HANDS ON HIPS
REACTING GLARING AT RINALDO.

CESCA - Afraid! Afraid of Tony's sister!
Why you... Well, I notice you sit there
and watch. Some day you'll find out
you've been missing something.

SHE GIVES HIM SLIGHT SALUTE AND
MOVES TOWARD R. CENTER AS CAMERA
PANS R. WITH HER LOOKING OVER
SHOULDER AT RINALDO.
MAN MOVES THRU ARCHWAY R. AS CESCA
STOPS HIM PUTS HANDS ON HIS SHOULDERS
AS RINALDO L. CENTER BACK TO CAMERA
WATCHES HER. SHE GIVES HIM DIRTY
SIGN AS SHE AND MAN MOVE THRU
ARCHWAY R. AND O.S.

34
490-09 MED. DOWN FULL GROUP SHOT - OVER
SIDE ANGLE POPPY AT TABLE CENTER
L. AND SIDE ANGLE TONY R. WITH LOVO
CENTER AND PEOPLE ON DANCE FLOOR
BEHIND THEM DANCING.
TONY MOTIONS WITH HAND FOR HE AND
POPPY TO DANCE. SHE PUTS OUT
CIGARETTE AND ANGRY LOVO LOOKS
AT HER AS SHE BEGINS TO RISE.

TONY - Hey, how about it, you and me, eh?

LOVO - I thought you weren't dancin'?

POPPY - I've changed my mind. I need
exercise.

TONY BEGINS TO RISE.

35
503-01 HIGH DOWN FULL GROUP SHOT -
TONY R. AT TABLE CENTER RISING

35 CONTINUED:

AND POPPY RISING LEAVING ANGRY
LOVO AT TABLE WITH PEOPLE B.G.
BEHIND THEM DANCING ON FLOOR.
CAMERA PANS L. AS TONY TAKES HER
ARM AND LEADS HER TO THE FLOOR.
ON FLOOR HE TAKES HER TIGHTLY IN
HIS ARMS.

36

516-01 MC DOWN GROUP SHOT - LOVO CENTER
LOOKS ANGRILY O.S.L. WITH DANCERS
L. ON FLOOR AND PEOPLE R. BEHIND
HIM AT TABLES. HE PRETENDS TO
SHOOT HIS LIGHTER LIKE A GUN.

37

530-07 CLOSE DOWN GROUP SHOT - COUPLES
AROUND TONY WITH POPPY CENTER ON
DANCE FLOOR DANCING.

CAMERA PANS L. WITH THEM ON FLOOR
THEN R.

THEY DANCE O.S.L.

38

554-03 MED. DOWN FULL GROUP SHOT - OVER
DANCERS F.G. AS ANGELO WITH WOMAN
ON ARM MOVES IN L. CENTER DOWN
STEPS CENTER AND SHE LOOKS R. REACTING
THEN ANGELO GETS HER ATTENTION SHE
MOVES DOWN STEPS AND INTO HIS ARMS
AS THEY BEGIN DANCING. PEOPLE AT
TABLES B.G. AND L. AND R.

39

566-06 CGS - DANCERS AROUND TONY AND POPPY
CENTER DANCING CLOSE AS THEY KISS.
TONY STOPS DANCING LOOKS OVER O.S.
L.F.G. REACTING.

40

578-12 FULL GROUP SHOT - CESCA AND MAN
HOLDING ONE ANOTHER CLOSE DANCE
CENTER WITH COUPLES AROUND THEM SEEN
FROM O.S. POV OF TONY.

CONTINUED:

TONY - We show 'em somethin', huh?

TONY - I think you missed me, huh?

POPPY - That's right.

TONY - We make up for lost time.

POPPY - How do you wanna play, Tony? Like
this?

TONY - That's good.

41 CGS - TONY ANGRY IN CENTER WITH POPPY IN HIS ARMS AS HE LOOKS O.S. L.F.G. PEOPLE DANCE AROUND THEM.

HE MOVES POPPY L. AS HE STARTS TO LEAVE HER MOVING L. THRU CROWD.

42
586-03 MC DOWN FULL GROUP SHOT - TONY MAKES HIS WAY THRU DANCERS LEAVING REACTING POPPY AS CAMERA PANS L. WITH HIM. HE MOVES TO CESCA AND YOUNG MAN AND PULLS THEM APART CENTER, SPINS YOUNG MAN AROUND AND PUNCHES HIM IN THE JAW AND YOUNG MAN FALLS BACKWARD L. AS TONY MOVES THRU CROWD WITH CESCA IN TOW.

43
599-13 HIGH DOWN FULL GROUP SHOT - COUPLES ON FLOOR AS TONY MOVES WITH CESCA UP STEPS AND L. CAMERA PANS WITH THEM AND INTO FULL SHOT WITH RINALDO AND MEN AS HE MOVES WITH CESCA UP STEPS.

SHE BREAKS FREE AND TONY GRABS HER ARM JERKING HER UP STEPS AND TOWARD B.G.

THEY MOVE TOWARD CENTER B.G. AS HOODS KEEP WATCH ON TONY AND CESCA.
FADE OUT:

FADE IN:

44
614-13 INT. APT. - HIGH DOWN FULL SHOT - DOOR OPENS CENTER AND TONY HOLDING ARM OF CESCA MOVE INTO ROOM AND HE SHOVES HER THRU DOORMAY R. AND SHE MOVES O.S.R. AS HE CLOSES DOOR BEHIND HIMSELF.

45
628-13 FULL SHOT - BACK OF CESCA CENTER TOSSES DOWN HER WRAP AND SPINS AROUND TO LOOK O.S.L.F.G. ANGRILY.

46
636-05 LOW ANGLE UP FULL SHOT - SIDE ANGLE - TONY L. CENTER LOOKS R. AND SLOWLY MOVES R. AS CAMERA PANS WITH HIM INTO FULL 2 SHOT WITH CESCA AS HE WAVES HIS HAND ITALIAN FASHION AT HER.

TONY - You wait here. I take her home myself,

CESCA - You can't!

TONY - Shut up!

CESCA - You'll be sorry for this!

TONY - Next time I catch you in a place like

46 CONTINUED:

CONTINUED:

that again, I'll kill you.

CESCA - You're telling me what to do? I'll
do what I want same as you, understand?

TONY - You listen t' me!

CESCA - I hate you!

TONY - Never mind what-a I do, 'at's all right
But you're gonna stay home...

47
663-02 C2S - SIDE ANGLE TONY L. POINTING
ANGRILY AT CESCA R.

TONY - ...,do you understand?

CESCA - I'm no baby! I can take care o'
myself!

TONY - Yeah,...

48
668-11 C2S - SIDE ANGLE CESCA R. WITH
FAVORED TONY L. CENTER AS HE GESTURES
ANGRILY WITH HIS HANDS TO CESCA.

TONY - ...runnin' around with fellas, huh?

Let 'em hold yuh like dat! Let 'em
look-a at you! Dressin' up like dat for
fellas t' see! Huh?

HE JERKS HER STRAP FROM HER DRESS.

49
679-02 MC2S - SIDE ANGLE ANGRY TONY L. AS
TOP HALF OF CESCA'S DRESS DROPS AND
SHE LOOKS AT TONY REACTING.
HE SLAPS HER FACE KNOCKING HER
BACKWARD AGAINST THE WINDOWS R.
CENTER AND SHE REACTS.

CESCA - What I do with fellas is my business!

(making sounds)

50
686-14 LOW ANGLE PUP FULL SHOT - MOTHER
MOVING DOWN STEPS FROM UPPER R.
CENTER LOOKING DOWN R.F.G. REACTING.
SLAPS TONY IS GIVING O.S. CESCA
HEARD AND CAMERA PANS DOWN R. AS
MOTHER HURRIES DOWN STEPS.

CESCA (off) - (screaming)

(sobbing)

MOTHER - Cesca!

CESCA (off) - (sobbing)

51

698-14 FULL SHOT - DOOR OPENS CENTER
AS CESCA WITH ONE SIDE OF HER DRESS
TORN DOWN OVER HER BRA AS SHE MOVES THRU
DOORWAY O.S.L. WITH OPENED ARMS.

CESCA - (sobbing)

52

701-15 MCS - MOTHER CENTER L. AS CESCA MOVES
IN R. INTO ARMS OF MOTHER WHO CRADLES
HER.

CESCA - (sobbing) Oh, Mama.

MOTHER - Cesca.

CESCA - (sobbing continues behind following
dialogue)MOTHER - What's da matter? What did Tony do
to you, uh? What'd he do?CESCA - (sobbing) He hit me! He tried to
kill me and I wasn't doing anything! I
was only dancing.

(sobbing)

MOTHER - Dat's all right, (in Italian) ...

No cry.

All right, tell-a Mama, come on upstairs.

No cry baby.

(muttering not distinct continues behind
following speech)CESCA - He hasn't any right to...just because
I'm his sister he can't throw me around
like that.MOTHER - (overlapping above speech) No, no,
no. All right-a no cry, baby. I tell
you...you know, I tell you lotsa times.

He-a hurt you. He-a hurt you.

CESCA (off) - (sobbing)

CESCA EMBRACES MOTHER WHO HOLDS
HER CLOSE.

MOTHER LEADS CESCA SLOWLY UP STEPS.

CAMERA PANS UP L. WITH THEM CLIMBING
STEPS.SOBBING CESCA MOVES INTO HER ROOM
DOOR CENTER.

MOTHER STOPS AT DOORWAY LOOKS DOWN R. -98-

52 CONTINUED:

CONTINUED:

He hurt everybody.

53
753-14 MED. DOWN FULL SHOT - SIDE ANGLE
- TONY CENTER LOOKING UP L. UP
STAIRS.

CESCA (off) - (sobbing)

(muttering not distinct)

MOTHER (off) - (muttering not distinct)

TONY NODS HEAD TURNS AND CAMERA PANS
R. WITH HIM TO DOOR OPENING IT AND PEEKS
OUT.

54
771-04 HIGH DOWN FULL SHOT - EXT. HOUSE -
SHADOW OF DOOR OPENING AS TONY
SLOWLY MOVES OUT FRONT DOOR AND
LOOKS ABOUT MOVING DOWN STEPS AS
HE DUCKS DOWN BULLETS ZING AROUND
HIM FROM O.S. MACHINE GUN.

55
786-14 FULL SHOT - TONY L. CENTER AT BASE OF
STEPS LOOKS ABOUT AND RUNS CROUCHED
TOWARD THE CAR PARKED R. CENTER AND
GETS INTO CAR.

56
793-03 FULL SHOT - MEN IN CAR CENTER AT CURB
OPEN FIRE AND MOTION TO ONE ANOTHER.

57
798-03 FULL SHOT - TONY AT WHEEL OF CAR
L. CENTER AT CURB DRIVES CAR
O.S.R. A CAR MOVES FROM R.
B.G. AROUND CORNER IN PURSUIT.
MAN IN CAR OPENING FIRE AS CAMERA
PANS R. WITH MOVING CAR.

58
809-08 INT. CAR - MC DOWN SHOT - TONY AT
WHEEL AS CAMERA PANS R. WITH MOVING
CAR. HE LOOKS OVER SHOULDER AND
INTO REAR VIEW MIRROR.

59
813-07 FULL SHOT - TONY'S CAR MOVING L.
AROUND CORNER TO R. CENTER
WITH CAR IN PURSUIT AS MEN FIRING
ON HIM WITH MACHINE GUNS AND CAMERA
PANS R. WITH MOVING CAR.

60

815-15 MC DOWN SHOT - MAN AT WHEEL IN CAR
WITH MAN CENTER FIRING MACHINE GUN
OUT WINDOW O.S.R. CAMERA PANS R.
WITH MOVING CAR.

61

818-08 HIGH DOWN FULL SHOT - CAMERA PULLS
BACK AS TONY'S CAR MOVES IN L. CENTER
TOWARD F.G. WITH CAR IN PURSUIT R.
B.G. FIRING ON TONY AND MOVING UP
FAST BESIDE TONY'S CAR AND OPENING
FIRE AGAIN.

62

822-11 INT. TONY'S CAR - MCS - SIDE ANGLE
TONY AT WHEEL AS CAR MOVES ALONGSIDE
CENTER OPENING FIRE ON HIM AS HE
DUCKS HE IS IN BULLET PROOF CAR.
CAMERA PANS R. WITH MOVING VEHICLES.

63

829-10 HIGH DOWN FULL SHOT - TONY'S CAR L.
CENTER WITH CAR IN PURSUIT R. AS TONY
SWERVES HIS CAR IN PATH OF THE OTHER
R. CAMERA PULLS BACK AS CARS MOVE
TOWARD F.G.

64

833-08 INT. TONY'S CAR - MC DOWN SHOT - SIDE
ANGLE - TONY LOOKS IN REAR VIEW MIRROR
AS CAMERA PANS R. WITH MOVING CAR.
HE LOOKS OVER SHOULDER L.

65

836-09 FULL SHOT - TONY'S CAR SKIDS MOVING
AROUND CORNER AS CAMERA PULLS BACK
CAR MOVES TOWARD F.G. SECOND CAR
IN PURSUIT OF TONY'S CAR.

66

840-03 M3S - MEN IN TOURING CAR MOVING
R. AS CAMERA PANS R. WITH CAR AND
MEN WITH MACHINE GUNS REACTING.

1ST HOOD - See if you can put out all
his tires.

67

844-04 MED. DOWN FULL SHOT - MEN IN CAR
AS MAN IN BACK SEAT OPENS BACK DOOR
AND STANDS ON RUNNING BOARD FIRING
MACHINE GUN O.S.R.F.G. AS CAMERA
PULLS BACK AND CAR MOVES IN L.F.G.

68

847-05 FULL SHOT - TONY'S CAR R, CENTER -100-

68 CONTINUED:

CONTINUED:

MOVING TOWARD F.G. AS CAMERA PULLS
BACK AND HOOD'S CAR L.B.G. CHASING
TONY'S CAR. FIRING AT HIS WHEELS.
BACK TIRES HIT BY BULLETS AS TONY'S
CAR CAREENS L. AND R. TONY TRYING TO
KEEP CONTROL OF CAR.

69

851-09 MC3S - MEN IN CAR AS CAMERA PANS R.
WITH CAR.

1ST HOOD - That's got 'er!

70

854-03 FULL SHOT - TONY'S CAR SWERVING
L. AND R. OUT OF CONTROL AS
HOOD'S CAR MOVES UP FAST FROM
L.B.G. TOWARD TONY'S CAR.

71

856-10 INT. TONY'S CAR - MCS - SIDE ANGLE
- TONY FIGHTING TO GAIN CONTROL
OF SWERVING CAR AS CAMERA PANS R.
WITH CAR.

72

860-10 HIGH DOWN FULL SHOT - TONY'S CAR
R. CENTER AS HOOD'S CAR MOVES UP IN
L. BESIDE TONY'S CAR AND CAMERA
PULLS BACK AS CARS MOVE TOWARD F.G.

73

865-15 INT. TONY'S CAR - MCS - TONY AT
WHEEL LOOKS OVER SHOULDER L. SMILES
AND JERKS WHEEL L.

74

867-15 FULL 2 SHOT - TONY'S CAR VEERS L.
AND O.S.L. CROSSING PATH OF ONCOMING
HOOD'S CAR.

75

868-12 MC3S - HOODS IN CAR AS THEY DUCK
BACK LOOKING O.S.R. AS CAMERA PANS
R. WITH CAR.

MEN - (screaming)

76

869-14 LOW ANGLE UP FULL SHOT - FLIGHT
OF STEPS CENTER AS HOOD'S CAR
AND TONY'S CAR CRASH THRU BARRICADE
RAILING UPPER CENTER AND PLUNGE
DOWNWARD.

77

871-09 LOW ANGLE UP FULL SHOT - CARS
CAREEN DOWN WARD AND CRASH DOWN THE
STEPS AND LAND IN CENTER OVERTURNING.
FADE OUT;

END REEL 4A

BEGIN REEL 4B - START MEASURING FIRST FRAME OF PICTURE

78

877-06

FADE IN:

FULL SHOT - INT. STORE - BARBER SHOP - TONY EXT. DOOR BEATING ON IT AS BARBER MOVES IN R.F.G. TO DOOR R. CENTER PEERS BEHIND CURTAIN OPENS DOOR AND THEN MOVES TO REGISTER OPENING IT REMOVING SOME MONEY AS TONY MOVES TO PHONE R. CENTER.

BARBER - (in Italian)

TONY - (muttering not distinct) Give us a nickel! Get us a nickel! Hurry!

BARBER MOVES TO TONY HANDS HIM MONEY AS CAMERA DOLLIES IN TOWARD THE TWO. TONY PUTS COIN INTO CHUTE.

Lakeside one-three-o-five. Get me a drink,

BARBER TURNS MOVES O.S.L.

79

934-05

FULL SHOT - BALLROOM - INT. PHONE BOOTH - PEOPLE SEEN MILLING ABOUT B.G. AS PHONE RINGS MAN MOVES INTO BOOTH AND CLOSSES DOOR PICKS UP RECEIVER.

JIM - Hello.

80

947-06

INT. BARBER SHOP - LOW ANGLE UP MCS - SIDE ANGLE - REACTING TONY ON PHONE.

TONY - Hello, is this Jim? Uh, Tony Camonte.
Is Rinaldo there?

81

955-15

INT. PHONE BOOTH - INT. CLUB - SIDE ANGLE - MCS - JIM ON PHONE.

CROWD (on and off) - (chatter not distinct continues behind following dialogue and scenes)

JIM - No, Mr. Camonte, he left an hour ago.

82

960-00

INT. BARBER SHOP - LOW ANGLE UP MCS - SIDE ANGLE - REACTING TONY ON PHONE CENTER.

TONY - Is Lovo there?

83

962-10

INT. PHONE BOOTH - INT. CLUB - MCS -

83 CONTINUED:

SIDE ANGLE - JIM ON PHONE.

84

969-03 INT. BARBER SHOP - LOW ANGLE UP
FULL SHOT - TONY AT PHONE SIDE
ANGLE CENTER REACTING. HE RETURNS
RECEIVER TO CRADLE. HE REACHES
INTO COIN CHUTE AND TAKES COIN
FROM IT RE-DEPOSITS IT AS BARBER
MOVES IN L. WITH DRINK IN HAND.
TONY TAKES DRINK FROM BARBER. HE
GULPS IT DOWN.

85

988-14 INT. APT. - FULL SHOT - BIRDS IN
L. AND FISH IN BOWL R. AS PHONE
IS HEARD RINGING O.S.
MABEL MOVES IN R. PICKS UP PHONE.

86

998-02 INT. BARBER SHOP - TONY GULPS
REST OF DRINK STANDS CENTER ON
PHONE.
HE HANDS GLASS O.S.L.

87

1007-13 INT. APT. - FULL SHOT - MABEL CENTER
ON PHONE.

88

1016-12 INT. BARBER SHOP - LOW ANGLE UP
FULL 2 SHOT - BARBER L. WITH TONY
R. CENTER HANGING UP RECEIVER WITH
BANG. BARBER SHAKING HANDS AT TONY.

HE PLACES COIN IN CHUTE.

CONTINUED:

JIM - Lovo? No, he left, too. Said he
was going back to the office.

TONY - Bosworth...four...four-five-o-three.

MABEL - Hello.

TONY - Hello, Mabel?

Camonte. Rinaldo there?

MABEL - Why no, he ain't been here. Say,
you know, I think that guy's givin' me
the run around. I've had a date with him
two or three times.

BARBER - Maybe he going home to bed.

TONY - Aw, whatta you talkin'? Dat tom cat?

BARBER - Try Maizie.

TONY - Maizie, dat's right. I forgot about
her.

Uh...uh, Hatfield six-four-o-one. Yeah.

-103- Six-four-o-one.

89

1051-10 INT. APT. - MCS - TWO GLASSES ON
TABLE WITH PHONE AS IT RINGS.

90

1062-05 INT. BARBER SHOP - FULL 2 SHOT -
BARBER L. WITH TONY R. CENTER ON
PAY PHONE. HE HITS THE PHONE.
BARBER TRIES TO CALM TONY
REACTING.

TONY - Come on.

91

1067-09 INT. APT - FULL SHOT - PHONE
ON TABLE CENTER WITH GLASSES AS
PHONE RINGS AND MAIZIE RISES AND
MOVES FROM R. TO TABLE CENTER
PICKS UP PHONE.
PARTIALLY VIEWED SMOKING RINALDO
ON SOFA R.

MAIZIE - Hello.

92

1078-11 INT. BARBER SHOP - MCS - SIDE
ANGLE - DISHEVELED TONY ON PHONE.

TONY - Hello, Maizie. It's Tony Camonte.

Rinaldo there?

93

1085-13 INT. APT. - FULL SHOT - MAIZIE
CENTER AT TABLE ON PHONE LOOKS R.
TO SMOKE RISING FROM RINALDO ON
SOFA SMOKING.
SHE HANDS PHONE TO RINALDO TAKING
IT AS HIS HAND MOVES IN R.
HE RISES AND TAKES PHONE.

MAIZIE - Yeah.

For you.

RINALDO - Hello.

94

1093-03 INT. BARBER SHOP - FULL 2 SHOT -
BARBER L. WITH TONY R. CENTER ON
PHONE.

TONY - Hello, Rinaldo? I'm at Pietro's.

Pietro's. Yeah, come right away.

95

1102-02 INT. APT. - FULL 2 SHOT - MAIZIE
L. WITH RINALDO R. CENTER ON PHONE.

RINALDO - Anything wrong?

96

1103-15 INT. BARBER SHOP - FULL 2 SHOT -
BARBER L. WITH TONY AT PHONE R.
CENTER SIDE ANGLE. HE NODS HIS
HEAD, HANGS UP PHONE.
BARBER HURRIES O.S.L. AS TONY
REMOVES HIS JACKET, BARBER MOVES
IN L. AND O.S.R. AS TONY MOVES
TOWARD R.F.G.

TONY - Yeah, plenty. Go get me a towel.

97

1115-08 INT. APT. - FULL 2 SHOT - MAIZIE
L. WITH RINALDO R. SNUFFING OUT
CIGARETTE LOOKS UP AT MAIZIE.

MAIZIE - I thought you weren't doing anything
tonight?

RINALDO - I'll be back later.

CAMERA PANS L. WITH RINALDO MOVING
AROUND MAIZIE TO L. TAKING HIS
HAT AND REACHES INTO DRAWER OF DESK
TAKES OUT GUN AS SHE MOVES BEHIND HIM
R. HANDS ON HIPS.

MAIZIE - This is worse than bein' in love
with a grasshopper.

HE PATS HER CHIN STUFF GUN IN BACK
POCKET TURNS AND MOVES TO DOOR AND
THRU DOOR AS MAIZIE CLOSES THE DOOR
BEHIND HIM.

FADE OUT:

FADE IN:

98

1141-07 INT. BARBER SHOP - FULL 2 SHOT -
VERY NERVOUS BARBER IN NIGHTSHIRT
CENTER WATCHING TONY WASH HIS HANDS
R. AS O.S. KNOCK ON DOOR IS HEARD
AND HE MOVES TO DOOR CHECKS IT THEN
OPENS DOOR AS RINALDO MOVES INTO
BARBER SHOP TO TONY CENTER.

CAMERA DOLLIES IN TOWARD TONY AND
RINALDO AND BARBER AS TONY TOSSES
TOWEL R.

TONY - It took you a long time to get here,

RINALDO - Who done it?

TONY - I don't know. But I got idea. You
just wait.

How do you stand with Lovo?

TONY TAKES MONEY FROM POCKET HANDS IT
TO REACTING BARBER.

BARBER - Huh?

RINALDO NUDGES ARM OF BARBER.

RINALDO - Come on!

CAMERA SLOWLY DOLLIES UP AND IN
TOWARD BARBER AND TONY FLASHING BILLS
AND BARBER LOOKING UP AT TONY SMILES.

TONY - How do you stand with Lovo?

BARBER - Who's Lovo?

TONY - Dat's good, Say when?

BARBER - Dat'sa enough.

TONY GIVES BARBER BILLS.

TONY - You call Johnny Lovo at his office at
ten minutes past two, okay?

98 CONTINUED:

TONY GRABS FRONT OF BARBER'S NIGHTSHIRT.

TONY PUTTING ON HIS JACKET HELPED BY BARBER.

TONY MOVES TOWARD DOOR CENTER B.G. FOLLOWED BY RINALDO HOLDING HIS HIP WHERE GUN IS. BARBER MOVES TO HELP TONY OPEN THE DOOR. TONY AND RINALDO MOVE OUT DOOR AS BARBER CLOSES IT BEHIND THEM.
FADE OUT:

FADE IN:

99
1247-07 CLOSE DOWN SHOT - HAND OF RINALDO WITH WATCH SHOWING.
INSERT - (time on watch)
(2:10)

LAP DISSOLVE TO:

100
1257-12 INT. HALLWAY OF LOVO'S OFFICE - FULL SHOT - RINALDO WITH TONY IN HALLWAY BEFORE ATHLETIC CLUB DOOR. TONY TURNS AND MOVES INTO DOOR FOLLOWED BY RINALDO.

CONTINUED:

Dat's ten minutes past two. You say that you callin' from the country now, see?

BARBER - Uh-huh.

TONY - You one-a da guys dat took me for a ride.

BARBER - Uh-huh.

TONY - See? Car got smashed and I got away.

And da car got smashed and I got away!

BARBER - Yeah, yeah.

RINALDO - You think it was Johnny?

TONY - I dunno! But we'll find out now.

We be dere when Pietro calls. And if it was-a Johnny, he'll stall, won't he?

RINALDO - Sure.

TONY - Let's go.

Open da door dere.

TONY - Come on, let's go.
-106-

101

1261-00 INT. CLUB - HIGH DOWN FULL SHOT -
TONY FOLLOWED BY RINALDO MOVE THRU
DOOR L. CENTER AND LOOK ABOUT AS RINALDO
CLOSES DOOR QUIETLY AND THEY MOVE
R. AS CAMERA PANS WITH THEM. CAMERA
HOLDS IN FULL SHOT AS THEY MOVE TO
LOVO'S DOOR AND TONY OPENING DOOR STARTS
INTO OFFICE.

102

1285-06 FULL SHOT - TONY FOLLOWED BY RINALDO
MOVE INTO LOVO'S OFFICE THRU DOOR
L. CENTER. AND THEY STOP TO LOOK R.

103

1287-10 LOW ANGLE UP FULL SHOT - LOVO CENTER
OPENING BOTTLE TURNS TO LOOK OVER
SHOULDER L. REACTING. HE HAS BEEN
POURING LIQUOR INTO GLASS.

LOVO - Hey, Tony, where you been? What
happened to you?

104

1294-07 FULL 2 SHOT - TONY WITH RINALDO BEHIND
HIM IN DOORWAY CENTER LOOKING O.S.R.

TONY - Yeah, lookit. They spoil my brand new
suit.

CAMERA PANS R. WITH TONY FOLLOWED BY
RINALDO AND TONY STOPS CENTER TO
LOOK INTO CIGARETTE HOLDER ON DESK.

LOVO - (off) - Who, coppers?

TONY - Naw, monkeys. Never seen 'em before.

Somebody must'a' brought 'em in.

PUTTING CIGARETTE IN MOUTH TONY
LOOKS OVER O.S.R.F.G.

105

1309-11 MS - LOVO CENTER BEHIND DESK LOOKS
O.S.L. REACTING.

LOVO - How did they get to you?

106

1311-12 FULL SHOT - SIDE ANGLE -
TONY CENTER STRIKE MATCH AND LIGHTS
CIGARETTE.

TONY - They smashed my bus, took me for a
ride.

HE SHAKES OUT MATCH LOOKING O.S.R.

Almost.

107

1321-00 MCS - LOVO CENTER LOOKS O.S.L.
REACTING. HE POINTS L.

LOVO - That's right. You left the cafe
alone. You oughta know better than to
-107-

107 CONTINUED:

HE LOOKS OVER O.S.L.F.G.

108

1329-05 FULL SHOT - SIDE ANGLE - RINALDO
CENTER SITS DOWN L. CENTER LOOKING
O.S.R.

HE FLIPS COIN UP AND DOWN IN HAND.

109

1333-14 LOW ANGLE UP FULL SHOT - LOVO
R. CENTER BEHIND DESK LOOKS OVER
L. NERVOUSLY SMILES AND MOVES L.
AS CAMERA PANS WITH HIM INTO FULL
2 SHOT WITH TONY.O.S. PHONE RINGS AND LOVO TURNS
LOOKS AT IT THEN MOVES R.

110

1352-08 FULL 2 SHOT - TONY L. WITH LOVO
MOVING TOWARD R.B.G. AWAY FROM DESK
AS PHONE CONTINUES TO RING,
LOVO TURNS TOUCHES ARM OF TONY.

LOVO MOVES TOWARD DESK AND PHONE
AS TONY SITS DOWN L. CENTER AND
LOVO TAKES PHONE FROM CENTER ON DESK.

111

1365-03 LOW ANGLE UP MCS - LOVO TAKES RECEIVER
FROM HOOK ANSWERING PHONE.

112

1371-12 MCS - SEATED CENTER LOOKING O.S.R.
RINALDO TOSSING COIN UP AND DOWN.

113

1376-09 MC DOWN SHOT - SEATED CENTER TONY
LOOKS O.S.R.F.G.

114

1382-07 LOW ANGLE UP MCS - LOVO STANDS CENTER

CONTINUED:

do that. Where were you?

LOVO (off) - I thought you always stuck to
Tony?LOVO - Well, baby, I'm glad you got away.
I'd'a' missed you plenty. I'll get
somebody for this.

TONY - I knew you would, Johnny.

LOVO - That's Poppy. I don't wanna see her
tonight.

TONY - I'll tell her you ain't here.

LOVO - Hey, wait a minute. I'll talk to her.

LOVO - Hello? Who?

LOVO (off) - No, there's nobody here by that
name.

LOVO (off) - What? What?

114 CONTINUED:

ON PHONE.
NERVOUSLY HE RETURNS PHONE
RECEIVER TO CRADLE SETS PHONE BACK
DOWN ON DESK AND LOOKS UP O.S.L.

CONTINUED:

LOVO - Oh, ring off, yuh got a wrong number.

We gotta have a drink, Tony.

115
1395-11 CLOSE DOWN SHOT - SEATED CENTER F.G.
TONY STARES O.S.R.F.G. GLARING,

116
1401-11 MC DOWN SHOT - REACTING STANDING
LOVO CENTER LOOKS O.S.L. NERVOUSLY.
HE LOOKS O.S.L.F.G.

LOVO - You?

117
1409-02 MC DOWN SHOT - SEATED CENTER RINALDO
LOOKS O.S.R.F.G. FLIPPING COIN NODS
HEAD 'NO'.

118
1415-07 MED. DOWN FULL SHOT - NERVOUS LOVO
CENTER LOOKS O.S.L. AND POURS HIMSELF
A DRINK WITH HIS HANDS SHAKING.

TONY (off) - (whistling)

119
1434-00 CLOSE DOWN SHOT - SEATED WHISTLING
TONY LOOKS OVER O.S.R.F.G.

TONY - (whistling)

120
1441-01 CLOSE DOWN SHOT - STANDING REACTING
LOVO LOOKING DOWN F.G. SLOWLY LOOKS
UP WITH EYES CLOSED NERVOUSLY.

TONY (off) - (whistling)

121
1447-06 MC DOWN SHOT - SEATED CENTER RINALDO
FLIPPING COIN LOOKS O.S.R.F.G.

TONY (off) - (whistling)

122
1455-10 MS - LOVO CENTER NERVOUSLY POURING
HIMSELF DRINK.

TONY (off) - (whistling)

HE LOOKS OVER O.S.L.

123
1467-04 MED. DOWN FULL SHOT - TONY SITS
CENTER LOOKING OVER O.S.R.F.G. HE
TURNS SLOWLY SNUFFS OUT CIGARETTE
IN ASHTRAY.
CAMERA PANS UP AS HE RISES AND PANS L.
AS HE MOVES L. TOWARD THE DOOR AND STOPS
BACK TO CAMERA.

TONY - (whistling)

124
1488-08 LOW ANGLE UP FULL SHOT - REACTING

124 CONTINUED:

LOVO CENTER LOOKS OVER O.S.L.
SETS DOWN BOTTLE AND GLASS SLOWLY
ON DESK.

125

1495-14 MCS - BACK TO CAMERA TONY AT DOOR
PUTS HIS FIST THRU DOOR WITH
LOVO'S NAME ON IT.
HE BEGINS TO TURN R.

126

1498-08 LOW ANGLE UP CS - TONY SPINS AROUND
AND GLARES O.S.R.F.G.

127

1502-10 FULL SHOT - REACTING LOVO BEHIND
DESK CENTER LOOKS OVER O.S.L. AND
PUTS HAND SLOWLY TO HIS HIP MOVING
BACKWARD R.

128

1507-15 LOW ANGLE UP MCS - CAMERA PANS R.
WITH ANGRY MOVING TONY.

129

1511-02 MS - SIDE ANGLE - FRIGHTENED
REACTING LOVO MOVING BACKWARD R.
AS CAMERA PANS WITH HIM HE WATCHES
TONY O.S.L. HE POINTS FINGER L.
TONY MOVES IN L. GRABBING THE
FRIGHTENED LOVO BY SHIRT AND JACKET
FRONT.

TONY JERKS LOVO L. AS CAMERA PANS
WITH THEM AND HE LIFTS LOVO FROM THE
FLOOR MENACINGLY.
HE TOSSES LOVO DOWN R.F.G.

130

1520-06 MC DOWN SHOT - LOVO FALLS DOWN IN L.
ONTO SOFA AND HOLDS UP HAND
PLEADINGLY.
CAMERA PANS UP SLIGHTLY L. AS HE
SITS UP SLOWLY.
HE GRABS ONTO TONY IN L. LOOKING
DOWN AT LOVO.

CONTINUED:

TONY (off) - (whistling)

TONY - (whistling)

LOVO - It's a lie! I didn't do it!

I wouldn't hide anything on you,

Tony, we're pals.

TONY - Sure, we're pals.

LOVO - No, no, I didn't do it!

You got me wrong. Listen, Tony,

I brought you out here. I worked with
you! You're the last guy in the world

I'd try to cross, you know that.

131

1529-05 CLOSE DOWN SHOT - TONY CENTER F.G.
LOOKS DOWN O.S.F.G.

LOVO (off) - You wouldn't do anything to
me! Don't take me, Tony, gimme a chance!
You can have anything I got, anything!

132

1535-08 CLOSE DOWN SHOT - SIDE ANGLE -
LOVO CENTER LOOKS UP O.S.L. AT
O.S. TONY PLEADING FOR HIS LIFE.

LOVO - All the dough you want. Poppy! I'll
let you have her! I give you my word!
You're gonna have Poppy, Tony! I'll tell
her!

TONY REACHES HAND IN L. GRABS HAIR
OF LOVO.

133

1545-14 MED. DOWN FULL 2 SHOT - SIDE ANGLE
SEATED LOVO CENTER WITH TONY STANDING
BEFORE HIM HOLDING HIS HAIR AND PULLS
BACK HIS FIST THEN LOOKS O.S.L. HE
PUSHES LOVO R. AND LOVO FALLS BACK
AGAINST THE SOFA.

TONY - The boss!

134

1552-00 LOW ANGLE UP MCS - SITTING CENTER
LOVO PLEADING WITH O.S. TONY L.

LOVO - No! I'm gonna go away, gimme a break!
I never did anything to anybody! I never
hurt anybody!

HE LOOKS CENTER AT O.S. TONY THEN
GRABS ONTO PARTIALLY VIEWED TONY L.

TONY - Naw,...

135

1559-09 LOW ANGLE UP CS - REACTING TONY
CENTER F.G. LOOKS DOWN O.S.R.F.G.

TONY - ...you get somebody else to do it
for yuh!

TONY TURNS AND MOVES O.S.L.

136

1568-00 MED. DOWN FULL 2 SHOT - TONY MOVES
O.S.L.F.G. WITH REACTING SEATED LOVO
LOWER CENTER.

LOVO - No!

137

1571-00 FULL SHOT - SITTING L. FLIPPING
COIN RINALDO AS TONY MOVES IN R.
AND MOTIONS WITH HIS HEAD TO
RINALDO AND TONY MOVES L. AS
RINALDO RISING MOVING R. REACHES
FOR GUN IN BACK POCKET AS TONY MOVES
OUT DOOR L. CENTER.

-111-

138

1576-11 MC DOWN SHOT - LOWER CENTER SITS
REACTING FRIGHTENED LOVO HOLDING UP
HIS HAND.

LOVO - Wait! Don't! Tony, come back!

139

1581-10 FULL SHOT - TONY MOVING THRU EMPTY
CLUB CENTER BACK TO CAMERA MOVING
TOWARD DOOR CENTER B.G.
O.S. GUN SHOTS HEARD.
TONY MOVES OUT DOOR OF CLUB AND
CLOSES DOOR BEHIND HIMSELF.
FADE OUT:

LOVO (off) - Tony!

FADE IN:

140

1593-08 MC DOWN SHOT - INT. APT. - SLEEPING
POPPY IN BED AS O.S. BUZZER SOUNDS
AND SHE WAKENS REACTING LOOKS ABOUT
AND RAISES HEAD LOOKS UP L. AS CAMERA
PANS UP L. SLIGHTLY. CAMERA PULLS BACK
AS SHE SITS UP AND GETS OUT OF BED
PUTTING ON SLIPPERS AND TAKING ROBE
FROM BED MOVING L. AS CAMERA PANS
WITH HER.

141

1621-11 FULL SHOT - POPPY MOVES ACROSS ROOM
TO L. AS CAMERA PANS WITH HER PUTTING
ON ROBE AND SHE MOVES TO DOOR THEN
OPENS IT AND LOOKS THRU SMALL OPENING
AND OPENS IT WIDE WITH TONY IN DOORWAY.

POPPY - Oh,...Tony.

HE MOVES INTO APT. O.S.R. AS SHE
CLOSES DOOR AND LOCKS IT.

142

1640-02 MCS - POPPY AT DOOR SPINS AROUND AND
LOOKS O.S.R.F.G.

POPPY - What's happened?

143

1646-06 FULL SHOT - SIDE ANGLE - TONY CENTER
LOOKS OVER O.S.L.F.G.

144

1652-10 MC DOWN SHOT - POPPY CENTER LEANING
ON DOOR LOOKING O.S.R.F.G. REACTING,

POPPY - Where's Johnny?

145

1657-05 LOW ANGLE UP MCS - TONY CENTER LOOKS
O.S.L.F.G.

TONY - Where do yuh think? Go pack your
stuff,

146

1670-14 MC DOWN SHOT - LEANING ON DOOR
CENTER L. POPPY LOOKS OVER O.S.
R. REACTING. SHE SMILES. SHE
SLOWLY STARTS TO MOVE R.

147

1680-03 FULL 2 SHOT - TONY CENTER WITH
POPPY MOVING FROM L. AND DOOR
TOWARD HIM SLOWLY AND CAMERA PANS R.
WITH HER PASSING TONY AND SHE MOVES
THRU DOORWAY O.S.R.
TONY BACK TO CAMERA MOVES TOWARD
CENTER B.G. AND THE WINDOWS.

148

1702-01 PART TITLE

UNIVERSAL PICTURES
SCARFACE
END REEL 4A & 4B

1690 Feet 01 Frame EXHIBITION REEL FOOTAGE

COMBINED CONTINUITY
SCARFACE

REEL 5A

PAGE 1

SCENE
NO.

DESCRIPTION

DIALOGUE

1
00-00

PART TITLE

UNIVERSAL PICTURES
SCARFACE
REEL 5A

START MEASURING START MARK ACADEMY LEADR

2
12-00

INT. APT. - FULL SHOT - TONY
WITH TORN JACKET STANDS AT
WINDOW CENTER OPENS WINDOW
SLIGHTLY AND BREATHS THE
AIR. HE LOOKS OUT WINDOW.

3
31-11

HIGH DOWN FULL SHOT - O.S. POV
TONY FROM WINDOW NEON SIGN CENTER
B.G.

INSERT - (stgn)
THE WORLD
IS YOURS

COOK'S TOURS
SIGN FLASHES ON AND OFF.

4
40-03

LOW ANGLE UP CS - TONY CENTER SIDE
ANGLE WAVING HAND AS HE LOOKS OUT
CRACK IN WINDOW AT O.S. SIGN.

TONY - Hey, come 'ere.

5
45-10

FULL 2 SHOT - TONY L. CENTER
AT WINDOW AS POPPY MOVES IN R. TO
HIM AS HE POINTS OUT WINDOW.

TONY - Lookit dere.

6
49-07

LOW ANGLE UP CS - SIDE ANGLE
- POPPY CENTER LOOKS L. THEN PULLS
BACK CURTAIN LOOKS OUT WINDOW AT
O.S. SIGN.
SHE LOWERS CURTAIN LOOKS O.S.L.
FADE OUT:

TONY (off) -Do you remember what I told yuh?

FADE IN:

7
63-15

INT. ATHLETIC CLUB - FULL GROUP
SHOT - MEN SITTING AROUND TABLES AS
CESCA MOVES THRU ROOM R. CAMERA
PANS WITH HER AS MEN WATCH HER AND
SHE MOVES TOWARD DOOR.

7 CONTINUED:

INSERT - (on window of door)
ANTONIO CAMONTE
PRIVATE

SHE STOPS TO LOOK INTO HAND MIRROR
AND KNOCKS LIGHTLY ON DOOR THEN
OPENS IT.

8

80-10 INT. TONY'S OFFICE - FULL SHOT -
DOOR OPENS L. CENTER AND CESCA MOVES
INTO OFFICE CLOSING DOOR BEHIND HER.
SHE MOVES R. AS CAMERA PANS WITH
HER INTO FULL 2 SHOT WITH RINALDO
SITTING BEHIND DESK FEET UP ON
DESK.

SHE SITS DOWN ON EDGE OF DESK LOOKS
AT RINALDO.

9

108-09 MC DOWN SHOT - RINALDO SITTING BEHIND
DESK CUTTING OUT PAPER DOLLS GLANCES
UP L.

10

115-04 MED. DOWN FULL 2 SHOT - CESCA SITS
EDGE OF DESK L. WITH RINALDO SITTING
BEHIND DESK FEET UP AS SHE LEANS OVER
TO TAKE THE PAPER DOLLS HE HAS BEEN
CUTTING FROM HIS HANDS. SHE BEGINS
TO PULL THEM APART.

11

122-13 MCS - CESCA SITTING ON EDGE OF DESK
PULLS THE PAPER DOLLS APART AND LOOKS
O.S.R.F.G. THEN LOOKS DOWN AT PAPER
DOLLS.

12

131-15 CLOSE DOWN SHOT - SITTING CENTER
RINALDO LOOKS UP L. LEANS FORWARD
PLACES SCISSORS O.S.L. ON DESK.

13

136-11 MC DOWN SHOT - CESCA HOLDING OUT
PAPER DOLLS SMILES LOOKS O.S.
R.F.G. SHE LAYS THEM DOWN O.S.
F.G. ON DESK.

CONTINUED:

RINALDO - Tony isn't here. He's outta town.

CESCA - You telling me?

Why did you hang up when I called
yesterday?

RINALDO - Too busy.

CESCA - The one on the end's kinda cute.

RINALDO - She ain't bad.

CESCA - I should think you'd want something

-115-

13 CONTINUED:

CONTINUED:

more like...

14
145-04 MC DOWN SHOT - REACTING SEATED
RINALDO CENTER LOOKS DOWN F.G.
THEN UP O.S.L.

RINALDO - Like what?

15
148-05 LOW ANGLE UP MCS - CESCA CENTER
SITTING ON DESK LOOKS DOWN O.S.
R.F.G.

CESCA - ...me.

16
153-02 MED. DOWN FULL 2 SHOT - CESCA
SITTING ON EDGE OF DESK L. CENTER
WITH RINALDO BEHIND DESK R.
FEET UP ON DESK AS THEY LOOK AT
ONE ANOTHER. HE MOVES LEGS DOWN
FROM DESK AND SITS UP.

RINALDO - Cut out that sorta talk. You're
only a kid.

HE RISES AND MOVES TOWARD CENTER
B.G. LOOKS OVER AT HER.
HE TURNS TO LOOK TOWARD HER.

CESCA - I told you I had grownup ideas.

RINALDO - You're like Tony when you go after
something, hey?

HE MOVES AROUND HER SLIGHTLY.

What would Tony say?

CAMERA SLOWLY DOLLIES IN TOWARD
THEM.
FADE OUT:

CESCA - He'll be away for a month.

17
190-02 FADE IN:
MED. DOWN FULL SHOT - INT. NEWSPAPER
OFFICE. EDITOR SITTING AT DESK AS
REPORTER MOVES INTO OFFICE TOSSES DOWN
PIECE OF PAPER ON EDITOR'S DESK WITH
PEOPLE IN OUTER OFFICE MILLING ABOUT.

REPORTER - The big fella's on his way from
Florida.

EDITOR - U-huh. Well, he better watch his
step. This town's entirely different
than when he left it. That new crowd
down to the City Hall's looking for him.
The first crack he makes they'll climb

EDITOR GESTURES L. WITH HAND.

17 CONTINUED:

EDITOR RISES HANDS REPORTER PAPER
AND TURNS TO LOOK TOWARD B.G.

FADE OUT:

FADE IN:

18
223-01 HIGH DOWN FULL SHOT - EXT. STREET -
NIGHT - PEOPLE MILL ABOUT AS CARS
MOVE AROUND CORNER R. CENTER AND
PULL TO CURB CENTER AS HOODS GET
OUT OF CARS AND ONE OPENS BACK DOOR
OF FIRST CAR AS HOOD, ANGELO THEN TONY
MOVE OUT OF BACK SEAT OF CAR. TONY
TURNS TO ANGELO.
TONY MOVES O.S.L. AS HOODS AND
ANGELO WAIT ON SIDEWALK.

CONTINUED:

all over him.

(not distinct)

TONY - You stay out here.

19
254-12 INT. APT. - HIGH DOWN FULL SHOT -
TONY ENTERS DOORMAY CENTER MOVES
TOWARD F.G. AND STARTS
O.S.L.F.G.

20
264-07 INT. KITCHEN - MOTHER SIDE ANGLE CENTER
TURNS AND LOOKS OVER L. REACTING.

21
268-00 FULL SHOT - TONY MOVES INTO KITCHEN
THRU DOORWAY CENTER CLOSING IT AND
MOVES R. AS CAMERA PANS WITH HIM
INTO FULL 2 SHOT WITH MOTHER.

MOTHER - Tony.

TONY - Where's Cesca?

22
274-04 MC2S - SIDE ANGLE TONY L. WITH
GESTURING MOTHER R. FACING ONE
ANOTHER.

MOTHER - She got a place of her own. She say t
me, 'Shut up. Mind-a your business.'

Just-a like you say,

TONY - Well, is she livin' alone?

MOTHER - Yeah. All-a da time dat what she
tell me, but one day I follow her, she
meet-a man. They go in the house
together.

23

293-14 C2S - OVER BACK MOTHER GESTURING
IN R.F.G. FAVORS REACTING TONY
FACING HER.

TONY TAKES FOLDED HANDS OF MOTHER'S
IN HIS OWN.

MOTHER - I look and I see his name under da
push bell. Ah, see, see what you do?
Once I have a son, I have a daughter
and now...

TONY - (overlapping above speech) (in Italian)

...Mama. Where is-a place she live?

MOTHER - Two-three-six (not distinct)

Chesrow Street.

24

316-02 FULL 2 SHOT - TONY L. FACING MOTHER
R. CENTER HOLDING HER HANDS AS HE
RELEASES HER HANDS TURNS SLOWLY AND
MOTHER RUSHES TO DOOR L. AS TONY
MOVES L. CAMERA PANS WITH THEM.

HOLDING ARMS OF TONY MOTHER TRIES
TO RESTRAIN HIM AS HE PUTS HIS HAND
VERY TIGHTLY OVER HER MOUTH.
HE PUSHES MOTHER FROM DOOR AS SHE
REACTS.

MOTHER - M'm, whatcha gonna do? Whatcha...

No, no...Tony, no! Stop!

25

329-10 FULL 2 SHOT - MOTHER SIDE ANGLE
L. AS TONY LOOKS AT HER AND MOVES
OUT DOOR AND SLOWLY MOTHER FRIGHTENED
MOVES TO DOOR.

26

335-06 EXT. STREET - NIGHT - LOW ANGLE UP
FULL SHOT - TONY MOVES DOWN STEPS
FROM UPPER L. CENTER AS CAMERA PANS
DOWN R. WITH HIM PASSING HOODS AND
HE MOVES TO THE CAR.
TONY GETS INTO CAR WITH ANGELO AND
HOODS.
CARS MOVE O.S.R.F.G. FROM CURB.
FADE OUT:

TONY - Chesrow Street.

FADE IN:

27

355-00 INT. APT. - CESCA SITS CENTER AT
PIANO PLAYING.
SHE LOOKS OVER O.S.L.

CESCA - (singing)
'He was goin' down (not distinct)...

27 CONTINUED:

SMOKE FROM O.S. SMOKING RINALDO
FLOATS IN FROM L.

SHE MOVES FROM PIANO L. AS CAMERA PANS
WITH HER TO SIT DOWN BESIDE RINALDO
IN FULL 2 SHOT ON CHAISE.
HE TAKES HER HAND IN HIS LEANS TOWARD
HER.

28
414-11 LOW ANGLE UP C2S - FACING ONE ANOTHER
RINALDO L. HOLDING HANDS OF HAPPY
CESCA R.

HE NODS HEAD 'NO'.

AGAIN HE SHAKES HIS HEAD 'NO'.

HE TWEAKS HER CHEEK.

29
441-03 FULL SHOT - INT. APT. CORRIDOR -
TONY ALL ALONE MOVING UP STEPS
CENTER B.G. MOVING TOWARD L. AND
R. DOORS HEADING TOWARD F.G.
HE STOPS R. CENTER PRESSES BUTTON
ON DOOR.

30
455-01 INT. APT. - FULL 2 SHOT - SITTING
ON CHAISE RINALDO AND CESCA LOOKING
AT ONE ANOTHER AS THEY REACT TO DOORBELL.

CONTINUED:

Makin' ninety mile an hour
When his whistle
Broke into a scream
(making sounds)
And they found him in the wreck
With his hands on the throttle
Scalded to death by the steam
It's a mighty rough road
From Lindbergh to Danville
And the track's on the
Three mile grade
It was on this road
That he lost his (not distinct) averages
To see what a jump he made.'

(speaking) Hello.

RINALDO - Hello, baby.

CESCA - I'm so happy.

RINALDO - You're telling me?

CESCA - You do love me, don't you, Guino?

RINALDO - You know I do.

CESCA - Never stop telling me, will you?

I'm not like all the others, am I?

RINALDO - You're up there all by yourself,
sweetheart,

CESCA - We'll always be happy, won't we?

TONY - (whistling)

30 CONTINUED:

CONTINUED:

THEY LOOK OVER O.S.L.F.G. THEN AT ONE ANOTHER AS RINALDO RISES FROM CHAISE.

31
465-04 FULL SHOT - CAMERA PANS UP AND L. WITH RINALDO MOVING ACROSS ROOM TO DOOR AND STOPS CENTER LOOKS DOWN AT CHAIR.

32
471-14 CLOSE DOWN SHOT - GUN IN HOLSTER ON CHAIR SEEN FROM O.S. POV OF RINALDO.

33
474-10 LOW ANGLE UP FULL SHOT - RINALDO SIDE ANGLE CENTER LOOKS AT CHAIR AND REACHES DOWN TO TAKE HIS GUN CHANGES HIS MIND AND MOVES L. AS CAMERA PANS WITH HIM IN FULL SHOT TO DOOR. HE REACHES FOR THE KNOB SLOWLY.

34
486-13 INT. CORRIDOR - FULL SHOT - OVER BACK TONY L. CENTER WAITING AT CLOSED DOOR AND IT OPENS WITH RINALDO IN SMOKING JACKET INSIDE ROOM. RINALDO MOVES THRU DOORWAY FLIPPING COIN.

35
492-06 C2S - OVER SHOULDER RINALDO R.F.G. FAVORS REACTING TONY IN DOORWAY. TONY GLANCES TOWARD F.G. REACTING STUNNED.

RINALDO - Hello, Tony.

36
501-00 MCS - FULL ANGLE - CESCA MOVES IN R. LOOKING L. REACTING. O.S. SHOT HEARD AS CESCA REACTS.

CESCA - Tony, I... Tony, don't! Tony!
(screaming)

37
512-10 CS - UPPER TORSO RINALDO FLIPPING COIN AS SLOWLY HIS HAND DROPS.

CESCA (off) - (screaming)

38
517-00 LOW ANGLE UP FULL 2 SHOT - T1 TONY L.F.G. WITH RINALDO CENTER AS HE SLOWLY SLUMPS DOWNWARD NODDING HIS HEAD TO TONY. TONY HOLDS GUN. RINALDO SLUMPS DOWN AT FEET OF TONY O.S.F.G.
-120-

39

526-07 CS - WIDE-EYED REACTING CESCA CENTER
LOOKS O.S.L.F.G.
SHE RUSHES O.S.L.F.G.

CESCA - Guino!

40

530-08 INT. CORRIDOR - FULL SHOT - DEAD
RINALDO ON FLOOR AS CESCA RUSHES
IN R. AND KNEELS DOWN BESIDE RINALDO
CALLING HIS NAME AND SOBBING.

CESCA - Guino! Guino! Oh, Guino, speak to
me, speak to me! Guino, say something!
Guino!

CESCA BEGINS TO TURN TO LOOK UP R.

41

542-02 CLOSE DOWN SHOT - CAMERA PANS UP
R. WITH CESCA LOOKING UP R. OVER
SHOULDER AT O.S. TONY.

CESCA - (sobbing) Tony, he's my Guino! I
love him. We were married yesterday,
Tony! We were married! We were
going to surprise you!
Weren't we, Guino? (sobbing) Oh,
darling, Guino!

SHE HOLDS HANDS TO HEAD THEN LOOKS
DOWN L.

42

567-03 LOW ANGLE FULL SHOT - CESCA LAYING OVER
DEAD RINALDO CENTER AS LOWER TORSO TONY
UPPER R. LEANS OVER AND GENTLY PULLS
HER FROM RINALDO.

CESCA - (sobbing) He's dead!

43

578-00 CLOSE DOWN 2 SHOT - CAMERA PANS UP WITH
TONY SLOWLY LIFTING SOBBING CESCA TO
HER FEET.

CESCA - (sobbing) He's dead.

44

582-10 C2S - SIDE ANGLE TONY R.F.G. WITH
FAVORED CESCA LOOKING UP INTO HIS
FACE.

CESCA - He loved me. Really loved me.

45

588-14 FULL 2 SHOT - TONY HOLDING SOBBING
CESCA AS SHE SHOVES HIM FROM HER TO
R.

CESCA - Don't touch me!

46

599-03 C2S - REACTING CESCA CENTER STARING
UP AT PARTIALLY VIEWED TONY R.F.G.
HE MOVES TOWARD HER AS SHE BACKS UP L.

CESCA - Don't come near me!
-121-

47

604-04 FULL 2 SHOT - REACTING CESCA
BACKING UP L. AS TONY REACTING
HOLDS OUT HIS HAND MOVING TOWARD HER
SLOWLY AS CAMERA PANS L. WITH THEM.
SHE BACKS UP INTO WALL L.

CESCA - Get away from me!

48

608-09 C2S - OVER SHOULDER TONY R.F.G.
FAVORS REACTING CESCA LOOKING AT
HIM HATEFULLY LEANING UP AGAINST
WALL.

CESCA - (sobbing) You're not my brother!

Don't you think I know?

49

619-02 FULL 2 SHOT - SIDE ANGLE CESCA
L. WITH TONY FACING HER R. CENTER.

CESCA - (sobbing)

Murderers! And you people...

50

624-08 CLOSE DOWN 2 SHOT - OVER BACK AND
SHOULDER TONY R.F.G. FAVORS SOBBING
CESCA LOOKING DOWN O.S.L.F.G.

CESCA - (sobbing) ...kill everybody. He kills
everything!

51

634-04 FULL SHOT - CESCA LEANING ON WALL
L. CENTER WITH TONY R. FACING HER
AS SHE MOVES TOWARD CENTER B.G.
TONY SLOWLY FOLLOWING HER.

CESCA - You're a butcher, that's what you

are. (sobbing) You're a butcher! You'r
a butcher!

SHE TURNS AND RUNS DOWN STEPS AS
SLOWLY TONY MOVES TOWARD L.B.G. AND
STEPS.
LAP DISSOLVE TO:

52

649-15 CLOSE DOWN SHOT -TONY SITS DOWN
FROM L. TO R. WITH ANGELO SITTING
DOWN BESIDE HIM AS TONY REACTS.
INT. CAR.

ANGELO - Right down to the house.

53

655-09 FULL SHOT - EXT. STREET - NIGHT -
CARS MOVE FROM CURB O.S.R.

LAP DISSOLVE TO:

54

660-12 CS - TICKER TAPE MOVING ACROSS
SCREEN.

INSERT - (on tape)

PICK UP TONY CAMONTE FOR THE MURDER OF GUINO RINALDO

LAP DISSOLVE TO:

55

675-04 EXT. STREET - NIGHT - COPS ON BIKES
AND IN PATROL CARS ON STREET MOVING
TOWARD B.G.L.

56

681-06 FULL SHOT - CARS MOVE ON STREET
AROUND CORNER R. AND PULL TO STOP
L. CENTER AS ANGELO OUT CAR FIRST
LOOKS ABOUT AS TONY OMOTES OUT.
STUNNED TONY MOVES R. AND UP STEPS
AS ANGELO WATCHES HIM MOVE O.S.R.
ANGELO MOVES BACK TO CAR CLOSES DOOR
LOOKS TOWARD B.G.

ANGELO - Come on, Boss.

57

707-09 HIGH DOWN FULL SHOT - O.S. POV OF
ANGELO OF COPS MOVING ON BIKES
FROM R.B.G. AROUND CORNER FOLLOWED
BY PATROL CARS.

58

710-11 FULL SHOT - PEOPLE B.G. L. WITH
ANGELO AT SIDE OF CAR LOOKING TOWARD
F.G. REACTING WAVING THE CARS ON AS
THEY START MOVING TOWARD B.G.

ANGELO - Go on, get out! Beat it, men,
get outta here! Come on! Come on!

ANGELO TURNS RUNS O.S.L. AS MAN IN
SECOND CAR LEANS OUT WINDOW FIRING
GUN TOWARD R.F.G.

59

719-13 FULL 2 SHOT - BACK OF TONY CENTER
MOVING INTO HOUSE WITH ANGELO MOVING
UP STEPS R.F.G. AND INTO HOUSE
CLOSING DOOR BEHIND HIMSELF.

0

60

722-02 FULL SHOT - PATROL CAR MOVES FROM
R. CENTER B.G. TO L. AS CAMERA PANS
WITH IT AND FIRES FROM CAR TOWARD
R.

61

725-14 INT. HOUSE - FULL 2 SHOT - TONY
AND ANGELO. ANGELO CLOSES DOOR
AS TONY MOVES O.S.L. STUNNED,
ANGELO SHOT THRU DOOR STG
STAGGERS ABOUT AND CLOSES DOOR
WITH LOCK THEN FALLS TO FLOOR AS
CAMERA PANS DOWN WITH HIM AND HE RISES
CAMERA PANS UP AS HE STAGGERS L.
CAMERA PANS WITH HIM. HE DROPS ON STEPS.

61 CONTINUED:

CONTINUED:

HE STAGGERS TO FEET AND MOVES UP
STEPS L. AS CAMERA PANS UP L. WITH
HIM.

62
747-00 FULL SHOT - INT. LIVING ROOM - STUNNED
TONY MOVES INTO ROOM THRY
THRU DOORWAY CENTER FOLLOWED IN B.G.
UP STEPS STAGGERING WOUNDED ANGELO.
TONY MOVES TOWARD L.F.G. AS ANGELO
HOLDING MIDDLE STAGGERS INTO ROOM
AND CLOSES STEEL AUTOMATIC DOOR BEHIND
HIMSELF.

63
768-09 MC DOWN SHOT - WOUNDED ANGELO CENTER
HOLDING HIS MIDDLE LOOKS O.S.
L. AND SLOWLY MOVES TOWARD F.G. AS
CAMERA PULLS BACK HE HOLDS ONTO BACK
OF SOFA MOVING TO DESK FALLING TO HIS
KNEES PASSING STUNNED TONY AND PICKS UP
RINGING PHONE.

ANGELO - (making sounds) Hello. Camonte's
secre-...

64
815-00 CLOSE DOWN SHOT - DOWN ON HIS KNEES
WOUNDED ANGELO HOLDS MIDDLE AND HOLDS
PHONE TO HIS EAR.

ANGELO - You hafta speak...speak louder I
can't hear you.

SLOWLY HE TURNS AND LOOKS UP O.S.R.

It's, it's Poppy, Boss. (making sounds)

PHONE DROPS FROM HIS HAND AS HE FALLS
DOWN O.S.F.G. DEAD.

I got a name. (laughing)

65
844-08 FULL 2 SHOT - ANGELO FALLS DOWN AT FEET
OF STUNNED TONY SIDE ANGLE CENTER
AS TONY LOOKS DOWN AT HIM O.S. REACTING.

END REEL 5A -

BEGIN REEL 5B - START MEASURING FIRST FRAME OF PICTURE

66
850-13 INT. APT. - FULL SHOT - POPPY L.
CENTER SITS AT TABLE WITH PHONE
TO EAR. SHE LEANS FORWARD REACTING.

67
856-04 INT. TONY'S APT. - FULL SHOT - STUNNED
TONY STANDS CENTER LOOKING DOWN L. AND
SLOWLY REACHES OVER FOR PHONE ON DESK.
HE PUTS IT TO HIS EAR.

68
865-07 CLOSE DOWN SHOT - TONY PUTTING
PHONE TO EAR LOOKING DOWN F.G.
STUNNED. HE NODS HEAD 'NO' AS
PHONE SLIPS FROM EAR TO HIS
SHOULDER AS HE HOLDS IT LIMPLY.

TONY - I didn't know. I didn't know.

69
879-05 INT. POPPY'S APT. - FULL SHOT -
SHE SITS L. CENTER AT TABLE ON
PHONE LISTENING AND REACTING.
MAN IN B.G. MOVING ABOUT.

POPPY - Tony, what is it? Tony, say something
Tony?

70
888-05 INT. TONY'S APT. - FULL SHOT -
STUNNED TONY STANDS CENTER AS HIS
HAND HOLDING PHONE DROPS TO HIS
SIDE AND HE SETS PHONE SLOWLY ON
DESK.

71
898-10 INT. CHIEF'S OFFICE - MED. DOWN
FULL 2 SHOT - CHIEF SITS AT DESK
L. WITH GUARINO SITTING ON EDGE OF
DESK R. CENTER. CHIEF PICKS UP
PHONE ANSWERING IT.

CHIEF - Hello? Yeah. M'hm. Yeah. Oh, yeah?

COP SITS R.F.G.

He did, eh?

CHIEF PUTS HANDS OVER PHONE LOOKS
UP AT GUARINO.

Did they get the rest of 'em? All right,
let me talk to Duffy.

All right, Ben, here's what you've been
waitin' for. Camonte killed Rinaldo.
Put up a fight when they tried to take
him and holed up in that steel fort of
his.

COP MOVES IN L. B.G. TO R. AS GUARINO
RISES FROM DESK PUTS ON JACKET.

Get 'im! Take (not distinct) Madden
and his whole outfit. I'll send you
more if you need 'em.

71 CONTINUED:

HE TALKS INTO PHONE THEN HOLDS HAND
OVER PHONE LOOKS UP AGAIN AT GUARINO.

CONTINUED:

Yeah, wait a minute, Duffy.

Don't lose any men.

72

929-06 MC DOWN SHOT - SMILING GUARINO
CENTER PUTTING ON JACKET LOOKING
DOWN O.S.L.F.G.

CHIEF (off) - Block off the street. Put your
lights on and smoke him out away from
his guns and he'll quit!

73

933-08 FULL GROUP SHOT - OVER BACK OF COP
R.F.G. FAVORS CHIEF L. AT DESK ON
PHONE LOOKING UP AT GUARINO CENTER
WITH COP BESIDE HIM.
GUARINO AND COPS MOVE TOWARD R. AND
O.S.

CHIEF - Get goin'! Hello, Duffy? Yeah.
Send those monkeys on in. Tell Jake
to stay put.

74

939-03 INT. TONY'S APT. - FULL SHOT -
SIDE ANGLE TONY CENTER STUNNED LOOKS
DOWN L. AND PUTS HAND TO HIS MOUTH.

75

943-09 MCS - DOOR CENTER OPENS SLOWLY AND
CESCA DRESSED IN BLACK MOVES SLOWLY
INTO ROOM LOOKING O.S.L.F.G. HATEFULLY.
SHE PULLS GUN FROM INSIDE COAT AND MOVES
TOWARD L.F.G. AS CAMERA PULLS BACK AND
PANS L. WITH HER. SHE STOPS CENTER TURNS
TO LOOK O.S.F.G. GUN IN HAND.

76

984-08 FULL SHOT - O.S. POV OF CESCA OF
SIDE ANGLE TONY STANDING CENTER STUNNED.

77

988-01 LOW ANGLE UP MCS - ANGRY CESCA LOOKS
O.S.F.G. HATEFULLY.

78

995-11 CS - SIDE ANGLE - STUNNED TONY LOOKS
DOWN L. WITH HAND TO HIS MOUTH. HE
SLOWLY LOOKS OVER O.S.R.F.G. REACTING.

79

1004-07 MCS - CESCA STANDS CENTER LOOKING
O.S.L.F.G. WITH GUN IN HAND. SHE RAISES
GUN POINTS IT O.S.L.F.G.

80

1009-10 CS - TONY CENTER REACTING LOOKS
OVER O.S.R.F.G. HAND TO MOUTH.

81

1015-09 MCS - CESCA CENTER GUN AIMED O.S.
L.F.G. AS SHE STARES O.S. L.F.G.
HATEFULLY, SHE LOWERS GUN, SHE
REACTS TO O.S. SIREN SOUND LOOKS
L.

82

1029-08 EXT. STREET - HIGH DOWN FULL GROUP
SHOT - COPS MOVING INTO AREA FROM
B.G. AND OFF BIKES WITH
PEDESTRIANS MILLING ABOUT.

83

1040-09 INT. TONY'S APT. - MCS - CESCA
CENTER LOOKS OVER O.S.L. REACTING. SHE
LOOKS OVER O.S.L.F.G. SHE RUNS
O.S.L.F.G.

CESCA - Tony!

84

1047-07 MED. DOWN FULL SHOT - SIDE ANGLE
- STUNNED TONY L. CENTER LOOKING
R. AS CESCA RUSHES IN TO HIM SHAKING
HIM.

CESCA - Quick, Tony, they're coming! The
police!

TONY - Cesca!

CESCA - They're after you! They're gonna
get you, Tony!

TONY - Why didn't you shoot, Cesca, huh?
Why didn't you shoot?

CESCA - (sobbing) I don't know. Tony, maybe
it's because...you and me...I love you,
it's always been that way.

THEY HUG ONE ANOTHER TIGHTLY.

(sobbing)

TONY REACTS LOOKS L. AND THEY RUSH
O.S.L.

COPS AND CROWD (off) - (yelling, chatter not
distinct continues behind following
scenes and dialogue)

85

1085-01 HIGH DOWN FULL SHOT - TONY WITH CESCA MOVE IN R. TO L. TO WINDOW AND LOOK OUT REACTING. SPOTLIGHT COMBING THE BUILDING AS THEY MOVE BACKWARD AS LIGHT CROSSES THEIR FACES. TONY PULLS CESCA BACK FROM WINDOW.

86

1092-07 EXT. STREET - FULL GROUP SHOT - COPS AND PLAINCLOTHESMEN CROUCHED BEHIND CARS AIMING GUNS UP R. WITH GUARINO IN CENTER AS OTHER COPS MILL IN L.B.G. GUARINO ISSUES ORDERS TO COPS POINTING UP L.

GUARINO - Hey, you fellas, go on that roof
across the street there! You two cover
that alley back of the house.

COPS MOVE O.S.L. AND R. ON ORDERS.

1ST COP - Right.

2ND COP - Right.

87

1103-00 INT. APT. - FULL 2 SHOT - TONY WITH CESCA BEHIND HIM CENTER AS THEY PEER TOWARD WINDOW L. TONY MOVES TO WINDOW L. TO LOOK OUT. AS CESCA MOVES SLOWLY BEHIND HIM.

88

1110-03 HIGH DOWN FULL GROUP SHOT - COPS IN POSITION IN STREET BEHIND CARS WITH OTHERS ARRIVING SEEN FROM O.S. POV OF TONY. FIRE TRUCK WITH HOOK AND LADDER PULLS UP INTO L. CENTER.

89

1118-13 INT. APT. - FULL 2 SHOT - SIDE ANGLE TONY AT WINDOW L. WITH REACTING CESCA BEHIND HIM AS HE TURNS TO LOOK AT HER. HE TAKES HER FACE IN HIS HAND.

CESCA - Tony, whatta we gonna do?

TONY - Whatta we do? Come 'ere I show you
whatta we do.

TAKING HER ARM HE LEADS HER
ACROSS ROOM TO R. AND O.S.

90

1127-00 FULL SHOT - DOOR CLOSED CENTER AS TONY WITH CESCA IN HAND MOVE THRU OPENED DOOR L. CENTER AND TO R. ACROSS

90 CONTINUED:

ROOM TO DOOR AND
HE SLOWLY OPENS IT.

91

1132-14 MED. DOWN FULL SHOT - OVER BACKS
OF CESCA AND TONY CENTER AS HE OPENS
DOOR AND THEY MOVE DOWN STEPS TOWARD
LOWER CENTER AND DOOR
LOWER CENTER OPENS WITH PLAINCLOTHESMAN
AND COP OPENING DOOR AND THEY MOVE
BACK UP STEPS AND BACK INTO ROOM AS
CESCA RUNS O.S.R. TONY CLOSES DOOR
DASHES DOWN O.S.R.F.G. DOOR RIDDLED
WITH BULLETS FROM O.S. COP.

92

1141-12 MED. DOWN FULL SHOT - TONY R. CENTER
GETS TO HIS FEET CLOSES THE STEEL
DOOR OVER THE REGULAR DOOR AND
CESCA RISES FROM FLOOR CENTER. TONY
TAKES GUN AND LEANS OVER FOR MAGAZINE
AS CESCA STANDS BEHIND HER.

HE HANDS HER GUN AND BOX OF BULLETS.

CONTINUED:

CESCA - Tony, they followed me! This is
my fault, I should've come!

TONY - What's da difference? Your fault,
my fault? Just so's your here that's
all what matters. Here, you load 'em,
huh?

93

1162-09 C2S - PARTIALLY VIEWED SHOULDER TONY
R.F.G. FAVORS REACTING CESCA HOLDING
BOXES OF BULLETS AND GUN.

CESCA - Sure I'll load 'em. I'm not afraid.
I'm like you, Tony!

TONY - 'At'sa way to...

94

1167-04 FULL 2 SHOT - CESCA SIDE ANGLE L.
CENTER AS TONY SIDE ANGLE R. REACHES
FOR MORE BOXES OF BULLETS AND TURNS
TO LOOK AT CESCA.

TONY - ...talk! You not afraid, huh? Come
on, show 'em.

TONY MOVES O.S.L. FOLLOWED BY
CESCA.

95

1171-09 FULL SHOT - WINDOW CENTER AS TONY MOVES

95 CONTINUED:

IN R. FOLLOWED BY CESCA FOR FULL 2
SHOT AS HE SWEEPS EVERYTHING FROM
DESK WITH HIS HAND.

THEY LAY THE GUNS AND BOXES OF
AMMUNITION ON DESK. TONY MOVES
TOWARD L. CENTER AND WINDOW WITH
MACHINE GUN IN HAND.

TONY OPENS FIRE THRU WINDOW INTO STREET
BELOW.

96

1183-01 HIGH DOWN FULL GROUP SHOT - LOWER
CENTER ON STREET COPS AND GUARINO
BEHIND VEHICLES LOOKING UP R.F.G.
SEEN FROM O.S. POV OF TONY. HE FIRES
DOWN ON THEM AS THEY DUCK.

97

1185-13 INT. APT. - FULL SHOT - TONY SIDE ANGLE
AT WINDOW CENTER FIRING MACHINE GUN OUT
DOWN L. THRU WINDOW.

HE GIVES THEM ITALIAN SIGN FINGER
OUT FROM UNDER CHIN.
HE STEPS BACK CENTER FROM WINDOW.

98

1200-07 HIGH DOWN FULL SHOT - COPS BELOW
BEHIND VEHICLES OPEN FIRE WITH
BARRAGE FIRING R.

99

1204-02 FULL SHOT - SPOTLIGHT SEARCHING
ACROSS BUILDING R. TO L. PASSING
WINDOW CENTER WITH BARRAGE
OF FIRING FROM O.S. COPS UP AT
BUILDING.

100

1207-07 INT. APT. - MED. DOWN FULL SHOT -
TONY CENTER MOVES R. ACROSS ROOM
AS CAMERA PANS R. WITH HIM WAVING
HAND CARRYING MACHINE GUN.

CAMERA PANS R. WITH HIM MOVING
TO WINDOW R. CENTER TURNING BACK
TO CAMERA.

CONTINUED:

TONY - Here. (laughing) Put it here, Cesca.
put it right here.

We show 'em something. (laughing)

TONY - (laughing) Hey, lookit the monkeys
dere! Dis is Antonio Camonte, eh?

(laughing) (in Italian) (laughing)

COPS (off) - (yelling, chatter not distinct
continues behind following dialogue)

TONY - Hey, Cesca, whatta I told you?

Look, Cesca, see?

100 CONTINUED:

TONY PULLS CLOSED THE STEEL SHUTTERS
OVER WINDOW.
HE TURNS LOOKS OVER O.S.R.F.G.

CONTINUED:

Steel, all steel! Solid steel!

No one can get in here!

101

1220-08 FULL SHOT - CESCA CENTER AT TABLE
LOOKS OVER O.S.L. SMILING.

TONY (off) - (laughing) Hey, Cesca, you and
me, huh? We...

102

1225-08 FULL SHOT - O.S. POV OF CESCA OF
TONY CENTER B.G. AT CLOSED STEEL
SHUTTERS AS HE LOOKS OVER O.S.R.F.G.

TONY - ...show 'em! We lick 'em all, the
Northside, the Southside, we lick the
whole world!

HE MOVES L. AS CAMERA PANS WITH HIM
TO ANOTHER WINDOW STARTING TO CLOSE
IT STANDING BEHIND IT AS WINDOW IS
RIDDLED WITH BULLETS FROM O.S. COPS.

(laughing)

103

1236-06 FULL SHOT - CESCA CENTER WORKING WITH
THE BULLETS IS HIT AND GRABS HER
STOMACH.
SHE LOOKS L. REACTING.

TONY (off) - (laughing)

104

1241-00 FULL SHOT - TONY BEHIND STEEL SHUTTERS
CENTER LOOKS OVER O.S.R.F.G. STOPS
LAUGHING AND REACTS TO O.S. WOUNDED
CESCA.

TONY - (laughing)

105

1245-02 FULL SHOT - WOUNDED CESCA HOLDING
HER MIDDLE SLOWLY SLUMPING DOWNWARD.

106

1252-06 FULL SHOT - REACTING TONY CENTER
MOVES SLIGHTLY FROM THE STEEL SHUTTER
CALLING OUT CESCA'S NAME.

TONY - Cesca!

107

1254-15 MC DOWN SHOT - SLUMPED CESCA CENTER
HOLDING ONTO TABLE LOOKS UP O.S.
L. AND STARTS TO DROP TO FLOOR.

108

1259-02 FULL DOWN SHOT - REACTING TONY

108 CONTINUED:

R. CENTER BEHIND STEEL SHUTTERS
MOVES O.S.R.

109

1261-09 MED. CLOSE DOWN SHOT - SLUMPING
SLOWLY TO FLOOR CESCA R. AS TONY
RUSHES IN L. AND GRABS HER AS SHE
FALLS TO HER KNEES.

SHE FALLS BACKWARD INTO ARMS OF
TONY AS CAMERA PANS UP WITH HIM
LIFTING HER IN HIS ARMS. HE CARRIES
HER TOWARD B.G. AND SETS HE
HER DOWN ON SOFA GENTLY.

110

1293-10 CLOSE DOWN 2 SHOT - TONY PUTS
WOUNDED CESCA GENTLY DOWN ON SOFA
AND HOLDS HER HANDS.

CONTINUED:

TONY - Cesca!

CESCA - Let me lie down, Tony. I'm all
hollow inside.

TONY - Cesca, Cesca, what is it?

CESCA - (making sounds)

TONY - Where?

CESCA - It doesn't hurt really. Just put
your arms around me, Tony, just for a
minute.

TONY - Cesca?

CESCA - I won't be able to help you now.

TONY - Oh, you can't go away, I won't let you,
you understand? I won't letcha!

CESCA - (not distinct) So dizzy.

Hold me, Tony, don't let me get scared.

TONY - Listen, you don't understand, I'll be
here all alone! You can't
leave me here all alone!

CESCA - Why, Tony, you're afraid! Don't be
afraid, Tony.

TONY - (overlapping above speech) Cesca, you...
you're all I got left! Everybody's gone!

110 CONTINUED:

TONY HEARS BARRAGE OF FIRING AND
HE TURNS AND LOOKS UP O.S.L.

HE LOOKS BACK AT CESCA.

HE GRABS HER ARMS TIGHTLY.
HE WATCHES HER DYING.

CESCA CLOSES EYES.

HER EYES ROLL IN HER HEAD.

CESCA DIES.

111
1392-14 CLOSE DOWN 2 SHOT - DEAD CESCA F.G.
WITH TONY LEANING OVER HER SHAKING
HER.

112
1399-01 HIGH DOWN FULL GROUP SHOT - EXT.
STREET - NIGHT - COPS AROUND BEHIND
VEHICLES WITH GUARINO AND PLAINCLOTHESMAN
CENTER AS THEY LOOK UP R.

COP MOVES IN L. WITH GAS
BOMB AND HURLS IT UP O.S.R.

CONTINUED:

Angelo, he's gone! I'm-a no good
without you, Cesca. I'm-a no good
by myself! Cesca!

Cesca! They're out dere! Dey wanna
get me! They're all dere!

Cesca, they wanna get me, understand,
please!

Cesca!

CESCA - Guino wasn't afraid!

TONY - Cesca, don't go, please,

Cesca! I won't let you go yet! Yuh
hear, I won't let you!

Yuh understand? You gotta stay here,
yuh hear me?

CESCA - I don't wanna stay! You're afraid.
(sobbing) Guino, Guino! (muttering
not distinct) Guino!

TONY - Cesca, please, come back, yuh hear?

Come back, I say!

GUARINO - Hurry up with that gas.

That second window up there,

COP - All right.

-133-

113

1408-09 INT. APT. - FULL SHOT - BOMB CRASHES
THRU WINDOW CENTER.

TONY (off) - Cesca!

114

1409-01 FULL SHOT - TONY R. CENTER KNEELING
BESIDE SOFA AND DEAD CESCA ON SOFA AS
BOMB SAILS IN L. AND EXPLODES FILLING
THE ROOM WITH GAS.

TONY - Cesca!

115

1417-00 MED. DOWN FULL SHOT - TONY DROPS FROM
KNEES TO FLOOR L. CENTER AS CAMERA PANS
DOWN L. SLIGHTLY WITH HIM. HE BEGINS
TO COUGH.
SLOWLY HE PULLS HIMSELF TO HIS FEET AS
CAMERA PANS UP WITH HIM.

TONY - (coughing)

C-Cesca!

116

1436-10 FULL SHOT - TONY DIFFUSED B.G. AMID
THE RISING GAS.

TONY - I, I can't see. Cesca, Angelo! Little

Boy!

(coughing)

HE MOVES TOWARD CENTER FROM B.G.
SLOWLY AMID THE GAS.
HE MOVES TO CENTER LEANS ON TABLE
COUGHING.

117

1451-07 CLOSE DOWN SHOT - TONY F.G. AMID THE
GAS PULLING AT HIS COLLAR CHOKING,
HE LOOKS UP OVERHEAD WITH
STARING EYES.

TONY - (coughing) Cesca, Cesca! I can't see.

(coughing)

118

1466-13 HIGH DOWN FULL SHOT - EXT. STREET -
SPOTLIGHTS HITTING BUILDING CENTER
B.G. WITH COPS L. AND R. WATCHING
THE WINDOWS.

COPS AND CROWD (on and off) - (chatter not
distinct continues behind following
scenes and dialogue)

119

1472-02 INT. HALLWAY OF BUILDING - FULL SHOT -
DOOR TO APT. CENTER L. CLOSED AS
GUARINO AND COPS MOVE UP STEPS IN
R.F.G. TO DOOR. GUARINO STEPS
ASIDE AND FIREMAN WITH AXE BREAKS
DOWN DOOR.

GUARINO - Break it down!

120

1480-09 INT. APT. - FULL SHOT - BACK OF
TONY CENTER WITH GUN IN HAND MOVING
TOWARD CLOSED DOOR CENTER B.G.
HE HITS BUTTON AND STEEL DOOR OPENS

TONY - (coughing)

-134-

120 CONTINUED:

CONTINUED:

AND HE MOVES INTO HALLWAY COUGHING.
HE STAGGERS TO HEAD OF STAIRS R.
CENTER.

121

1494-06 EXT. BUILDING - MED. DOWN FULL
SHOT - FIREMAN USING AXE HACKING
AT CLOSED DOOR WITH COP
HOLDING GUN R. BESIDE GUARINO.

122

1496-02 INT. HALLWAY - HIGH DOWN FULL SHOT -
TONY GUN IN HAND SLOWLY STAGGERING
DOWN STEPS LOOKS O.S.R. HEARING
HACKING SOUND AT DOOR.

123

1500-10 MED. DOWN FULL SHOT - O.S. POV
OF TONY AS AXE FROM FIREMAN USING
IT CUTTING HOLE IN DOOR LOWER
CENTER.

124

1504-04 LOW ANGLE UP FULL SHOT - TONY CENTER
ON STEPS GUN IN HAND TAKES AIM O.S.
R.

125

1505-15 FULL SHOT - GUARINO STICKS HAND
WITH GUN THRU HOLE IN DOOR AND
FIRES UP O.S.L.

126

1507-05 LOW ANGLE UP FULL SHOT - TONY CENTER
ON STEPS HIT AS HE DROPS GUN AND
GRABS HIS SIDE.

127

1512-00 MED. DOWN FULL SHOT - GUARINO WITH
HAND THRU HOLE IN DOOR UNLOCKS DOOR
FROM INSIDE AND OPENS THE DOOR AS HE
MOVES INTO HALLWAY WITH COP GUN IN
HAND BEHIND HIM AS THEY LOOK UP O.S.L. TONY (off) - Don't!

128

1517-01 LOW ANGLE UP FULL SHOT - TONY ON
STEPS CENTER FRIGHTENED AND YELLING
OUT AS HE LOOKS DOWN O.S.R.F.G.

TONY - Don't shoot! Don't shoot, Guarino!

(not distinct) Lookit, Tony,...

I'm all alone, I, I got no gun, see?

-135- I...

128 CONTINUED:

129

1528-15 LOW ANGLE UP FULL 3 SHOT - GUARINO
WITH COP AND FIREMAN IN OPENED DOOR
CENTER HOLDING GUN TRAINED ON O.S.
TONY L.

130

1532-09 LOW ANGLE UP FULL SHOT - TONY UPPER
CENTER ON STEPS LOOKING DOWN O.S.R.
F.G. PLEADING.

HE MOVES SLOWLY DOWN STEPS TOWARD
R.

CAMERA PANS DOWN R. SLOWLY AS HE
CONTINUES DOWN STEPS.

131

1566-00 MED. DOWN FULL 2 SHOT - GUARINO CENTER
WITH PARTIALLY VIEWED COP R. OF HIM
GUNS TRAINED ON O.S. TONY.

GUARINO PUTS HIS GUN BACK INTO
WAIST.

HE TAKES HANDCUFFS FROM INSIDE JACKET AS
COP LOWERS HIS GUN.

132

1578-06 FULL SHOT - COP PARTIALLY VIEWED R.
WITH GUARINO CENTER AS TONY MOVES
TOWARD GUARINO AND SHOVS COP AND
GUARINO ASIDE AS CAMERA PANS R. WITH
HIM RUNNING OUT DOOR.

CONTINUED:

Gimme a break, will you, Guarino?

GUARINO - Break? Who'd you ever give a break
to?

TONY - Look at me, I, I got nobody, I'm all
alone! Little Boy's gone. Angelo is
gone! And...my steel shutters-a dey don'
work!

GUARINO (off) - Shut up, Camonte!

TONY - Sure, 'at's okay. Dat's okay!

Gimme a break, will yuh? Don't shoot!
You let me go, see, I can't do
nothin'! I can't do nothin'! Gimme
a break, will yuh? Listen, don't shoot
me! Guarino, don't shoot!

GUARINO - I told you, you'd show up this way.

Get you in a jam without a gun and you'd
squeal like a yellow rat. Come on!
Climb into this.

133

1581-10 EXT. BUILDING - HIGH DOWN FULL
SHOT - TONY RUNS OUT DOOR AS BARRAGE
OF FIRE CUTS HIM DOWN AND HE DROPS
DOWN STEPS AND STAGGERS L. AS CAMERA
PANS WITH HIM.

134

1587-12 MED. DOWN FULL SHOT - COP BEHIND
CAR CENTER GUN READY OPENS FIRE
AGAIN SHOOTING O.S.R.

135

1589-11 FULL SHOT - TONY RIDDLED WITH
BULLETS STAGGERS L. AS CAMERA
PANS L. WITH HIM.

136

1592-03 MC DOWN FULL SHOT - TONY FALLS TO
STREET FROM UPPER R. ON TRACKS AND
IS DEAD.

CROWD AND COPS (off and on) - (yelling,
chatter not distinct continues behind
following scenes and dialogue)

CAMERA PANS UP TO HIGH DOWN FULL
SHOT OF CROWD RUSHING TOWARD F.G. AND
CAMERA CONTINUES TO PAN UP IN LOW
ANGLE UP FULL SHOT OF NEON SIGN
UPPER CENTER OVER BUILDING.

INSERT - (sign)
THE WORLD
IS YOURS
COOK'S TOURS
SIGN FLASHES OFF

LAP DISSOLVE TO:

137

1612-03 LOW ANGLE UP CS - SIGN FLASHES ON.
INSERT - (sign)
THE WORLD
IS YOURS

FADE OUT:

138

1623-02 FADE IN:
B.G. BLACK WITH 'X' OVER B.G.
FADE IN TITLE:

THE END
(in circle)
mp
pda

FADE OUT:

139

1647-01 B.G. BLACK AS TITLE DISSOLVES IN:

REEL 5B

SCARFACE

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139 CONTINUED:

CONTINUED:

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FADE OUT:

140
1660-00 PART TITLE

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END REEL 5A & 5B

1648 Feet 00 Frames EXHIBITION REEL FOOTAGE