

THE TIN MAN
by
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CHICAGO 1928

1 INT. SOUTH SIDE SLUMS - MORNING 1

In a dark room, we hear soft rustling and creaking floorboards.

A barely visible MAISY BAILEY rises and pulls aside the wool blanket covering the only window and opens it, revealing the sights and sounds of the surrounding slums and her tiny dilapidated room.

On a cot under the window, REVUS BAILEY (19) begins to stir as MAISY turns to a small wash basin and begins washing.

The sounds of the slums continue as REVUS sits up and rubs his eyes.

MAISY begins dressing as REVUS acclimates himself to the day.

MAISY gathers herself, turns to REVUS, puts her hand on his cheek, bends over and kisses him on the head.

MAISY turns, makes her way to the door and leaves.

As soon as the door closes, REVUS pulls back his straw mattress, pulls out a tattered copy of "the saturday evening post".

We follow REVUS as he stands and walks out the door, down the dimly hall towards a crude toilet.

As REVUS arrives at the toilet, he closes the door in front of us.

DISSOLVE TO:

2 INT. SOUTH SIDE SLUMS - DAY 2

At the end of a dimly lit hallway, an unnoticeable REVUS pulls open a rickety door, revealing the surrounding sights and sounds of the slums.

We follow REVUS as he walks out the door, down the steps, to the busy street.

REVUS stops, looks around, before we continue following him down the block.

REVUS seems oblivious to all the commotion and plight surrounding him.

(CONTINUED)

2 CONTINUED:

2

We begin to hear children playing as we continue following REVUS down the block.

We follow REVUS into a sandlot with rundown play equipment, where numerous kids are playing numerous games.

REVUS continues, seemingly oblivious to the kids, over to a corner where he begins to jump up and down from a large, short wooden pole in the ground.

CUT TO:

3 EXT. SOUTH SIDE SLUMS - DAY

3

Hours later we see REVUS in the sandlot, sitting on the pole, watching a group of kids play stickball.

We hear gunshots and see everybody in the area hit the ground, REVUS quickly follows.

After several seconds of quiet, people begin to get up.

REVUS gets up and sits back on the pole, as the kids continue their stickball game.

CUT TO:

4 EXT. SOUTH SIDE SLUMS - AFTERNOON

4

Hours later, we see REVUS at the same pole playing with a couple of stray dogs.

We begin to hear mothers calling for their children to come home.

Children reluctantly begin to leave the sandlot as REVUS continues with the dogs.

FADE TO BLACK.

5 INT. SOUTH SIDE SLUMS - NIGHT

5

A door swings open and we follow MAISY into her room and over to REVUS who is on his cot, looking at his "saturday evening post", under a very dim light.

MAISY gently touches the back of REVUS' neck.

REVUS puts his magazine under his mattress, stands up and looks MAISY in the eyes.

(CONTINUED)

5 CONTINUED:

REVUS holds out his hand and MAISY drops a nickel in it.

REVUS kisses MAISY on the cheek and walks out, closing the door behind him.

DISSOLVE TO:

6 EXT. SOUTH SIDE SLUMS - NIGHT

6

A door pulls open and we follow REVUS into a dimly lit, dirt floor kitchen/mercantile.

As we approach the counter/kitchen, REVUS is recognized by the staff and by the time he gets to the counter, a biscuit, pad of butter, apple and container of milk are placed on a tray and set down on the counter, in front of him.

REVUS drops his nickel on the counter, picks up the tray and we follow as he walks over to a rickety counter and sits in the corner, facing the wall.

As REVUS begins to eat, an old woman, carrying a crumpled newspaper, walks out from behind the counter, approaches REVUS, sets down the newspaper on the counter next to him and then places a candy on his tray.

REVUS looks thankful at the old woman, then goes back to eating.

The old woman gently rubs REVUS' head before returning to the kitchen.

REVUS open the newspaper and begins looking through it, touching the photos.

In the distance, we can just barely hear the sound of sirens, than continuously get louder.

As the sirens appear to be going by directly outside, everybody in the establishment hurries outside to investigate, except REVUS, who seems to be oblivious to the noise.

REVUS finishes his dinner and continues looking through the paper as more sirens continue by.

REVUS closes and neatly folds the paper, sets it on the tray, stands up and carries the tray to the kitchen counter, then he turns and we follow him out the door.

In the distant sky, there is a massive orange glow as we pass one kitchen worker, who has stayed behind.

(CONTINUED)

6 CONTINUED:

As we follow REVUS walking towards the glow, numerous people run by in different directions and different states of panic.

As REVUS approaches his street, two ambulances come speeding by and we can now hear a massive fire burning.

The ambulances turn down REVUS' street and he begins to quicken his step.

REVUS turns the corner and sees total chaos.

The entire street is blocked by police and emergency vehicles, a whole row of slums, including MAISY's is burning out of control.

REVUS begins to rush past the crowd towards the fire, but is soon stopped by a large IRISH COP.

REVUS struggles to break free.

IRISH COP

Where the fuck do you think you're goin', nigger?

In the distance, we see burning bodies jumping from second and third story windows.

REVUS, with the look a sheer panic, continues to struggle to get free.

The IRISH COP loses his patience and slams REVUS against a brick building, putting his billy club against REVUS' throat.

IRISH COP (CONT'D)

They're all burnin', dyin' and if you don't stop fightin' me nigger, you'll join them.

The IRISH COP pushes REVUS to the ground, away from the fire.

REVUS jumps up and tries to run past the IRISH COP towards the fire.

The IRISH COP smashes REVUS across the temple with his billy club.

FLASH TO BLACK.

7 INT. ILLINOIS STATE MENTAL FACILITY, CHICAGO - NIGHT

7

Two doors swing open and we follow a DOCTOR and NURSE as they enter a dark, dingy infirmary ward, with numerous patients strapped to their cots, sleeping.

(CONTINUED)

7 CONTINUED:

The DOCTOR and NURSE stop at the first patient, who is covered in bandages, having muscle spasms and grinding his teeth.

DOCTOR

This one's a beaut. Violent sociopath with a healthy dose of schizophrenia... After those cuts heal, he has a straightjacket and padded room waiting for him.

NURSE

I assume you would like me to keep him under constant doping?

DOCTOR

It's probably for the best.

The two continue toward the next cot.

DOCTOR (CONT'D)

I heard that CAPONE opened up a new jazz joint over on belmont...if you're interested?

The two stop at the next cot and we see REVUS strapped to it.

NURSE

I told you Wayne... I only date patients, but thank you for the offer.

The two laugh awkwardly.

The DOCTOR motions to REVUS.

DOCTOR

I have no idea why the hell they brought this one here... He's just deaf and stupid.

NURSE

What should I do with him.

DOCTOR

Kick him out...tonight or tomorrow, it's your decision...

The two continue as we close in on REVUS, who's awake, with the look of terror in his eyes, one of them very badly bruised and swollen, he is crying silently.

(CONTINUED)

7 CONTINUED:

DOCTOR (O.C.) (CONT'D)
Or you can always take him to that
new jazz joint...

DISSOLVE TO:

8 INT. ILLINOIS STATE MENTAL FACILITY, CHICAGO - DAY 8

A heavy metal door is opened and we follow an ORDERLY and GUARD as they escort REVUS, wearing a tattered robe, into a holding pod and sit him across from BRACH.

BRACH is an old man and the only other person in the room.

The ORDERLY and GUARD take off REVUS' restraints and prepare to leave.

BRACH
You can't leave me alone with
him... He looks dangerous, like a
madman or something... What if he
kills me?

The ORDERLY and GUARD make their way to the door.

GUARD
Then you'll be dead old man and
I'll have some peace and quiet
around here.

BRACH
I don't want to die, I don't want
to die, I don't want to die...

ORDERLY
(interrupting)
Knock it off, he's deaf and dumb...

BRACH
I don't want to die, I don't want
to...

The GUARD removes and swings his billy club, striking the wall next to BRACH, hard.

GUARD
If you don't stop testing me old
man, the only place you're going is
down to the tombs.

BRACH immediately calms and leans back against the wall.

(CONTINUED)

8 CONTINUED:

ORDERLY

Now I'll be back shortly with your things.

The ORDERLY and GUARD walk out the door.

The GUARD turns to grab the door.

GUARD

Not one more peep out of you old man, no fooling.

The GUARD pulls the door closed and we hear it lock.

REVUS gets up and immediately moves into a dark corner.

BRACH

No... I'm not going to apologize.

BRACH begins to fidget.

BRACH (CONT'D)

I don't care about his feelings... He looks crazy.

BRACH briefly shakes his head aggressively.

BRACH (CONT'D)

Fine... I'll apologize, but if he strangles me, I am going to be very upset with you.

CUT TO:

9 EXT. ILLINOIS STATE MENTAL FACILITY, CHICAGO - DAY

9

From the deserted street, we see a large security gate, surrounding a heavy duty pedestrian door.

The pedestrian door opens and we see REVUS and BRACH, in their own clothes, walk out onto the street.

The pedestrian door closes behind them.

REVUS looks around continuously in horror as BRACH breaths deep and raises his arms.

REVUS nervously makes his way to the end of the gate, sits down against the brick wall and bury's his head in his now folded arms.

We follow BRACH as he walks past REVUS, down the street.

(CONTINUED)

BRACH

No, I already apologized, that's all he gets.

BRACH seems to be getting frustrated.

BRACH (CONT'D)

If you want to help him go right ahead, but I'm going home.

BRACH stops abruptly.

BRACH (CONT'D)

That's not fair.

We follow as BRACH turns and walks back towards REVUS, who is still sitting against the wall, head in arms.

BRACH (CONT'D)

No, it's never fair.

BRACH briefly shakes his head aggressively.

BRACH (CONT'D)

Look, I said I will ask and I will ask, now please get off my back.

BRACH walks up to REVUS and stops in front of him.

REVUS has no reaction.

BRACH (CONT'D)

My name is BRACH and my compatriot would like to know if you need a place to stay this evening?

REVUS has no reaction.

BRACH (CONT'D)

You see, he completely ignores me... Can we please go home?

BRACH briefly shakes his head aggressively.

BRACH (CONT'D)

I know he's deaf, but that is not an excuse to ignore your generosity... That's what I meant, our generosity... Fine... OK.

BRACH briefly shakes his head and stomps his foot.

REVUS looks up at BRACH with a distant stare.

(CONTINUED)

9 CONTINUED:

BRACH reaches out and grabs one of REVUS' hands and pulls him to his feet.

We watch as BRACH leads REVUS down the street, by the hand.

FADE TO BLACK.

10 INT. BRACH'S DWELLING - EVENING

10

We hear a rusty lock opening.

A very small door in the corner opens, revealing a crude but effectively built room, barely big enough for two people to stretch out, decorated with the minimalist of comforts.

BRACH climbs through the door and lites a small kerosine lamp.

BRACH sets the lamp on a small shelf and motions for REVUS to come in.

REVUS crawls through the door and moves tightly into an open corner.

BRACH closes the small door, leans back and pulls REVUS towards it.

BRACH holds up a metal pin in front of REVUS' eyes and shakes it.

BRACH, making sure REVUS is watching, closes the door tight and puts the pin through a hinge connecting the door to the wall.

BRACH

That's only because I do not feel
like having you ride me all night
on how to treat our guest.

BRACH pulls the metal pin back out, pushes open the door, hands REVUS the pin and moves out of his way.

REVUS calmly leans in and pulls the door tight and puts the pin in the hinge.

BRACH pats REVUS on the shoulder and smiles.

BRACH (CONT'D)

Shut up, stupid.

REVUS tucks back into the corner, but is immediately moved by BRACH.

(CONTINUED)

10 CONTINUED:

10

BRACH pushes aside a tin panel, revealing a very well hidden passageway.

BRACH grabs the lamp and we follow REVUS following BRACH, through the passageway, into a larger room with a small bunk bed and seating area and a very small wood burning stove.

BRACH(crouching) motions to the panel and REVUS(crouching) turns back and pulls it closed.

BRACH (CONT'D)

I suppose now I have to make him
supper?

CUT TO:

11 EXT. CHICAGO STREETS - DAY

11

Looking down, from across the way, we see a large brick warehouse, on a sharp angled corner and beyond, on a semi busy intersection.

The warehouse has second story windows wrapping around the front, roll up doors at both ends, and a pedestrian door, occupying the corner.

BRACH and REVUS(eye healed) are on either side of the pedestrian door.

Just down one side of the building, we see BRACH's dwelling, tucked into the corner between the warehouse and large tin shed, attached to it.

We close on BRACH and REVUS as people continue by.

Both are holding rusty tin cups, begging and REVUS has an "I'm Deaf" sign around his neck.

A handsome couple walks by looking down at REVUS.

WOMAN

Oh, he's deaf, how sad.

MAN

Tragic.

The couple continues by.

BRACH

(in a crazy voice)

If it's so tragic, then why don't
you give the kid some fucking
money?

(CONTINUED)

11 CONTINUED:

11

BRACH briefly shakes his head aggressively.

BRACH (CONT'D)

Yeah...but you had no idea he was a gold mine.

A passerby drops a penny into REVUS' cup.

CUT TO:

12 INT. BRACH'S DWELLING - NIGHT

12

We see BRACH and REVUS tucked into the dimly lit sitting area, enjoying a fairly decent, rustic meal.

BRACH is attempting to teach a very observant REVUS the alphabet on a small chalkboard.

BRACH

No... I think he's more like me.

CUT TO:

13 EXT. CHICAGO STREETS - DAY

13

We see BRACH and REVUS on either side of the warehouse pedestrian door, with their tin cups out, begging.

BRACH continues his attempt at teaching REVUS the alphabet, who appears to be responding.

A young homeless MAN walks around the corner and looks around.

A passerby drops a penny into REVUS' cup.

The Man sits down against the door, between BRACH and REVUS.

MAN

Hey old timer, this looks like a pretty good spot?

BRACH briefly shakes his head aggressively.

BRACH

It is...and it's ours, so get lost.

Another passerby drops a penny into REVUS' cup.

(CONTINUED)

13 CONTINUED:

MAN

Whoa, take it easy old timer, it looks like there is plenty to go around.

BRACH briefly shakes his head aggressively.

BRACH

I'm not going to tell you again...
Get lost.

MAN

Are you looking trouble old t...

The Man attempts to hit BRACH, who blocks it, then slams the Man's head against the door, then presses his head against the bricks, while holding a blade to his throat.

BRACH

If you come to our corner again,
I'll cut your dick off and feed it
to you...understand?

The Man carefully shakes his head yes against the blade as BRACH briefly shakes his head aggressively.

BRACH (CONT'D)

Oh yeah?... Well where the hell
were you?

BRACH nicks the MAN's chin with his blade before backing away.

BRACH (CONT'D)

Run.

The Man covers his cut chin, gets up and quickly moves away as BRACH slides over and puts his arm around REVUS.

With his free hand, BRACH makes sure REVUS sees him outline the entire corner with his finger, then he points at himself, then REVUS, then he drops his fist, before making a cutting motion across his neck.

BRACH (CONT'D)

This is our corner.

REVUS nods and grabs BRACH's blade and begins playing with it.

BRACH (CONT'D)

I'm watching, relax.

CUT TO:

14 INT. BRACH'S DWELLING - NIGHT

14

We see BRACH and REVUS in the sitting area, BRACH is holding an alphabet chart and pointing to the letters he is calling out.

BRACH
H I J K L M...

REVUS has one hand around BRACH's neck and jaw, listening to him whilst his other hand is easily spinning a blade.

We hear three loud bangs against the tin, BRACH stops REVUS, who does not notice, and motions for him to stay still.

IRISH COP (O.C.)
What the fuck is going on in there?
You better be getting the hell out
here now, cause if I have to come
in, then you're dead.

BRACH grabs a piece of paper from a tin, approaches the passageway, opens it, turns back and emphatically motions for REVUS to stay behind.

We follow BRACH as he makes his way, without a lamp, through the passageway into the smaller room and out of the small door.

From behind, we rise with BRACH, who is now kneeling, looking up at the IRISH COP.

BRACH
What can I do for you, boss?

BRACH bows his head and notices REVUS, who's head is in the small doorway, petrified at the sight of the IRISH COP.

IRISH COP
You can tell me what the fuck
you're doin' in there.

BRACH(bowing) hands the IRISH COP his piece of paper, as he secretly motions to REVUS to stay back.

BRACH
It's my place boss.

The IRISH COP opens and reads the piece of paper, then hands it back to BRACH(bowing), who briefly shakes his head aggressively.

BRACH (CONT'D)
Not now, asshole.

(CONTINUED)

CONTINUED:

The cop puts his billy club under BRACH's chin and raises his head up.

IRISH COP

What did you just call me?

BRACH

Nothing boss...

BRACH points to his head.

BRACH (CONT'D)

I'm crazy boss, it's not just me in here.

BRACH briefly shakes his head aggressively against the cop's billy club.

BRACH (CONT'D)

(trying to look away)

Not now... Fuck off.

The IRISH COP takes his billy club from underneath BRACH's chin and by the time BRACH's chin moves down, The IRISH COP's billy club smashes BRACH across the face, spilling blood, away from REVUS.

IRISH COP

What the fuck did you just say to me, dead man?

BRACH rises to his knees, bleeding from the head.

BRACH tries to shake his head, but cannot.

BRACH looks into REVUS' petrified eyes and asks for him to stay back.

The IRISH COP strikes BRACH across the face again, knocking him to the ground, towards a petrified REVUS.

BRACH begins to shake and bleed out from the head as REVUS is paralysed by fear, watching from the doorway.

CUT TO:

EXT. CHICAGO STREETS - DAY

We see REVUS next to the warehouse pedestrian door, begging, as a brand new cadillac pulls up to the corner and stops.

Two immaculately dressed Gangsters, RUBEN and LEFTY, get out of the cadillac and begin to scan the area.

(CONTINUED)

15 CONTINUED:

The driver of the cadillac looks anxious.

DRIVER
Come on boys, hurry it up, would
ya?

RUBEN and LEFTY walk to the pedestrian door of the warehouse
and stop.

REVUS is watching as RUBEN pulls a set of keys from his coat
pocket and begins to unlock the door.

LEFTY
What the fuck are you looking at?

LEFTY backhands REVUS across the mouth, causing him to roll
on his side.

LEFTY (CONT'D)
Get the fuck outta' here.

REVUS is still on his side, holding his mouth.

LEFTY (CONT'D)
I said get the fuck outta' here.

RUBEN opens the door as LEFTY goes to kick REVUS.

RUBEN
You know he can't hear you.

LEFTY holds his kick and looks at RUBEN.

RUBEN (CONT'D)
Can't you read, he's deaf...now
come on.

RUBEN disappears into the warehouse.

LEFTY
I don't give a shit.

LEFTY kick REVUS hard in the rear end.

REVUS looks up at LEFTY, who opens his jacket, revealing two
holstered pistols.

REVUS crawls his way around the corner.

LEFTY bend down and takes the few pennies in REVUS' tin cup
before disappearing into the warehouse.

CUT TO:

16 INT. BRACH'S DWELLING - NIGHT

16

We see REVUS, with a bruised lip, in the sitting area, eating and reading the children's book, "the wonderful wizard of oz".

CUT TO:

17 EXT. CHICAGO STREETS - DAY

17

We see REVUS sitting against the warehouse wall, next to the pedestrian door, begging.

A passerby drops a penny into REVUS' cup as two cadillac's pull to the corner and stop.

RUBEN and LEFTY get out of the first cadillac and scan the area.

We see Gangsters 1 and 2 get out of the second cadillac and join them.

As soon as the four are satisfied with the area, Gangster 1 motions to TONY Fallini, who gets out of the second cadillac and approaches the four Gangsters.

As the five approach the warehouse, REVUS, holding a folded piece of blood stained paper, gets up and approaches LEFTY.

LEFTY quickly grabs REVUS by the neck and pushes him back against the warehouse, hard.

LEFTY

You stupid fuck, now you're dead.

With his free hand, LEFTY pulls a small pistol from his waistband and hits REVUS across the temple, causing him to bleed and swell.

REVUS pulls the pistol back to hit REVUS again.

TONY steps in and grabs LEFTY's arm, stopping him.

TONY

What the fuck do you think you're doing?

LEFTY looks very surprised.

LEFTY

I'm just taking out the trash,
TONY... No problem.

(CONTINUED)

17 CONTINUED:

TONY lets go of LEFTY's arm.

TONY
The fucking kid's deaf.

LEFTY reluctantly lets go of REVUS and puts his pistol away.

RUBEN opens the pedestrian door.

LEFTY
So what are we, in the caring
business now?

TONY slaps LEFTY on the side of his head, knocking his hat off.

TONY
Did you forget your bosses son in
deaf?... Stupid.

TONY looks frustrated as the other Gangsters stay clear.

TONY (CONT'D)
You know what... Get the fuck out
of my sight, now.

TONY picks up LEFTY's hat and shoves it in his chest and points down the street.

TONY (CONT'D)
Go... Hit the bricks... Come back
when you're not an idiot.

LEFTY disappears around the corner, down the block.

REVUS hands TONY his piece of blood stained paper.

TONY opens and reads the paper, then looks around the other corner at the tin shed and hands the paper back to REVUS.

RUBEN
What's going on boss?

TONY grabs REVUS' chin and examines his bleeding head.

TONY
This would be our new neighbor
boys... Kindly put a dollar in his
cup as you pass.

(CONTINUED)

17 CONTINUED:

17

The Gangsters begin pulling out dollar bills as TONY lets go of REVUS, hands him his silk handkerchief and then disappears into the warehouse.

CUT TO:

18 INT. BRACH'S DWELLING - NIGHT

18

We see REVUS, his face almost completely healed, in the sitting area reading a "saturday evening post" magazine.

CUT TO:

19 INT. WAREHOUSE - EVENING

19

In TONY's large upstairs office, scattered with numerous varieties of illegal contraband, we see TONY, RUBEN, LEFTY and Gangsters 1 and 2, all in undershirts, with sweat rings, sitting at a table piled high with tens of thousands of dollars.

The windows are open and numerous fans are running.

TONY gets up from the table and walks over to a large safe.

TONY

I would say that this is one hell
of a week boys...

TONY opens the safe, that is almost completely full of cash.

The table is in agreement with TONY as they all begin to put the cash in the safe, in a variety of ways, as TONY makes his way to over to his desk.

TONY takes a cigar from a box on his desk, cuts and lites it.

TONY (CONT'D)

What do you say fellas'... You
wanna' have a little shindig?

The Gangsters show their enthusiasm in a variety of ways.

TONY (CONT'D)

OK... LEFTY, you and RUBEN go get a
couple crates of Dom and send
tweedle dee and dum over to sister
Mary's, to pick up ten of her
finest.

(CONTINUED)

LEFTY
(excited)
Yes sir.

RUBEN and LEFTY make their way to the open door.

TONY
Oh...and hey...

RUBEN and LEFTY stop and look at TONY.

TONY (CONT'D)
Tell em' to choose from the night
shift, I don't want any broads that
have been working... Coppice?

RUBEN
Right boss.

RUBEN and LEFTY disappear through the doorway.

TONY sits in his chair and puts his feet on his desk as
Gangster 1 sits on a window seal, fanning himself.

GANGSTER 1
Yeah...some pussy sounds real good.

TONY
Hey Dino, throw on some music... A
little calm before the storm.

Gangster 2 walks over to the radio, by an open window, turns
it on and once we hear it, he begins adjusting the tuning
knob.

We hear numerous radio channels going in and out.

GANGSTER 2
You want calm, I'll give you calm.

Gangster 2 tunes the radio to an opera station and walks
away.

GANGSTER 1
Come on, man.

TONY
Yo, funny man...not that calm.

Gangster 2 laughs and turns back to the radio.

In the distance, we hear an amazing voice(not on the radio)
begin to sing to the music.

(CONTINUED)

19 CONTINUED:

Gangster 2 looks out the window.

GANGSTER 1
(to TONY)
Do hear that?

TONY stands up.

TONY
Barely...
(snapping fingers)
Turn off the fans.

Gangsters 1 and 2 turn off the fans and the singing voice gets louder.

TONY turns off his fan and walks past Gangster 2, towards the window, by the radio.

Gangster 1 goes back to his spot at the other window.

TONY (CONT'D)
It's fucking incredible... Where
the hell is it coming from?

GANGSTER 2
(surprised)
The Tin Man's shed.

TONY looks out the window.

TONY
You're shittin' me?

CUT TO:

20 INT. BRACH'S DWELLING - EVENING

20

We see REVUS, in his underwear, sweating, leaning back, eyes closed, moving his arms, head and body to the music, singing absolutely beautiful operatic vocals, to the music.

The music stops and we hear pounding on the tin shed.

REVUS calmly stops, but has no reaction to the pounding.

GANGSTER 1 (O.C.)
He's deaf, stupid.

We hear brief pounding as REVUS wipes his head with the silk handkerchief.

(CONTINUED)

20 CONTINUED:

GANGSTER 2 (O.C.)
Yeah... Well then's how does he
hear the music?

REVUS takes a drink of water.

GANGSTER 1 (O.C.)
Oh shit, I might owe you an apol...

TONY (O.C.)
(Interrupting from above)
Will you two dumbasses get your
shit together... Now.

DISSOLVE TO:

21 INT. WAREHOUSE - DAY

21

TONY's office door swings open and we follow AL CAPONE,
following PHIL D'ANDREA(bodyguard), into the office.

TONY is standing behind his desk, REVUS is sitting adjacent
to the desk, reading the "tribune".

The headline reads "CAPONE BUYS SOUTH FOR WINTER"

With the subtitle "Pays Top Dollar for Miami Beach".

RUBEN, LEFTY, Gangsters 1 & 2 are loosely gathered around.

CAPONE and PHIL stop just inside the door, RUBEN, LEFTY and
Gangsters 1 & 2 are very intimidated, REVUS continues
reading.

CAPONE
This better be fucking good... I'm
goin' to the ball game and I don't
want to miss batting practice.

TONY
(relaxed)
Playin' the yankees, right?

CAPONE
Yeah, I want to go screw with the
BABE's fat ass. Now come on...

CAPONE starts motioning to REVUS.

CAPONE (CONT'D)
Show me why sambo here is so
fucking special?

(CONTINUED)

21 CONTINUED:

TONY cues LEFTY, who is standing next a phonograph.

LEFTY starts the phonograph and an Italian classic instrumental begins to play... Soothing CAPONE.

REVUS neatly folds the paper and sets it on the desk, then he leans his head back, closes his eyes and begins moving to the music, arms stretched, in rhythm.

PHIL

That's very fucking impressive...

REVUS begins to sing, the most amazing unwritten words, to the music, in perfect Italian, as PHIL looks down at his shoes.

CAPONE

(over REVUS)

So he can sing... Albeit very well... And make up nice words in Italian, but I got plenty of black singers.

CAPONE nudges PHIL, he looks up.

TONY

(over REVUS)

He's totally deaf, Big Fellow.

REVUS continues to sing.

CAPONE motions at LEFTY to cut the music.

LEFTY quickly stops the phonograph, REVUS stops singing, picks up the paper and continues to read.

CAPONE

Totally deaf?

TONY

As a fuckin' stump.

REVUS continues reading the paper.

CAPONE

I don't believe he's deaf, for one fuckin' second... You gotta' gun?

TONY opens his lapel, revealing a holstered pistol.

(CONTINUED)

21 CONTINUED:

CAPONE (CONT'D)

Perfect... TONY, you shoot LEFTY,
me and Philly are gonna' watch and
make sure the sombo doesn't flinch,
ya ready?

The room goes eerily tense and quiet as REVUS turns the page.

LEFTY begins to shake as TONY slowly opens his lapel.

CAPONE and PHIL start giggling.

CAPONE (CONT'D)

(holding back laughter)
He's totally deaf?

The tension begins to ease a little.

TONY closes his lapel.

PHIL

(holding back laughter)
Can't hear a fuckin' thing?

TONY begins to smile as REVUS turns a page.

TONY

Nothin'.

The tension eases a little more.

CAPONE reaches into his pocket, pulls out a large wad of cash
and tosses it to TONY, who catches it.

CAPONE

Clean him up nice and have him at
the lex ready for dinner by 7:30.

TONY

With all do respect, Big Fellow...
this kid probably has the table
manors of a starving street hound.

CAPONE

Well then it's a good thing you'll
be dining next to him.

TONY

(excited)
Well alright...

CAPONE and PHIL turn to leave.

(CONTINUED)

21 CONTINUED:

TONY (CONT'D)
Hey Big Fellow?...

CAPONE turns back to TONY.

TONY (CONT'D)
(confused)
Why the cash?

PHIL starts to laugh as CAPONE smiles at LEFTY.

CAPONE
(holding back laughter)
That would be for LEFTY's new
suit... I'm pretty sure that one's
ruined.

CAPONE starts to laugh, then he turns and we follow him and
PHIL through the doorway.

CAPONE (CONT'D)
(laughing)
How fucking funny was that?

PHIL
(Laughing)
I bet you he did shit his pants.

CUT TO:

22 INT. BARBER SHOP - DAY

22

We see REVUS, with a new haircut, sitting in a barber's
chair, being shaved by a barber.

TONY is in the chair next to REVUS, observing, RUBEN is by
the back door and LEFTY by the front, getting his shoes
shined by a Boy.

In the background, we hear the white sox game on the radio.

TONY
I seriously thought for a second he
wanted me to shoot you.

LEFTY
I was two seconds away from pissing
myself.

The BOY finishes shinning LEFTY's shoes and begins packing
his shine box.

LEFTY gives the Boy a dollar.

(CONTINUED)

22 CONTINUED:

LEFTY (CONT'D)

Here you go kid.

BOY

Wow, a whole dollar?... Gee thanks mister.

RUBEN

Hey...how much did he give you anyway?

LEFTY

Three g's.

TONY

Minus my gratuity, of course.

CUT TO:

23 EXT. COMISKEY PARK - DAY

23

We see CAPONE and PHIL, sitting right next to the Yankees dugout, watching the ball game.

CAPONE

I think I'm gonna' keep him.

PHIL

Keep who?

CAPONE

The singing deaf kid... I'm gonna' keep him.

PHIL

You mean like a pet.

CAPONE

Yeah, he's gonna' be my nigger.

PHIL

Don't you think some people might have a problem with you having a nigger?

CAPONE

Since when did I stat giving a fuck what other people think?

CAPONE pulls a flask from his pocket, opens it and takes a drink.

(CONTINUED)

23 CONTINUED:

CAPONE (CONT'D)
 God, a cold beer would be nice.

CUT TO:

24 INT. MARSHALL FIELDS DEPARTMENT STORE - DAY

24

In a large private dressing room, we see REVUS, wearing a new suit, standing in an alcove of mirrors with the Tailor standing behind him, checking the fit.

TONY, RUBEN and LEFTY are in a sitting area, observing and drinking champagne.

The TAILOR turns REVUS to TONY.

TONY looks at REVUS and shakes his head yes.

REVUS smiles and shakes his head yes.

TONY

We'll take that one too and put them all on Mr. CAPONE's personal account.

The Tailor nods and smiles.

TAILOR

Very good, sir... And we can have them over to the Metropole by 5:30.

TONY

The time is fine, but they need to be delivered to the Lexington and if you could let your delivery department know that the change is permanent?

TAILOR

Of course.

The TAILOR helps REVUS out of the jacket.

TONY

(to RUBEN)

What's going on with the apartment over by SMC?

RUBEN

I have Lenny checking it out tomorrow.

The TAILOR escorts REVUS to the changing area.

(CONTINUED)

24 CONTINUED:

TONY

And nobody knows that Lenny's tied
to us, right?

RUBEN

Not a soul.

TONY

Perfect...

TONY touches his temple and then points at RUBEN.

TONY (CONT'D)

Just stay smart, stupid.

CUT TO:

25 INT. LEXINGTON HOTEL - NIGHT

25

In an ornate private dining room, at a very large table, we
see CAPONE, at the head, sitting down his numerous guests for
a formal dinner.

REVUS is sitting between CAPONE and TONY, the rest of the
diners are either part of the elite or a beautiful girl.

As soon as the table settles, waiters begin serving salads.

CAPONE taps his salad fork on his full wine glass, getting
the tables attention.

The waiters stop serving and stand behind the guests.

REVUS watches TONY's table manners and begins to copy his
every move, as CAPONE stands and raises his glass.

The entire table raises their full wine glasses.

CAPONE

Distinguished guests...

CAPONE looks at TONY.

CAPONE (CONT'D)

TONY...

Laughter as TONY smiles and shakes head.

REVUS smiles and shakes his head, CAPONE notices.

(CONTINUED)

CAPONE (CONT'D)

It is a pleasure to have all of you here at my table...and if there is anything you desire...please do not hesitate to go fuck yourselves.

Laughter.

CAPONE (CONT'D)

God bless prohibition.

TABLE

Here here.

CAPONE takes a drink and the table follows.

CAPONE watches as REVUS obviously does not care for the wine, but he does not stop copying TONY.

CAPONE sits down, guests begin small talk and the waiters return to serving.

CAPONE motions to a waiter, who approaches immediately.

CAPONE looks at REVUS.

CAPONE

Do you think maybe you find the kid a nehi or something?

WAITER 1

Right away, Mr. CAPONE.

The table begins eating their salads.

CAPONE is very amused by REVUS' behavior.

SENATOR

(to CAPONE)

So, Al...

CAPONE keeps watching REVUS, smiling.

SENATOR (CONT'D)

Who's your friend?

CAPONE looks at the SENATOR looking at REVUS.

CAPONE points to REVUS with his thumb.

CAPONE

That's my nigga'.

(CONTINUED)

25 CONTINUED:

TONY grunts holding back laughter as numerous guests become uncomfortable and act like they didn't hear.

SENATOR

Tell me Al, does your...a... Friend
have a name?

CAPONE

I don't know.

CAPONE looks at TONY.

TONY

Not sure, we just refer to him as
The Tin Man.

CAPONE rubs REVUS' shoulder and he looks at him.

CAPONE

Then ladies and gentlemen I present
to you, Tinman.

The guests briefly clap softly, REVUS study's TONY, who did not clap.

SENATOR

Is he deaf?

REVUS continues to copy TONY, amusing CAPONE.

The waiter returns with bottle of coca cola and a wine glass, on a silver tray and presents it to CAPONE, he approves.

CAPONE

As a brick...and after dinner we
will retire to the parlor and I'll
show you all what he can do...

The waiter pours the coca cola into the glass and replaces it with REVUS' wine glass.

CAPONE (CONT'D)

And MAESTRO, I would like your
honest opinion.

MAESTRO

(nervous)
But of course.

CAPONE gets REVUS' attention and raises his glass to him.

REVUS copies CAPONE.

CAPONE takes a drink and REVUS quickly follows.

(CONTINUED)

25 CONTINUED:

25

After tasting the coca cola, REVUS drinks the entire glass, then burps.

CAPONE
(laughing)
I love this fucking kid.

DISSOLVE TO:

26 INT. LEXINGTON HOTEL - NIGHT

26

Very large doors pull open, revealing a large, ornate parlor with a full bar and small orchestra.

CAPONE, arm around REVUS, TONY and the Guests walk past, into the parlor.

CAPONE walks REVUS over to the orchestra, the guests gather around and waitress' come out and begin taking orders for various vices.

CAPONE leaves REVUS and joins his guests.

CAPONE
(excited)
Where's the MAESTRO?

The MAESTRO quickly joins CAPONE, who lites a cigar.

CAPONE (CONT'D)
I think you'll like this.

CAPONE signals the orchestra and they begins playing a classic French piece.

REVUS closes his eyes and starts moving his head, body and arms in perfect rhythm with the music.

After a brief moment, REVUS begins to sing the most amazing unknown lyrics, in perfect French.

After the short piece, the entire room is in complete amazement, with half in tears.

CAPONE, tearing and smiling, puts his arm around the MAESTRO, who is also tearing.

MAESTRO
Ce' magnifique.

(CONTINUED)

26 CONTINUED:

CAPONE
(proud)
Magnifique, mutherfucker.

CUT TO:

27 INT. LEXINGTON HOTEL - NIGHT 27

A door opens and we follow TONY and REVUS into a very nice suite.

TONY has his arm on REVUS' shoulder as he shows him around the room.

We follow as TONY walks REVUS into the bedroom where they accidentally surprise a young black maid, RITA, who was laying out pajamas for REVUS.

RITA stands back and looks at the floor.

RITA
I'm very sorry sir, I'll leave you
be.

REVUS sees RITA and is immediately attracted to her.

TONY
You're OK, go ahead and finish what
you were doing?

TONY notices REVUS' attraction to RITA.

RITA
I had just finished when you
surprised me.

TONY pulls a dollar from his pocket.

TONY
Then here you go.

RITA looks up and sees TONY and then is immediately drawn to REVUS.

RITA
That is very kind, thank you.

RITA immediately turns away from REVUS, shyly grabs the dollar from TONY, briefly looks back at REVUS, smiles, then leaves.

TONY watches REVUS, smiling, watching RITA leave.

(CONTINUED)

27 CONTINUED:

TONY lightly grabs REVUS by the jaw.

TONY

Why you little hound dog...

TONY gently pushes REVUS' head towards the bed, turns and leaves the room.

REVUS, smiling, holds out his arms and starts to spin around and around and around.

REVUS stops spinning and starts wobbling his way to the bed, where he falls back, arms spread, hits the edge of the mattress and falls to the floor, smiling and laughing silently.

CUT TO:

28 INT. LEXINGTON HOTEL - DAY

28

In his office, we see CAPONE playing billiards with TONY.

PHIL, some other Gangsters and numerous beautiful women are around, enjoying various vices.

CAPONE

I want you to take care of him for me.

TONY

You know me, big fellow, whatever you need.

CAPONE lightly slaps TONY on the cheek.

CAPONE

You're a good egg, Fallini.

CAPONE takes his shot and makes it as two Gangsters walk in, escorting a third, who looks very nervous.

Without looking up from the table, CAPONE snaps his fingers and the women leave the room as Gangster 3 is left standing alone in front of the billiard table.

CAPONE (CONT'D)

I suggest you get on your knees and start praying...

CAPONE makes a shot.

(CONTINUED)

CAPONE (CONT'D)

I like what you tell me, cause if I don't...you're gonna' get skull fucked with this billiard cue.

CAPONE makes a shot.

GANGSTER 3

Look, Big Fellow... I swear...

CAPONE snaps the billiard cue over his knee and tosses the tip aside.

CAPONE

(interrupting)

I'll ask the fuckin' questions...

CAPONE puts the sharp end of the broken cue into Gangster 3's throat.

CAPONE (CONT'D)

Understand?

Gangster 3 nods yes against the cue at his throat.

CAPONE (CONT'D)

Now did I tell you not to trust Johnny Mills?

CAPONE pulls the broken cue from Gangster 3's throat, who immediately looks at the floor as CAPONE sits up on the billiard table, in front of him.

GANGSTER 3

Yes sir.

CAPONE

And what did you do?

GANGSTER 3

Trusted Johnny Mills.

CAPONE

And who got fucked?

GANGSTER 3

You.

CAPONE

And where's Johnny now?

GANGSTER 3

On a meat hook down at Pagossi's, suffering for his sins against you.

(CONTINUED)

CONTINUED:

CAPONE nods his approval and hops down from the table.

CAPONE

Now are you going to listen to me
next time.

GANGSTER 3

Yes sir, without a doubt.

CAPONE tosses the broken cue to TONY, pulls a knife from his pocket, cuts off one of Gangster 3's ear and drops it on the floor in front of him as blood begins to flow all down Gangster 3's side.

CAPONE

You better...

(to TONY)

Get me another cue, it's my shot,
right?...

CUT TO:

INT. CAPONE'S CADILLAC - NIGHT

From behind, we see the driver and PHIL up front, with CAPONE, REVUS and TONY in the back, driving through the Chicago streets.

CAPONE

I don't give shit... You tell that
Canadian coc...

There is a massive bomb blast from the passenger side, knocking the car and passengers sideways, nearly penetrating the car's bomb proofing.

The passengers are shaken as the cadillac, still burning, slams into the parked cars on the street before coming to an abrupt stop.

The passengers regain their senses as the flames burn out.

CAPONE leans up and grabs the driver.

CAPONE (CONT'D)

Get me the fuck out of here, now.

The driver shakes his head, then speeds the car away, around a corner, into a small tunnel, under a railway bridge.

DISSOLVE TO:

30 INT. TONY'S CADILLAC - NIGHT

30

As the cadillac comes out from under a bridge, we see, from behind, the DRIVER and LEFTY up front, REVUS, between TONY and RUBEN, in the back as we drive through the downtown streets of Chicago.

RUBEN

Yeah, the apartments all set, we're golden.

TONY

Excellent, nice job Ruby.

LEFTY

Why the fuck do we have to spend Thursday night at the cinema?

TONY slaps LEFTY on the back of the head, knocking his hat off.

TONY

Because I fucking say so, ingrate.

The Cadillac pulls up to the curb of the Chicago theatre.

RUBEN and LEFTY get out and scan the area.

RUBEN signals the all clear and we follow TONY and REVUS out of the car.

REVUS is mesmerized by the ornate marquee, which reads "Wickedness Preferred".

CUT TO:

31 INT. CAPONE HOME - NIGHT

31

We see CAPONE, his 10 year old son sleeping in his arms, sitting in a large chair next to his wife, MAE, who is on the couch.

In the background, we hear Amos and Andy on the radio.

CAPONE

I found a new project... This homeless kid by one the warehouses...

CAPONE covers his son's ears.

(CONTINUED)

31 CONTINUED:

CAPONE (CONT'D)
Deaf as a brick, but sings like an
angel from heaven... I kind of took
him in.

MAE stands and kisses CAPONE on the head.

MAE
You're a good man Alphonse... I'll
call the Institute tomorrow and see
if they can send somebody over to
the lex.

CAPONE
You're a good woman MAE.

MAE slowly begins to undo her dress.

MAE
Then take your son to bed and get
your butt back down here and take
me by the fire.

CUT TO:

32 INT. CHICAGO THEATRE - NIGHT

32

In a semi crowded theatre, we hear the sound track and see
REVUS sitting next to TONY, close to RUBEN and LEFTY,
watching the movie.

We see and hear sporadic laughter.

REVUS' mouth and eyes are open as wide as possible, in
amazement.

LEFTY
This is pretty fucking funny.

CUT TO:

33 INT. LEXINGTON HOTEL - DAY

33

At a street side lunch counter, we see CAPONE sitting next to
PHIL as a WAITRESS finishes taking their order and filling
their coffee cups.

WAITRESS
Comin' right up sweeties.

TONY comes hurrying in and sits down next to CAPONE.

(CONTINUED)

TONY

Sorry I'm late, I was dealing with
that lady from the Institute...
She's totally smokin'...

(to WAITRESS)

Can I get a patty melt and have em'
burn the chips?

TONY turns over his coffee cup and the WAITRESS fills it.

WAITRESS

You got it, sweetie.

The WAITRESS leaves to drop here order.

TONY

You know she says he can read and
right as good as most 11 year old's

TONY puts cream in his coffee.

CAPONE

You know I thought he was reading
the paper that day and not just
looking at the pictures.

TONY

Well you were right, Big Fellow.

PHIL drinks his coffee

CAPONE

As always... Now where are we on
the SMC situation?

TONY

It's still in the bulls-eye, as
long as nobody sings.

TONY drinks his coffee.

CAPONE

Good... Make sure of it.

TONY

Yes sir...

(concerned)

Are you sure you want to hit him
that hard?... Could raise a few
eyebrows.

(CONTINUED)

33 CONTINUED:

33

CAPONE

Bring down the thunder... By the way, I'm taking the kid down to Louisiana with me, so be in the lobby by eleven.

CUT TO:

34 INT. ORCHESTRA HALL - DAY

34

In the distance, on the stage, We see an open grand piano.

We follow from the side stage as MAESTRO, carrying music, gently pushes REVUS onto the stage, revealing a beautiful, empty theater.

MAESTRO sits REVUS at the piano, leans over him and opens the piece of music and places it on the piano in front of him.

REVUS looks around and smiles, then begins to play the music perfectly with an exceptional flair.

MAESTRO, smiling, holds out his arms, looks up and starts spinning towards center stage.

MAESTRO

(singing)

He can read the music... Thank you lord, thank you lord...

CUT TO:

35 EXT. CHICAGO MUNICIPAL AIRPORT - NIGHT

35

Outside a private hangar, we see a Boeing model 80 aircraft on the tarmac and a truck next to it, with security watching a small crew load luggage and cargo from the truck to the plane.

We see CAPONE's cadillac drive in from across the way and pull to a stop next to the plane, just as the crew finishes and drives away.

PHIL and TONY get out of CAPONE's cadillac.

PHIL covers TONY as he double checks security.

TONY gives PHIL the all clear, then PHIL opens the door, CAPONE and REVUS get out and walk to the plane, followed by PHIL, followed by TONY.

(CONTINUED)

35 CONTINUED:

Once TONY is in the plane, a ground crew member closes the door and heads towards the hangar.

The engine starts immediately and the plane begins to taxi.

CUT TO:

36 INT. BOEING MODEL 80 - NIGHT

36

We see CAPONE and TONY watching REVUS look out the window as the plane speeds down the runway.

PHIL is sitting behind, flirting with the Stewardesses.

As soon as the plane takes off, REVUS' eyes and mouth open wider and wider, the higher the plane gets.

Out of the windows, in the distance, we see the lights of Chicago.

DISSOLVE TO:

37 EXT. CAROLLA PLANTATION - DAY

37

From a nice covered porch, on a hot muggy day, we see Sylvestro CAROLLA sitting, surrounded by three of his Henchmen and numerous beautiful Women.

In the distance, we see a small hangar and a large white building, partially on a river, with a large dock and a small Jamaican freighter moored to it.

CAPONE'S plane comes in for a landing and taxis towards the hangar.

Two large doors on the hangar open and a tractor, pulling a passenger cart, is driven out to meet the plane as it continues to taxi.

HENCHMEN 1

Why the hell's he here, anyway?

CAROLLA stands up.

CAROLLA

He wants me to help bust Aiello outta' the booze business.

We follow CAROLLA as he walks towards the steps, revealing an Indian motorcycle, parked at the bottom.

(CONTINUED)

37 CONTINUED:

HENCHMEN 1

And are you?

CAROLLA stops at the top of the stairs and turns back to the group.

CAROLLA

No fuckin' way... Their feud doesn't concern me.

HENCHMEN 1

Then why the hell's he comin' here again?

We follow as CAROLLA walks down the stairs.

CAROLLA

That mutherfucker has made me a fortune and I want to thank him...

CAROLLA gets on the motorcycle.

CAROLLA (CONT'D)

And to let him know I got the stones to say no to his face.

CAROLLA starts the motorcycle and speeds off towards the plane.

CUT TO:

38 EXT. CAROLLA PLANTATION - DAY

38

Standing next to CAPONE's plane, we see TONY, REVUS, looking around in ah, PHIL, who is helping CAPONE from the plane and two ground personnel, assisting.

In the distance, we see CAROLLA on the motorcycle speeding towards the plane, away from a massive plantation home.

We follow CAPONE as he walks out to meet CAROLLA, who stops at CAPONE and cuts the engine.

CAROLLA

Alphonse... Welcome to the big easy...or the outskirts anyway.

CAROLLA extends his hand to CAPONE and he shakes it.

CAPONE

Thank you Sylvestro...

CAPONE notices the Women on the porch, watching him.

(CONTINUED)

38 CONTINUED:

38

CAPONE (CONT'D)

I look forward to your hospitality,
old friend.

CAROLLA

And well you should.

CUT TO:

39 INT. CAROLLA PLANTATION - NIGHT

39

In a large screened in bar, with multiple ceiling fans blowing, we see close to fifty of New Orleans elite and even more beautiful women at a party for CAPONE.

The bar has bowling alleys, billiard, gaming and card tables.

Through the screen, we see a massive crawfish boil happening outside.

A blues band is playing on a small stage in the corner, by the packed dance floor.

Off the back, we see a large moonlit porch over the river and the dock leading to the moored freighter.

CAPONE is standing at the bar talking to three women, one woman has her hand in CAPONE's pants, PHIL is close by observing.

In the distance, TONY is talking to a woman, whilst REVUS watches the band, intently.

CAPONE sees CAROLLA walk past.

CAPONE

Excuse ladies... but me and my dick
will be right back.

The woman pulls her hand out of CAPONE's pants and we follow as he walks over to CAROLLA, closing his fly.

CAPONE put his arm around CAROLLA as they stroll through the bar.

CAPONE (CONT'D)

Let's talk?

CAROLLA

Now?

CAROLLA leads CAPONE towards the door to the porch.

(CONTINUED)

39 CONTINUED:

CAPONE
If you don't mind.

CAROLLA
Let's do it.

CAROLLA and CAPONE walk out onto the porch, revealing a full moon and clear skies.

CAPONE
What a night.

CAROLLA
Your welcome...

The two laugh as they walk passed people, in various states of dress, lounging on the porch, sampling various vices.

CAROLLA (CONT'D)
Oh, and I've been meaning to ask,
why the deaf kid?

CAPONE
Oh, That's my nigga'.

CAROLLA stops, CAPONE follows.

CAROLLA
Don't you think having a nigger in
this day and age is more than just
a little fucked up?

CAPONE starts walking, CAROLLA follows.

CAPONE
It's not like that, not that it's
any of your concern.

CAROLLA
You are absolutely right.

They pass a table with a big open crate of marijuana on it and a group of almost naked people, lounging around smoking it.

CAROLLA grabs a large marijuana bud from the crate.

CAROLLA (CONT'D)
Why don't you sell this shit?...
You'd make another fortune.

CAROLLA hands the bud to a guest lounging close by.

(CONTINUED)

39 CONTINUED:

CAPONE
Not my thing... You know I never
smoked it before?

CAROLLA
Oh Scarface... Please let me remedy
that later?

CAPONE and CAROLLA walk onto the dock, towards the freighter,
revealing a smaller dock at the water level, to the right.

Tied to the smaller dock are two small tin boats with
aircraft propellers attached.

CAPONE
We'll see...

CAPONE sees the boats.

CAPONE (CONT'D)
What the fuck is that?

CAPONE stops, then CAROLLA.

CAROLLA
Airboats.

We follow CAROLLA following CAPONE to the lower dock.

CAPONE
I want one.

CAROLLA STEPS onto one of the airboats and sits in the pilot
seat.

CAROLLA
I'll get you two... Now untie us
and lets go for spin.

CAPONE
(nervous excitement)
Really, now?

CUT TO:

40 EXT. CAROLLA PLANTATION - NIGHT

40

We see PHIL and Henchmen 1 walking slowly towards the dock.

PHIL
Where did they go?

(CONTINUED)

40 CONTINUED:

HENCHMEN 1
There's a small dock down there.

We hear the airboat engine fire up, startling the entire party.

PHIL and Henchmen 1 hurry to the dock and look down to see the airboat speed away down the river.

PHIL
(suspicious)
Your boss doesn't want to kill by my boss, does he?

HENCHMEN 1
No, no...
(suspicious)
Well only if your boss wants to kill my boss?

PHIL
We're good.

HENCHMEN 1
Then let me buy you some free booze.

CUT TO:

41 EXT. LOUISIANA SWAMP - NIGHT

41

On the airboat, in the bright moonlight, we see CAROLLA and CAPONE racing down the winding river.

CAPONE
(over the engine)
What do you use this thing for.

CAROLLA
(over the engine)
Hunting mostly.

CAPONE
What the fuck do you hunt out here?

CAROLLA
(laughing)
The occasional gator or boar, but mostly child molesters and baby killers.

(CONTINUED)

41 CONTINUED:

CAPONE
(excited)
Really?

CAROLLA
You want go on a hunt tomorrow, I
got three locked up at the house?

CAPONE
Oh yeah.

CAROLLA steers the boat towards the river's edge.

CAPONE (CONT'D)
What the fuck are you doing... Are
you fuck...

CAROLLA howls as the airboat hits the eye level reeds at
speed, easily pushing them over as CAROLLA continues to
navigate through the thick reed patch.

CAPONE (CONT'D)
(impressed)
This thing is incredible... You
know I want you to stop selling to
Aiello, right?

CAROLLA
I can't do that Alphonse.

The airboat hits a clearing.

CAPONE
Why the fuck not, Sylvestro?

The airboat hits another patch of reeds.

CAROLLA
Because Guisepe is a loyal
customer and has made me one of my
fortunes... And although I respect
your feud, don't expect me to be
akin to it... And I would tell him
the same thing.

CAPONE
(disappointed)
I understand... Hey, I want to see
a gator.

CAROLLA cuts the engine, picks up a spotlight, turns it on,
scans the water and we numerous sets of glowing eyes.

(CONTINUED)

41 CONTINUED:

CAROLLA

There you go... You wanna' hold
one?

CAPONE

Of course.

CAROLLA gets up from his chair and kneels over the side.

CAPONE reaches into his loose fitting shirt, then he stands
up as CAROLLA reaches into the water.

We see and hear CAROLLA catching an alligator.

CAPONE pulls a cigar from his shirt as CAROLLA turns to him
holding a small alligator..

CAPONE (CONT'D)

Cigar?

CAPONE puts the cigar in his mouth.

CAROLLA

Please.

CUT TO:

42 EXT. CAROLLA PLANTATION - NIGHT

42

On the bars porch, we see CAROLLA lounging across from
CAPONE, both surrounded by half naked women.

CAROLLA takes a large puff from a marijuana cigarette, then
hands it to a Woman.

CAROLLA

Pass it to CAPONE.

The woman gets up, walks over and sits down on CAPONE's
already crowded lap, puts the lit end of the marijuana
cigarette in her mouth, closing her lips around it, then puts
one hand on CAPONE's crotch, the other pushes his head back
as she blows smoke into CAPONE's mouth as he inhales.

We hear the most amazing blues guitar.

The woman lets the girl next to her take the cigarette from
her mouth, with her lips.

The most amazing blues vocals soon join the guitar.

(CONTINUED)

CONTINUED:

The Woman licks CAPONE's lips before he blows his smoke into her lungs.

CAROLLA (CONT'D)
Who the fuck is that?

CAPONE
Oh shit... I completely forgot...
That's my nigga'.

CAPONE motions for the women to get up.

CAPONE (CONT'D)
Come on, I got to show you babies
somethin'.

The Women get up, CAPONE holds out his arms and four Women pull him to his feet, narrowly escaping falling over themselves.

CAROLLA is pulled to his feet by his Women.

CAROLLA
He's fucking brilliant.

We follow as CAPONE, CAROLLA and their Women stagger into the bar and join the numerous remaining party guests making there way into the bar and/or over to the stage, in ah.

CAROLLA puts his arm around CAPONE and CAPONE's arm goes around CAROLLA.

CAPONE
You got balls brother... sayin' no
to my face... I like that.

We watch REVUS finish his song.

DISSOLVE TO:

INT. LEXINGTON HOTEL - NIGHT

We see RITA, in her uniform, holding a feather duster, sitting at one of two chairs, next to a small table, in REVUS' suite.

We hear a key go into the door lock.

RITA immediately gets up and begins dusting.

The door opens and TONY walks in, followed by LEFTY, with a motionless REVUS draped over his shoulder.

(CONTINUED)

43 CONTINUED:

RITA looks very concerned at TONY before looking at the ground.

TONY and LEFTY walk by RITA.

TONY
Not tonight sweetie, he's got a
headache.

TONY points LEFTY to the bedroom.

TONY (CONT'D)
Drop him on the bed and your done
for the night.

LEFTY
Beauty.

LEFTY carries REVUS into the bedroom as RITA reluctantly walks to the door.

TONY
Don't worry kid, he just had a
little too much champagne.

RITA opens the door, then looks back at TONY as we see LEFTY emerge from the bedroom, without REVUS.

RITA
Thank you.

RITA closes the door behind her.

CUT TO:

44 EXT. COMISKEY PARK - DAY

44

During batting practice, we see CAPONE sitting on the Yankees dugout next to PHIL, REVUS and TONY, who are standing around, in the front row.

REVUS is intently watching the field.

TONY
I'm telling ya' Big Fellow... The
kids smitten with one of your
maids.

BABE Ruth comes walking out of the dugout and over to CAPONE.

CAPONE
Well then give her to him.

(CONTINUED)

44 CONTINUED:

BABE
Big Al...

CAPONE turns to the BABE, reaches down and they shake hands.

CAPONE
Bambino...

BABE
Hey, thanks for the care package
last night... I can describe her in
three words scarface... Fab u lous.

Laughter.

CAPONE
My pleasure...are you coming to
dinner?

The BABE rubs his temples as CAPONE pulls out a flask and
hands it to him.

BABE
I feel like shit, got a game
tomorrow, but yeah, why not?

The BABE takes the flask, takes a quick drink and hands it
back to CAPONE, who puts it away.

CAPONE
Hey BABE...

CAPONE motions to TONY and REVUS.

CAPONE (CONT'D)
This is my man TONY...

TONY and the BABE shake hands and exchange a brief
pleasantry.

CAPONE (CONT'D)
And this is my niggea', Tinman.

BABE
(shocked)
Well OK then...
(to REVUS)
How ya' doin' sport?

CAPONE
Oh, he's deaf as brick.

REVUS stares at the BABE and smiles real big.

(CONTINUED)

44 CONTINUED:

BABE
You want me to sign somethin' for
him?

Capone shakes his head and smiles.

CAPONE
That would be dynamite.

BABE turns and yells to a bat boy, in the distance.

BABE
Yo, pee wee...

The BABE turns back to CAPONE as the bat boy approaches.

BABE (CONT'D)
After last night...the kid can have
my wallet, if he wants.

Laughter as the bat boy stops at the BABE.

BAT BOY
What do ya' need Mr. BABE?

BABE
Can you grab me one of my bats and
a pen?

BAT BOY
Sure thing Mr. BABE.

The bat boy disappears into the dugout.

BABE
(into the dugout)
Make sure it works this time.

CUT TO:

45 INT. THE CLUB COTTON CANDY - DAY

45

In a posh night club, we see a young Louis Armstrong and his jazz band on stage, rehearsing and Dan JACKSON sitting at the bar.

CAPONE walks in with REVUS and they approach a surprised JACKSON.

CAPONE is carrying a large package and REVUS a guitar case.

JACKSON stops the music, stands up and walks over to meet CAPONE.

(CONTINUED)

45 CONTINUED:

The two shake hands.

JACKSON

What the fuck are you doing in my neighborhood, Scarface?

CAPONE

I come baring gifts...and a request for seven more percent.

The band looks uneasy as CAPONE motions REVUS to the stage.

JACKSON

Have you lost your fucking mind?

REVUS gets on stage, pulls the guitar from it's case, gets ready to play, then stares at CAPONE.

CAPONE

Dan... Friend... Why don't you take a moment, look in this package and hear what a nigga' has to play...

JACKSON gets very upset and stares at CAPONE.

JACKSON

Nigger?

CAPONE

Yeah, that's my nigga'... Look...nobody needs to get unnecessarily hurt here.

CAPONE stares down JACKSON and motions to REVUS, who begins to play and sing an amazing blues song.

JACKSON, Armstrong and the band begin to relax.

CAPONE tosses the package to JACKSON.

CAPONE (CONT'D)

Just a couple things I picked up on a recent trip south...

Armstrong and the band are amazed by REVUS.

ARMSTRONG

This cat really goes... You mind if we join em'?

JACKSON opens the package, sees large marijuana buds and his eyes get very wide.

(CONTINUED)

45 CONTINUED:

CAPONE
Louis, it would be my pleasure...
I'm a big fan.

ARMSTRONG
Well thank you... Hit it boys.

REVUS, Armstrong and his band begin to play an incredible fusion of blues and jazz.

CAPONE
What did I say...eight percent?

JACKSON is mesmerized by REVUS and Armstrong's music.

JACKSON
Seven...

CAPONE
Deal.

CUT TO:

46 INT. LEXINGTON HOTEL - NIGHT

46

A door pushes open and we follow REVUS into his candlelit room and see RITA, made up sexy, in a silk dressing gown, standing at a romantic table for two, chilling champagne.

REVUS walks up to RITA and she hands him a note that reads "she's all yours kiddo".

RITA drop her dressing gown and now stands in front of REVUS in sexy lingerie.

REVUS moves towards RITA and stands directly in front of her face.

RITA
(nervous)
Whatever you desire.

CUT TO:

47 INT. LEXINGTON HOTEL - NIGHT

47

In CAPONE's office, we see CAPONE, TONY, PHIL and the gang, playing three ball on the billiard table with thousands of dollars on it and numerous women lounging near and/or observing the game.

LEFTY is going crazy.

(CONTINUED)

47 CONTINUED:

LEFTY

One more...bitches and it's all mine.

RUBEN steps to the table as TONY racks three balls.

CAPONE

If Ruby doesn't beat you, I'll put in five g's for one more shot at it?

RUBEN breaks and no balls go in.

LEFTY

To beat my three?... You're on, scarface.

RUBEN makes a shot as CAPONE pulls out a wad of cash and begins counting.

LEFTY (CONT'D)

That's two to go, with only one shot, fuck face.

CAPONE looks at RUBEN before his next shot and he misses on purpose.

RUBEN

LEFTY, why so hostile?

LEFTY

That's three, loser...
(to CAPONE)
Come on Big Fellow, give me that extra 5 g's, it'll be like taking candy from a...

RUBEN racks three balls, CAPONE, with cigar in mouth, steps up to the table, calmly breaks and sinks two balls and is set up perfect for his final ball.

CAPONE

Shut up stupid.

The gang cheers as LEFTY walks away from the table, in disgust.

LEFTY

Son of a bitch.

CAPONE snaps his fingers and a waitress appears as he prepares for his shot.

(CONTINUED)

47 CONTINUED:

CAPONE

Sweetheart... A round of twenty
five year old single malt...for my
friends...

CAPONE makes his shot.

CAPONE (CONT'D)

My treat.

Applause as LEFTY drops to his knees.

LEFTY

Fuck me.

CUT TO:

48 INT. LEXINGTON HOTEL - NIGHT

48

In REVUS' suite, we see REVUS and RITA, still looking sexy,
but now in a bathrobe, both sitting on the couch, sipping
champagne, next to their finished candlelit dinner.

REVUS is teaching RITA the alphabet.

CUT TO:

49 INT. PAGGOSI'S DELI - NIGHT

49

We follow CAPONE, PHIL and TONY, down a flight of stairs,
through a dimly lit basement.

TONY

I'm gonna' take him by the
warehouse to see if he wants any of
his old stuff.

CAPONE

That fuckin' kid... I'm so proud of
him... And how's that sign language
stuff going?

TONY

Good.

CAPONE

Yon know... You learn it too, cause
If I ever want to learn it, I'm
gonna' need a tutor.

CAPONE, PHIL and TONY walk into a small torture room.

(CONTINUED)

CONTINUED:

We see Gangsters 1 and 2, watching a decrepid Johnny Mills, who is hooked to the ceiling, by chains, with electrodes attached to his severed toes, that connect to a battery, on the floor.

CAPONE (CONT'D)

Well hello there, Johnny boy...
Looks like you've been enjoying the
hospitality... What's it's been...a
month?

TONY

(laughing)
Try close to six, Big Fellow.

Mills attempts to struggle against his restraints.

CAPONE turns to TONY.

CAPONE

(amused)
That's it... You're "TONY the
Tutor" now.

TONY

(sarcastic)
Tony the Tutor...That's great.

CUT TO:

INT. MARSHALL FIELDS DEPARTMENT STORE - DAY

We see REVUS and RITA, holding hands, walk into the Woman's department.

RITA is wearing her modified maid uniform.

REVUS stops in front of RITA, lets go of her hand, raises his arms and with his hands, motions to the whole department.

RITA holds back tears as she hugs REVUS.

A Saleswoman walks up behind REVUS.

SALESWOMAN

(condescending)
Is there something I can help you
with?

RITA, backs away from REVUS and looks at the ground, then secretly motions for REVUS to turn around.

(CONTINUED)

50 CONTINUED:

REVUS turns around and is face to face with the Saleswoman, who steps back.

SALESWOMAN (CONT'D)

(annoyed)

I said... Is there something I can help you with?

REVUS hands the Saleswoman a note from his pocket.

Store Security approaches as the Saleswoman reads the note.

The Saleswoman's demeanor changes to apologetic as Security arrives and pulls his billy club.

REVUS grabs RITA's hand and she looks up.

SECURITY

Is there a problem here, Helen?

SALESWOMAN

(nervous)

No no Marty!... I was just about to offer Mr. CAPONE's...

Security puts his billy club away immediately.

SALESWOMAN (CONT'D)

Guests a seat in our lounge and a beverage.

CUT TO:

51 EXT. WAREHOUSE - DAY

51

We see RUBEN, LEFTY, Gangster 1 and two cops standing at the corner, talking.

The IRISH COP walks in from around the corner, adjusting his fly.

GANGSTER 1

She had a great snatch...

IRISH COP

(interrupting)

Did I miss anything good?

RUBEN

Well with you being a fucking mick and all, I would think you would miss havin' a dick...

(CONTINUED)

51 CONTINUED:

Laughter.

IRISH COP
That's not billy club in me pocket
lads.

LEFTY
(laughing)
Yeah that's quite obvious, Irish.

Laughter.

TONY's cadillac pulls up to the corner.

In the cadillac, the driver and Gangster 2 are up front, with
TONY, REVUS and RITA in the back.

Gangster 2 gets out of the cadillac and walks over to meet
RUBEN, who walked out to meet him.

GANGSTER 2
We all good?

RUBEN
We all good.

GANGSTER 2
...Good.

Gangster 2 motions to TONY and he gets out of his cadillac,
with RITA and REVUS, in tow.

Once on the curb, REVUS, looking down, grabs RITA's hand,
looks up and notices the IRISH COP.

REVUS is petrified by fear and begins shaking.

RITA
Baby, what's a matter?

Everyone looks concerned and/or confused.

TONY
What the fuck?

REVUS wets himself.

RITA
Baby, what's a matter.

REVUS doesn't moves and continues to shake.

(CONTINUED)

51 CONTINUED:

51

TONY

I don't know what the fuck's goin'
on here, but lets get him the hell
outta' here before he shits
himself.

TONY and Gangster 2 help REVUS and RITA back to the cadillac,
they all get in and it drives away.

LEFTY

(nervous)

I really fuckin' hope that had
nothing to do with me.

CUT TO:

52 INT. ARAGON BALLROOM - NIGHT

52

From CAPONE's private balcony, close to the curtained stage,
we see a large ballroom, lavishly decorated for a party and
crowded with formally dressed people, in party hats, holding
champagne and noise makers.

At CAPONE's table, we see CAPONE and to the right, an empty
seat, RITA, then TONY.

CAPONE

What the fuck was in that shed
anyway?

TONY

(frustrated)

Nothing much...homeless shit...
children's books, magazines... The
only strange was a big box of candy
recipes, but they weren't the kids.

CAPONE

Candy recipes?... Hang on to em'
for me... And I assume we haven't
found out why he pissed himself
yet?

TONY

We are working on it, Big Fellow,
he's being shy.

The entire rooms begins to count down.

ROOM

10 9...

(CONTINUED)

52 CONTINUED:

CAPONE

I suggest you two try suckin' his
dick or somethin'...to get it out
of him...

CAPONE stands and his table guests join him.

ROOM

5 4...

The stage curtain begins to open, revealing REVUS, standing on the stage, in front of an orchestra, being conducted by the MAESTRO and a large 1929 sign hanging behind.

CAPONE

Cause I'm losing my patients.

ROOM

2 1... Happy new year!!!

Everyone begins wishing one another happy new year as the orchestra begins to play "Auld Lang Syne".

CAPONE looks proud as thousands of balloons drop and REVUS begins to sing the lyrics beautifully.

DISSOLVE TO:

53 INT. LEXINGTON HOTEL - NIGHT

53

In REVUS' smoky suite, we see REVUS, naked except for a hat, sitting in a chair, playing his guitar and singing the most amazingly seductive blues version of "Auld Lang Syne".

RITA, in sexy lingerie and open silk robe, with a marijuana cigarette in her mouth, dances sensuously around him.

RITA takes a hit, dances behind REVUS, puts down the cigarette and begins rubbing his chest.

REVUS leans his head back and RITA, avoiding his hat, leans over and blows smoke into REVUS' mouth as he inhales.

RITA takes REVUS' hat, drops her robe and dances around to face him and begins grinding in rhythm to the music, using the hat as a sexy prop.

RITA puts the hat on and begins to sign to REVUS, "do you want to make love to me"...

RITA

Do you want make love to me?

(CONTINUED)

53 CONTINUED:

REVUS stops and signs to RITA, "when we are married my love".

REVUS puts the guitar aside, grabs RITA's hands and pulls her on top of him and they kiss passionately.

RITA pulls back and looks into REVUS' eyes.

RITA (CONT'D)

Are sure you wanna' wait, Tinman?

REVUS smiles, shakes his head no, then he kisses RITA passionately.

DISSOLVE TO:

54 INT. SISTER MARY'S BROTHEL - NIGHT

54

In an ornate parlor, we see numerous beautiful Women, in various types of lingerie, lounging around, drinking champagne and sharing various vices.

We hear commotion and yelling from outside, in the hallway.

CAPONE (O.C.)

(disguising his voice)

I don't give a shit lady, this is a fuckin' raid!

The Women begin to hide their vices, some pull weapons as the door kicks in and in rushes CAPONE, arms raised, wearing nothing but a cop hat, carrying hand cuffs and a billy club.

CAPONE runs to the center of the room.

CAPONE (CONT'D)

(disguising his voice)

And your all... Comin' with me.

The Women attack CAPONE.

CUT TO:

55 INT. ORCHESTRA HALL - DAY

55

In the empty theatre, we see MAESTRO and REVUS, on an empty stage, at a grand piano, working on a piece and RITA, sitting front row center.

The MAESTRO pulls back from the piano.

(CONTINUED)

55 CONTINUED:

MAESTRO
(singing out)
He's my chocolate Amadeus...
(to himself)
God, I wish I liked young...deaf...
black boys.

REVUS looks at RITA, who begins laughing.

MAESTRO (CONT'D)
(singing out)
My chocolate amadeus...

REVUS stops playing.

MAESTRO (CONT'D)
My chocolate...

MAESTRO stops singing just after the music stops and looks guilty of something.

REVUS signs to RITA, "is he alright".

RITA(laughing) signs back to REVUS, "he is upset that he does not want to make love to you"...

RITA stops smiling and continues to sign "Now I am upset that you won't make love to me until we are married...only because you have not asked me yet".

REVUS quickly looks back at the keyboard and resumes playing his piece.

CUT TO:

56 EXT. CHICAGO MUNICIPAL AIRPORT - DAY

56

On a winters day, we see CAPONE's plane being readied for take off.

CAPONE's new cadillac comes speeding in, from across the way and stops next to the plane.

PHIL, TONY and then CAPONE get out of the car and walk towards the plane.

TONY
Don't worry Big Fellow, I got this.

PHIL walks into the plane.

CAPONE
I know you do "TONY the tutor"...

(CONTINUED)

56 CONTINUED:

CAPONE stops halfway onto the plane.

CAPONE (CONT'D)
Just don't let anybody else fuck it
up, coppice?

CAPONE lightly slaps TONY on the face.

TONY
Coppice.

CUT TO:

57 INT. LEXINGTON HOTEL - NIGHT

57

We follow the IRISH COP down the hallway and when he stops at REVUS' door.

The IRISH COP unlocks the door, with a skeleton key, we follow him inside REVUS' dimly lit suite, over to the half closed bedroom door.

We follow as the IRISH COP pushes open the bedroom door and walks inside towards the bed.

On the bed, we see RITA, closest to us, leaning up, startled by the sound of the door creaking and REVUS next her, sleeping soundly, face up.

The IRISH COP hits RITA across the side of the head, knocking her into REVUS.

FLASH CUT TO:

58 INT. LEXINGTON HOTEL - NIGHT

58

From above and close up, we see REVUS awake in a panic, sweating profusely as we pull back, revealing that REVUS has sweated through his undershirt and sheets.

RITA is sitting crossed legged above him, on the bed, crying.

RITA signs to REVUS, "baby tell me what is wrong".

RITA
(crying)
Baby...tell me what's wrong...
Please?

CUT TO:

59 INT. EMPTY APARTMENT - DAY

59

In a simple apartment, We see RUBEN watching out the window, TONY and REVUS, playing with yo yo's, next to the telephone, on the counter.

RUBEN

That's the signal, he's there.

TONY stops with his yo yo, REVUS continues.

TONY

Double check the signal.

RUBEN

It's the signal, he's there.

TONY makes his way to the telephone and picks it up.

TONY

Triple check the signal.

RUBEN

It's the fuckin' signal, TONY.

CUT TO:

60 INT. CIRCUS CAFE - DAY

60

We see two Cops at the counter and three Men at a booth behind them, all having coffee.

A Waitress is helping one of the other few customers.

Outside the window, we see two cop cars parked at the curb.

From the kitchen, we hear a telephone ring.

The two Cops stand up and one puts money on the counter.

The Cook looks out from the kitchen.

COOK

Is there a Barnaby here?...

The two Cops walk outside and get into the first cop car as the three Men stand up and drop money on the table.

COOK (CONT'D)

No Barnaby?... OK.

(CONTINUED)

60 CONTINUED:

60

The first cop car drives away and we see the three men at the table as they walk out of the cafe and get into the second cop car and drive away.

CUT TO:

61 INT. SMC CARTAGE CO. WAREHOUSE - DAY

61

In a medium sized warehouse, we see five Gangsters and an Optometrist, standing by the entrance to the office, talking.

Near the open garage door, a Mechanic works on a panel truck, with his german sheppard tied to the bumper.

The cop car with the two Cops in it, speeds to a stop, nearly blocking the garage door.

Cop 1 gets out of the passenger side with a shotgun and covers the group by the office.

COP 1

Get your fuckin' hands up or I'll splatter your guts.

Cop 2 gets out of the driver side and covers the Mechanic with a shotgun as Cop 1 fires off one barrel from his shotgun.

The dog begins barking aggressively.

Cop 2 points his gun at the dog.

COP 2

Shut the fuckin' dog up or it's dead and you get over there with others.

The Mechanic throws his rag at his dog, it stops barking and retreats behind the truck.

Cop 2 put his gun back on the mechanic.

COP 1

Puts your hands on the fuckin' wall, now.

The group reluctantly begins to cooperate with the Cops.

CUT TO:

62 INT. EMPTY APARTMENT - DAY

62

We see TONY and RUBEN watching out the window as REVUS plays with his yo yo.

The phone rings.

TONY and RUBEN look at each other concerned, then TONY hurries to the telephone and answers it.

RUBEN
This can't be good.

TONY
(into the phone)
Yeah...

TONY listens before he throws the phone, shattering it against the wall.

TONY (CONT'D)
Fuck, mutherfucker...

TONY walks back to the window and punches the wall.

TONY (CONT'D)
Moran just sat down at the circus
and ordered up cup...of fucking
coffee!

TONY and RUBEN look out the window as REVUS, unaware of the phone, continues to play with his yo yo.

RUBEN
We're dead.

TONY
Looks that way.

CUT TO:

63 INT. SMC CARTAGE CO. WAREHOUSE - DAY

63

We see the two Cops with everyone against the wall as the second cop car pulls up behind the first.

OPTOMETRIST
I'm only an Eye Doctor, I swear.

COP 2
Shut the fuck up.

(CONTINUED)

63 CONTINUED:

63

The three Men get out of the cop car, two trying to hide thompson sub machine guns, and rush into the warehouse.

GANGSTER 4
(against the wall)
You have no idea who you're fucking
with, copper.

The two Men prepare to fire their machine guns.

COP 1
Oh yes we do...

MAN 2
(without machine gun)
Waste em' boys.

The two Men with machine guns and the Cops with the shotguns begin to mow down the Gangsters, Optometrist and Mechanic with countless rounds of machine gun fire and numerous shotgun blasts.

CUT TO:

64 INT. EMPTY APARTMENT - DAY

64

From above and behind TONY and RUBEN, looking out the apartment window, down at the SMC garage door, we hear the gunfire and see the gunfire flashes, coming from inside the open garage door of the SMC warehouse.

The gunfire stops, then we see the three Men and two Cops run from the warehouse, jump into the cop cars as the dog begins to howl and bark.

A river of blood flows to a drain by the garage door as the cop cars speed away.

RUBEN
At least we brought the thunder.

TONY puts his arm around RUBEN, we follow as they turn into the apartment, where we see REVUS, playing with his yo yo.

TONY
Let's drop off the kid, then we're
going to get really drunk and even
more laid.

(CONTINUED)

64 CONTINUED:

RUBEN
 Excellent...
 (sarcastic)
 Looking forward to Tinman's trip to
 Florida, are ya'?

TONY puts his other arm around REVUS and brings him along,
 towards the door.

TONY
 (sarcastic)
 You betcha'.

CUT TO:

65 EXT. MIAMI FLORIDA - DAY

65

In the yard of his waterfront estate, we see CAPONE reading
 the newspaper, wearing a robe, having lunch by the pool,
 surrounded by life sized statues and hanging gardens.

In the distance, we see two airboats tied do the dock.

PHIL exits the house and approaches CAPONE.

CAPONE does not look away from his newspaper as PHIL stops at
 his table.

CAPONE
 Do I want to hear this?

PHIL
 No...

CAPONE turns the page.

PHIL (CONT'D)
 They missed Moran, got five of his
 crew, a Mechanic and a Eye
 Doctor...and a lot of people are
 pissed off.

CAPONE closes, then folds the newspaper, sets it on the table
 and stands up, tossing the table aside in the process.

CAPONE holds his hand out to PHIL.

CAPONE
 Give me a gun.

PHIL pulls his revolver from it's holster and hands it to
 CAPONE.

(CONTINUED)

65 CONTINUED:

65

CAPONE begins shooting one of the life sized statues, eventually blowing it's head off.

As soon the gun is empty, CAPONE throws it at the shot up statue, hitting it hard in the chest.

CAPONE walks past PHIL towards the house.

CAPONE (CONT'D)
Think they're that pissed?

CUT TO:

66 INT. SPEAKEASY - NIGHT

66

In a crowded nightclub, we see TONY, RUBEN, LEFTY, Gangsters 1 and 2, all drunk, at a table, drinking whiskey as REVUS and RITA dance close by, to the jazz music coming from the band, in the distance.

TONY and LEFTY fill the glasses.

TONY
Well... If I don't make it back boys, it's been an honor to ride with ya'.

The five do a shot of whiskey.

GANGSTER 1
If you don't make it back... Can I get Lolita?... That cooch is fine.

TONY shakes his head in disbelief as the others look shocked.

TONY
You got the fuckin' balls to ask me that?...

Gangster 1 looks very nervous.

TONY (CONT'D)
Then she's all yours.

The table is surprised.

LEFTY
Nothin' but a pussy hound.

Gangster 1 howls.

(CONTINUED)

66 CONTINUED:

66

REVUS, dancing RITA, swings by the table as he pulls a folded note from his vest pocket, drops it in front of LEFTY, then dances RITA away.

LEFTY opens the note and reads "I forgive you".

LEFTY begins to cry as he drops the note face up on the table, showing the others.

LEFTY (CONT'D)
(crying)
That fuckin' kid, I love him.

CUT TO:

67 INT. MOVING TRAIN - DAY

67

In a first class car, we see REVUS, sitting by the window, sleeping, a copy of "the chicago daily news" on his lap reads "7 moran gangsters slain", RITA is in the seat next to him and TONY in the other seat directly across from him, the two are talking as the train rolls through the bayou's of the south.

TONY
What do you know about him?

RITA
Everything.

TONY
It's pretty pathetic... All this time and I never once thought to ask about his past.

RITA
He loves you like a daddy.

TONY
Yeah, well tell him to forget that shit and that he needs to love Scarface... He's the reason you two are on this train, not me.

RITA
That's bullshit TONY and you know that.

TONY
(surprised)
Excuse me, missy?

(CONTINUED)

RITA

You're the one that saved him from
LEFTY...you called CAPONE to the
warehouse...you take care of
him...you...

TONY

(interrupting)
He said all that, like that?

RITA

He's pretty badass, when you guys
ain't around. He likes puga...
Puga...pugalistics...?

TONY

Pugilism, but we call it boxing
these days.

RITA

Thank you... Boxing?

TONY

Really, I could of taken him to so
many fights...who knew?

RITA

They used to have this...
Boxing?...thing at the sandlot and
he would sneak out and watch after
his Momma fell asleep.

TONY

Momma?

RITA

She died in a fire.

TONY

When, where?

RITA

Doesn't know, never left the block.
His Momma would go in the morning,
he would stay in the room or go to
the sandlot, she come home at night
and if she had money, he would go
eat supper and that's all he did
for as long as he remembers.

TONY

Then how the fuck did he get so
smart?... And you, you're gettin'
pretty smart yourself.

(CONTINUED)

67 CONTINUED:

RITA points to REVUS.

RITA
He had a good teacher and so do
I...

RITA points to TONY.

RITA (CONT'D)
And a good daddy. You know that day
at the warehouse was the first time
he had ever heard the music.

TONY
Big deal... Look missy... I'm not
going to threaten you, but I will
ask you to keep this between you
and me. There is a very good chance
that I won't be making the trip
back to Chicago...

TONY stands up and makes his way to the isle.

TONY (CONT'D)
Ever... I'll be in the bar.

TONY walks towards the bar car, stops and walks back to RITA.

TONY (CONT'D)
Everything?

RITA
Everything.

TONY
Why he pissed himself?

CUT TO:

68 INT. CAPONE ESTATE - DAY

68

Two large ornate doors swing open and we see REVUS, holding
RITA, dance by.

We follow them as they dance out onto a balcony, over looking
the pool, in the distance.

There are three men working on the shot up statue, in the
distance.

We follow as REVUS dances RITA back inside a beautifully
decorated bedroom.

(CONTINUED)

CONTINUED:

REVUS dances RITA around the room, then over towards the bed.

REVUS, spinning, picks up RITA and spins her onto the bed as he gently rolls on top of her.

RITA and REVUS kiss passionately.

RITA gently holds REVUS' head to her shoulder as she wraps her lags around him.

RITA
(loud and frustrated)
Too bad we're not fucking
married...a girl could really use a
little somin' somin'.

RITA kisses REVUS passionately.

CUT TO:

INT. CAPONE ESTATE - DAY

In CAPONE's office, at a very large desk, we see CAPONE sitting with his feet up, talking to PHIL, who is sitting on the edge of the desk, eating an apple with the help of a switchblade.

CAPONE
You have to admit, I'm still a
pretty good shot?

PHIL
Sure, but you throw like a little
girl.

CAPONE
(laughing)
Yeah, my ass.

TONY comes walking in, dressed immaculately and very somber.

CAPONE and PHIL watch as TONY approaches.

PHIL
(to TONY)
Lookin' sharp.

TONY nods to PHIL as he sets a small envelope on CAPONE's desk, then stands back.

CAPONE
What the fuck is that?

(CONTINUED)

TONY

Just in case I don't get the chance
to tell you.

CAPONE

Why don't you start the proceedings
by telling me what the fuck
happened?

TONY

My lookout mistook the Eye Doctor
for Moran and gave the signal.

CAPONE

Where's your lookout now?

TONY

He's been hangin' out at
Pagossi's... I heard Moran showed
ten minutes late, saw the cop cars
and went to the circus and had
coffee.

CAPONE pulls a revolver and shoots TONY in the chest, just
below the collar bone, knocking him on his back.

CAPONE holsters his revolver, stands up, grabs the envelope,
walks to and then leans over TONY.

CAPONE

You're still breathing because you
warned me about hitting him that
hard...

CAPONE slips the envelope into TONY's breast pocket as blood
begins to pool on the floor.

CAPONE (CONT'D)

And you'll keep breathing because I
can't understand and damn thing my
nigga' is saying, once he starts
flappin' those hands of his.

CAPONE lightly slaps TONY on the face, leans up and walks
towards the door.

PHIL stands up to help TONY.

PHIL

You're lucky you're not the statue,
Fallini.

CUT TO:

70

EXT. CAPONE ESTATE - SUNSET

70

We see CAPONE and REVUS, sitting on the dock, near the airboats, looking out over the water and Miami.

On a small pad, REVUS pens the note "we can talk now... I can read lips". and shows it to CAPONE.

CAPONE reads the note.

CAPONE
Bullshit.

REVUS pens "no joke" and shows it to CAPONE.

CAPONE (CONT'D)
(skeptical)
Then what am I saying?

REVUS pens "then what am I saying" and shows it to CAPONE.

CAPONE (CONT'D)
What about now?

REVUS pens "what about now" and shows it to CAPONE.

CAPONE (CONT'D)
(impressed)
Son of a bitch...

REVUS pens "I want to get married".

CAPONE (CONT'D)
No, no... I believe you now, kid.

REVUS shows the note to CAPONE.

CAPONE (CONT'D)
(excited)
Son of a bitch.

CAPONE stands up and motions REVUS to him.

CAPONE (CONT'D)
Come here boy...

REVUS stands up and goes to hug CAPONE.

CAPONE (CONT'D)
Congratulations...

CAPONE picks up REVUS by armpits and tosses him into the water.

(CONTINUED)

70 CONTINUED:

CAPONE (CONT'D)
(laughing)
Ya' little bastard.

REVUS makes his way to the dock, CAPONE leans down, grabs REVUS' hand and pulls him up.

REVUS puts his feet on the side of the dock, pushes with his legs and pulls both he and CAPONE into the water.

CAPONE surfaces.

CAPONE (CONT'D)
You're dead boy.

CAPONE splashes REVUS, who splashes him back.

CUT TO:

71 EXT. CAPONE ESTATE - NIGHT

71

At an elaborately decorated party, we follow CAPONE and MAE as they wander, arm in arm, through their backyard, saying hello and greeting the who's who of stage, screen and music.

CAPONE and MAE make their way over towards a floating stage, with a small orchestra on board.

We approach REVUS, who is holding hands with RITA, next to TONY (arm in a sling) and the MAESTRO, who his holding an elaborate oil can, all standing at the ramp to the floating stage.

CAPONE
Other then the birth of my marriage
and the birth of my son...

CAPONE kisses MAE as MAESTRO holds the oil can to REVUS' mouth, who opens it as MAESTRO squirts a spritz of oil into his throat.

CAPONE (CONT'D)
This is one of the proudest days of
my life.

Charlie Chaplin and Florence Ryerson walk up and stop at CAPONE.

CAPONE shakes hands with Chaplin.

(CONTINUED)

71 CONTINUED:

CAPONE (CONT'D)

Now it's a party, Charlie Chaplin,
how the hell are you friend?...and
Florence...

CAPONE kisses Florence's hand.

CAPONE (CONT'D)

You're looking lovely as always.

CHAPLIN

It's beautiful here and the
weather, we should think about
opening a studio down here.

Florence watches as MAESTRO squirts oil into REVUS' mouth
again.

CAPONE

(nodding)

Definitely something to think
about.

Florence watches REVUS intently.

FLORENCE

Al, is the Tinman that I have been
hearing so much about?

CAPONE

Oh yes...of course.

MAESTRO squirts REVUS' throat.

FLORENCE

(to MAESTRO)

Why are you doing that?

MAESTRO

It's palm oil, so his vocal chords
don't get rusty and freeze up.

MAESTRO squirts REVUS' throat.

FLORENCE

Just like the Tin Woodsman from the
Wonderful Wizard of Oz...

(excited to CAPONE)

Oh my God... Is that who he's named
after?

CAPONE

I'm sorry Florence, but I am not
following you.

(CONTINUED)

71 CONTINUED:

FLORENCE

The Wonderful Wizard of Oz...the
children's book?...

REVUS signs to TONY, "tell her I am a fan and my first movie
ever was "madness preferred".

CAPONE

I'm sorry, I never heard of it...

TONY

(politely interrupting)
Excuse me Ms. Ryerson... Tinman
would like you to know that he is a
fan of you're work and that
"madness preferred" is his favorite
picture.

FLORENCE

Oh, that is so sweet, thank you.

CUT TO:

72 EXT. CAPONE ESTATE - NIGHT

72

At the party, we see and hear REVUS singing on the floating
stage, in front of the orchestra, being conducted by the
MAESTRO, with CAPONE, MAE, RITA and TONY sitting just off
stage.

Some party guests are dancing, others listening and more than
a few are crying.

During an instrumental section of the piece, REVUS walks
over, grabs RITA by the hand and dances her to center stage.

REVUS twirls her away, drops to one knee, pulls out a large
diamond ring from his pocket and hold it up to RITA.

RITA covers her mouth with both hands, starts crying and
nodding her head yes.

REVUS has to reach up and struggle to get RITA's arm down,
before be able to put the ring on her finger.

REVUS stands up, hugs and kisses RITA, then dances her back
to her seat.

The entire crowd applauds.

(CONTINUED)

72 CONTINUED:

72

REVUS, crying, returns to center stage and finishes the vocals to the piece.

CUT TO:

73 INT. COULON'S GYM - DAY

73

In a dark dingy boxing gym, we see CAPONE, PHIL and TONY (arm in sling), sitting next to the ring, talking and watching REVUS, inside the ring training with Johnny Coulon.

TONY

How's that grand jury treating you,
Big Fellow?

CAPONE

Absolutely fabulous... They
continue busting my fuckin' balls,
when they have nothing and they
know it...but now the word is the
Feds might join the my nuts in vice
party... So I might be fucked and
have to go to Philly and lay low
for a while...

(sarcastic)

But we'll see.

TONY

Well then... On a lighter note.

CAPONE

Thanks.

TONY

I pretty sure the kid's from the
slums of the South... That's the
only place I know that still holds
sandlot boxing. I'm gonna' take him
down there tomorrow and make sure.

Jack Dempsey, wearing gym clothes, walks in carrying a gym bag and approaches CAPONE.

TONY, PHIL, REVUS and Johnny are very excited to see Dempsey.

CAPONE

It's obvious he's serious about
this, so let's see what the kid's
made of...

CAPONE and Dempsey shake hands.

(CONTINUED)

CAPONE (CONT'D)
(to Dempsey)
Thanks for coming, champ.

DEMPSEY
I figured it's the least I can do
since I wouldn't throw the Tunney
fight for ya'... And everybody here
knows I won that fucking fight.

The group agrees.

CAPONE
Yeah ya' did, but your stubborn ass
wouldn't go to a neutral corner and
that made me a fuckin' fortune.

DEMPSEY
And today your going to share a
large portion of that fortune with
me...

Dempsey looks at Coulon.

DEMPSEY (CONT'D)
Bantamweight champion, Johnny
Coulon... It's been awhile.

COULON
It sure has, champ.

Dempsey motions to very tired, sweaty and awestruck REVUS.

DEMPSEY
Well Mr. Scarface, is this your
boy, Tinman?

Dempsey reaches out and shakes REVUS' glove.

CAPONE
It sure is champ... Just put him
through the paces and if you have
any advice, perfect... He's deaf as
a brick, but can sure read the fuck
out of your lips.

DEMPSEY
How hard you want me press?

CAPONE
Feel it out, there's no dough on
the bout, so I suggest you defend
yourself and critique his offense
for us.

(CONTINUED)

73 CONTINUED:

DEMPSEY
(to Coulon, joking)
Can you still call a fair fight,
Coulon?

COULON
Up yours, Dempsey.

DEMPSEY
Well then... Lets lace em'
up...where can I change?

Coulon points to a locker room door.

COULON
Over there.

Dempsey turns and heads towards the locker room.

REVUS, wearing boxing gloves, struggles to sign TONY.

TONY
(laughing)
Yeah your gonna fight Jack Dempsey,
ya' pussy.

Laughter as REVUS struggles to sign TONY.

TONY (CONT'D)
Oh, you ain't scared a him?

CAPONE
There ya' go, pick a fight, boy.

CUT TO:

74 INT. COULON'S GYM - DAY

74

We see REVUS and DEMPSEY, wearing sparring gear, standing in opposite corners and Coulon in the middle of the ring.

Coulon, with a chronograph in hand, holds his arm up, then looks at REVUS.

COULON
Fighters ready...

Coulon looks at Dempsey.

COULON (CONT'D)
Then box.

Coulon drops his arm and starts the time.

(CONTINUED)

74 CONTINUED:

Dempsey dances out towards REVUS, who is approaching aggressively.

DEMPSEY sticks out a haphazard jab to stop REVUS, who ducks it and strikes him under the chin, with an uppercut, wobbling him back into a corner.

CAPONE, TONY and PHIL are amazed.

TONY

Holy shit.

CAPONE

(yelling)

Get some.

COULON

(surprised)

Oh fuck.

REVUS comes at DEMPSEY again, but DEMPSEY grabs him around the arms to hold him.

Coulon, looking unsure, does nothing to stop Dempsey's foul.

DEMPSEY

Your boys coming awful fast CAPONE.

CAPONE

It looks that way, champ.

Coulon breaks up the fighters.

COULON

Lets get it on.

REVUS and DEMPSEY begin to all out box each other at an even skill level.

The first round ends, both REVUS and DEMPSEY are spent and looking around for help.

CAPONE snaps his fingers, TONY and PHIL scramble to assist the fighters, with water and advice.

CUT TO:

75 INT. COULON'S GYM - DAY

75

PHIL, in DEMPSEY'S corner, gives him a stool and water.

Across the ring, we see TONY assisting REVUS.

(CONTINUED)

75 CONTINUED:

PHIL
What do ya' think?...the kids a
natural, right?

DEMPSEY spits out the water.

DEMPSEY
Fuck off, he's a little monster.

PHIL
(proud)
Right on.

CUT TO:

76 INT. COULON'S GYM - DAY 76

We see Coulon in the middle of the ring.

COULON
Box.

DEMPSEY and REVUS continue their incredible fight as a few
spectators begin to fill the gym.

REVUS hits DEMPSEY with a solid punch.

CUT TO:

77 INT. COULON'S GYM - DAY 77

CAPONE starts to take bets from the spectators as REVUS
knocks DEMPSEY to the canvas.

DEMPSEY gets up quickly and is checked by Coulon.

COULON
Box.

DEMPSEY immediately knocks down REVUS, with a right hook as
the growing crowd continues to bet with CAPONE.

COULON (CONT'D)
Time.

Coulon stops the round.

REVUS gets up and sits in his corner as TONY, in is under
shirt, splashes him with water.

TONY stretches to look at REVUS as a beautiful girl walks by
holding a rustic 12 sign.

(CONTINUED)

77 CONTINUED:

TONY

This fight's getting pretty fuckin'
big, junior.

REVUS struggles to sign as CAPONE continues to bookie the fight, for the now packed in crowd, as a beautiful girl walks through the ring holding a rustic 26 sign.

The crowd goes quiet as REVUS takes off his gloves and throws them into the center of the ring.

CAPONE

That's my boy...seven to four,
mutherfuckers.

The crowd grows quiet as DEMPSEY reluctantly takes off his gloves and tosses them into the center of the ring.

CAPONE (CONT'D)

No no seven to five.

Coulon picks up the two sets of gloves and tosses them aside.

COULON

Fight.

The crowd erupts as REVUS and DEMPSEY begin a nasty bare knuckled brawl, inflicting continuous damage to their bodies and face.

REVUS gets knocked towards to his corner, landing on his back, looking up at TONY, who squeezes a sponge full of water on him, washing the blood away.

COULON (CONT'D)

Time.

TONY

(looking down at REVUS)
It's a shame he called time...
You're lookin' good out there, boy.

REVUS stays lying in his corner, bleeding from various places, looking up at TONY, as DEMPSEY is helped back to his corner.

A beautiful girl walks through carrying a rustic 68 sign.

CAPONE

(collecting money)
You're all savages...two to one.

TONY washes the blood away from REVUS as the crowd goes nuts.

(CONTINUED)

77 CONTINUED:

TONY
 (looking down at REVUS)
 You realize stupid...

TONY tries to stop the various blood flows.

TONY (CONT'D)
 You're getting married in less than
 twelve hours.

A beautiful girl walks by with a rustic 127 sign.

CAPONE
 (holding wads of cash)
 Fine...even money, go ahead, rape
 me.

COULON
 Box.

DEMPSEY staggers to the center of the ring as REVUS puts his arms on the center rope, thrusts himself to his feet, then charges DEMPSEY.

DEMPSEY defends himself as REVUS stops in front of him and extends his hand.

DEMPSEY shakes REVUS' hand as REVUS hits DEMPSEY square in the jaw, with a left cross, knocking him out.

DISSOLVE TO:

78 INT. HOLY NAME CATHEDRAL - DAY

78

From behind the altar, we see the Priest, with REVUS, CAPONE and TONY on one side of him and two Bridesmaids on the other, as they watch RITA, in a fantasy wedding dress, being walked down the isle of the beautiful half full cathedral.

TONY
 (to CAPONE)
 Where the fu...heck is everybody?

CAPONE
 Ever since I've become so popular
 with the justice system...all my
 real friends have to sneak into my
 fuckin' parties now.

CAPONE reaches into his pocket, pulls out a wad of cash and hands it back to the Priest.

(CONTINUED)

CAPONE (CONT'D)

Sorry Father.

The Priest puts his hand on CAPONE's shoulder, shakes his head in approval, as he grabs the cash with his other hand.

The closer RITA gets to the altar, the more upset she seems to look.

CAPONE (CONT'D)

She looks pretty fuckin' pissed.

The Priest puts his hand on CAPONE's shoulder.

TONY

Yeah, she does.

CAPONE

Sorry Father, I'm outta' cash...
I'll have to get you at the
reception.

TONY

I got ya', Big Fellow.

TONY reaches into his pocket, pulls out some cash, then slips it to the Priest, behind CAPONE's back.

RITA, looking very upset, is given to REVUS and they turn to the Priest.

We see REVUS' badly bruised, cut and swollen face, trying to smile.

CUT TO:

In the grand ballroom, at REVUS and RITA's reception, we see the wedding guests and the who's who of Chicago, partying and dancing to the music.

On the stage, in the distance, Duke Ellington is conducting his orchestra on ascending risers behind him.

Duke and his orchestra finish their song and the crowd applauds.

Duke immediately conducts his orchestra to begin playing a sexy, grooving, jazzy introduction.

(CONTINUED)

79 CONTINUED:

DUKE

OK kiddies, this one's for the
Bride and Groom, let's bring em' on
out and watch em' cut the rug.

The dancers clear the dance floor, then surround it as the
orchestra plays the song.

The orchestra continues to play as the dance floor stays
suspiciously empty.

We see TONY grab a beautiful girl and walk her towards the
dance floor.

The girl stops TONY.

GIRL

Are you nuts?

TONY continues, with the girl, onto the dance floor.

TONY

Trust me... This needs to happen.

TONY and the Girl begin dancing, soon after, other guests
join them.

CUT TO:

80 INT. GRAND BALLROOM - EVENING

80

We see REVUS and RITA(clothes on), under the orchestra
risers, making love to the song being played for them, above.

RITA

You're so damn ugly...and stupid...

REVUS begins to make love to RITA in rhythm with the music.

RITA (CONT'D)

I hate you.

REVUS continues to make love to RITA in rhythm with the
music.

RITA (CONT'D)

Oh my God, you're beautiful...and
magnificent...

REVUS continues to make love to RITA in rhythm with the
music.

(CONTINUED)

80 CONTINUED:

80

RITA (CONT'D)
I love you...

CUT TO:

81 EXT. SOUTH SIDE SLUMS - NIGHT

81

In the sandlot, we see two dimly lit boxing rings and a large group of rowdy spectators watching the two fights in progress.

An excitement spreads through the crowd as two cadillac's, one CAPONE's, pull up to the curb and stop.

LEFTY, Gangsters 1 and 2, get out of the first cadillac and walk back to CAPONE's.

The crowd turns from the fights to see who's arrived.

One fighter, in each of the rings, looks towards CAPONE's cadillac and are subsequently knocked out by their opponents, both losing their fights.

TONY, RUBEN, PHIL, then a still badly bruised and swollen REVUS, followed by CAPONE, get out of CAPONE's cadillac as a delivery truck pulls to a stop, behind them.

Two men jump out from the truck and throw up it's tarp's, revealing numerous crates of beer and Canadian whiskey.

The crowd cheers as CAPONE, with REVUS in tow, and his gang make their way over to Dan JACKSON, who is surrounded by his gang, booking the fights.

JACKSON

What the fuck are you doing in my neighborhood again, CAPONE?...this is twice in one year, people might talk.

The two men in the truck begin passing out the booze as CAPONE walks up close to JACKSON's face.

CAPONE

Relax, friend, I just need your biggest, blackest, mumbo jumbo boy, to fight my nigga' for a whole lot of dough... That's all, no harm no foul.

(CONTINUED)

81 CONTINUED:

81

JACKSON

What the fuck is wrong with you
Scarface, pimpin' this boy?... He's
a gifted musician and...

JACKSON looks at REVUS' face, losses his temper, then slaps
CAPONE in the face and goes to fight him.

JACKSON (CONT'D)

Come on mutherfucker...

Both gangs reach for their guns, but do not pull them.

CAPONE

What the fuck is wrong with me?...

CAPONE stops Jackson and shoves him against the brick wall.

CAPONE (CONT'D)

Nothin's wrong with me,
mutherfucker... My kid wants to
beat your best, so all I need is
your best, coppice?

CAPONE let's go of JACKSON as the rumor of REVUS Bailey's
return spreads.

JACKSON

Well he doesn't look like all that
much.

CAPONE

I got twenty five thousand saying
different.

JACKSON

Oh you're on... Ya' Guinea prick.

CUT TO:

82 EXT. SOUTH SIDE SLUMS - NIGHT

82

In the ring, we see REVUS and TONY, in one corner and his
massive opponent, across from him, by himself, in the other.

CAPONE and JACKSON are sitting ringside, JACKSON and his
Bodyguard are drunk and continue drinking whiskey.

JACKSON

The kids an angel man... why the
fuck does he want to get his ass
beat?

(CONTINUED)

CONTINUED:

PHIL has his hand in his lapel and quickly pulls out a finger gun and points it at JACKSON's drunk Bodyguard, who falls back, trying to react.

CAPONE

Apparently this is his hood.

A few people recognize REVUS and the word of his return continues to spread.

The referee starts the fight.

REVUS sprints to the center of the ring, stops and covers up, as his opponent approaches and starts pummeling him back into his corner, never penetrating his defenses.

JACKSON

Sorry scarface, but this is my fucking hood.

REVUS, using the ropes, pushes his opponent away and when he comes back at him, REVUS connects with an uppercut and then an immediate left cross, knocking his opponent out cold.

The crowd is stunned.

CAPONE

Check mate fucker... You need to learn to play chess, JACKSON?

CAPONE picks up his money.

CUT TO:

EXT. SOUTH SIDE SLUMS - NIGHT

We follow Gangsters 1 & 2, LEFTY, RUBEN, PHIL, and TONY surrounding CAPONE and REVUS, as they make there way through an enthusiastic crowd, towards CAPONE's cadillac.

CAPONE, REVUS and PHIL get into CAPONE's cadillac as TONY hesitates.

TONY

(to RUBEN)

See you tomorrow, boys.

TONY gets in CAPONE's cadillac, closes the door and it's drives away.

CUT TO:

84 INT. THE HAREM SCAREM LOUNGE - NIGHT

84

In a dark grand persian themed lounge, we see CAPONE and TONY, lounging with a harem, smoking a hookah.

REVUS is in the corner with his head on RITA's lap as she touches his unhealed face.

RITA

Promise me no more fighting.

REVUS shakes his head yes.

CAPONE

I should turn the kid pro.

TONY

He's more into the music, Big Fellow.

CAPONE

Yeah, but do I waste all that talent...and money?

RUBEN and LEFTY walk in and approach CAPONE and TONY.

TONY

What the fuck are you two doin' here?

CAPONE

(joking)

And how did you get past security?

RUBEN

A little something came up after you left.

RUBEN hands TONY a missing persons flyer with the writing "REVUS Bailey" and "deaf and dumb" on it, along with an accurate sketch of REVUS.

TONY hands the flyer to CAPONE.

CAPONE

RITA, take a powder.

RITA gets up and leaves the room as REVUS stares at CAPONE.

CAPONE points to REVUS.

CAPONE (CONT'D)

And you, don't look at me, fuck you.

(CONTINUED)

REVUS turns away from CAPONE.

CAPONE (CONT'D)

So what... You found a little drawing and decided it was important enough to interrupt me?

RUBEN

(nervous)

A Woman claiming to be his Momma, handed that to us, just after you left.

TONY perks up.

CAPONE

I thought his Mother died in a fire?

TONY

(excited)

Apparently not.

CAPONE

Well what the fuck did you do with her?

RUBEN

She's just outside, with a not to happy PHIL... The Woman does not smell good, at all.

CAPONE and TONY stand up, CAPONE stops TONY, who sits back down.

CAPONE

I got this.

LEFTY

I had to pay the cabi double, cause she smelt so bad.

CAPONE

What did I give ya' for the suit?... two, three grand?

CAPONE walks past LEFTY, slapping his face as he crumples the flyer.

CAPONE (CONT'D)

I think you can afford the taxi, LEFTY... Now let me go take care this shit...

(CONTINUED)

CONTINUED:

CAPONE heads towards the exit.

CAPONE (CONT'D)

You fucks are here, so you might as well join us.

CAPONE exits as RUBEN and LEFTY begin to relax.

REVUS looks at TONY and signs, "what is happening".

TONY stares at REVUS.

TONY

Nothing... it's only business.

REVUS signs, "then why did RITA have to leave and not the whores".

TONY stares at REVUS.

TONY (CONT'D)

That's none of you're goddamn business, boy...

TONY mouths to REVUS, "remember your place".

CAPONE walks back in and over to his original lounging position and his part of the harem quickly rejoins him.

CAPONE

It's taken care of boys...now are you staying or going?.. And you were right, she did smell like shit...

(to REVUS)

What the fuck are you looking at... why don't you go get that pretty wife of yours?

CUT TO:

INT. LEXINGTON HOTEL - DAY

In CAPONE's office, we see CAPONE and TONY playing billiards as REVUS and RITA sit across the way, playing with each others faces, in a lounging area.

RITA

(whispering to REVUS)

I don't care what he says...you aint never fighting again, baby... I miss my face...and want it back.

(CONTINUED)

85 CONTINUED:

TONY misses his shot and grabs his drink.

TONY

I've been a little hesitant to ask about this...just cause I'm a little scared of you...but here goes nothing... And after all, ya' didn't kill me once before...

CAPONE

Spit it out, stupid.

TONY

(nervous)

Just how the fuck did you take care of his...

We see PHIL, escorting a beautifully kept MAISY Bailey into the office.

MAISY sees REVUS sitting with RITA and immediately drops to the floor, praying.

MAISY

Oh my God... It's my baby, REVUS... Thank you Jesus...

REVUS sees his Mother, gently moves RITA aside, stands up and rushes towards MAISY.

REVUS

(struggling to speak)

Mama.

RITA begins crying as REVUS gets on the floor and puts his head into MAISY's chest as she wraps her arms around him and sways back and forth, crying.

MAISY

My baby talked to me... Called me his Mama...he spoke to me...Jesus...for the first time...called me, for the first time called me his mama.

CAPONE and TONY try to ignore what's happening on the floor as RITA watches, crying.

CAPONE

(to TONY, holding back tears)

The kid fuckin' spoke... What the fuck were you asking me, before this crazy bitch walked in?

(CONTINUED)

85 CONTINUED:

85

TONY

(holding back tears)

Yeah the kid spoke... But I only wanted to know if your heartless ass wanted a shot of his own fucking whiskey... And it's your shot, mutherfucker.

CAPONE makes his shot.

CAPONE

(holding back tears)

God, I hate that sappy bullshit.

CUT TO:

86 INT. PHILADELPHIA INTERNATIONAL AIRPORT - DAY

86

In the Pilots lounge, filled with crates of CAPONE's booze, we see a naked CAPONE and PHIL, extremely drunk and spent, partying with numerous Stewardess's, in various states of dress as planes taxi and fly by, in the distance.

Two Lawmen walk in.

LAWMAN 1

Welcome to Philadelphia, Mr. CAPONE...and you're now under arrest for carrying a concealed weapon.

From behind, we see CAPONE stand up, naked and face the Lawmen, with his hands up.

CAPONE

Oh, it's definitely a weapon, it's just not concealed at the moment...

CAPONE starts moving his ass in a circular motion.

CAPONE (CONT'D)

Windmill.

CUT TO:

87 INT. LEXINGTON HOTEL - NIGHT

87

In REVUS' suite, we see a healed REVUS and RITA, teaching MAISY how to sign, over lunch.

MAISY covers her mouth with her napkin.

(CONTINUED)

87 CONTINUED:

87

MAISY

He's never killed anyone, right?

RITA

No Mama, he's a good boy.

CUT TO:

88 INT. EASTERN STATE PENITENTIARY - DAY

88

The cell block door opens and we follow, TONY, REVUS and RITA, holding hands, being escorted by a Prison Guard into the cell block, towards the cells.

CUT TO:

89 INT. EASTERN STATE PENITENTIARY - DAY

89

In his extra large, nicely decorated cell, we see CAPONE sitting in his easy chair, listening to the radio.

The Prison Guard, TONY, REVUS, holding hands with an unknown Woman, stop at the CAPONE's cell door.

CAPONE turns off the radio and stands up as the Prison Guard unlocks the cell door and opens it..

CAPONE

What is this, my birthday?... And Tinman, you brought the little lady.

The Prison Guard ushers the others inside and the Woman secretly grabs CAPONE's crotch as she walks by.

TONY hands the Prison Guard some money as he walks into the cell.

The Prison Guard pockets the money and heads down the cell block, leaving CAPONE's cell door open.

PRISON GUARD

Let me know when you're done
CAPONE.

The Woman drop her trench coat and begins showing her lingerie clad body to CAPONE.

CAPONE

Looking good.

CAPONE smacks the Woman's butt.

(CONTINUED)

89 CONTINUED:

CAPONE (CONT'D)
Have a seat kids.

CAPONE motions for TONY and REVUS to sit on the bed as he pulls the Woman onto his lap as he sits in his chair.

The Woman begins to kiss and hug on CAPONE.

CAPONE (CONT'D)
So what's so damn important, that you had to bring me this fine piece of ass, not that I'll be complaining once I'm balls deep.

TONY
The kid got a pretty good offer...

REVUS looks at TONY, who motions him to look away.

CAPONE
I should of left you stupid.

REVUS smiles at CAPONE.

CAPONE (CONT'D)
Turn around before I whip your ass.

REVUS turns from CAPONE and TONY.

TONY
Vocalion wants to record and release some of the kids music and send him around the world to perform.

CAPONE
That's fucking great, maybe the kid can finally pick up a check.

TONY motions to the Woman, who gets down on her knees, the her head disappears into CAPONE's lap.

TONY
There's a catch, Big Fellow.

CAPONE
That's funny... You think just because I'm in prison and getting my dick sucked, that I won't kill ya'?

REVUS looks at CAPONE, shakes his head, smiling.

(CONTINUED)

89 CONTINUED:

CAPONE (CONT'D)

Turn the fuck around.

TONY

With all the attention, Vocalion doesn't want any ties to us, so we pretty much have to hand him over.

CAPONE closes his eyes and leans his head back.

CAPONE

You don't say?... These people ask to drink my booze, fuck my whores, take their bets and when I try and protect their interest's, by spilling a little blood...they cower and run like a beat down heel hound. What do you think?... Should we let the little bastard go?

TONY

I say screw him...

TONY pushes REVUS off the bed.

TONY (CONT'D)

We're in the crime business, so I say if wants to go make music, good riddance and let's get back to breaking the law.

REVUS gets off the floor.

CAPONE

You two take it outside.

CUT TO:

90 INT. MUNICIPAL PIER #2 - DAY

90

On a grand pier over lake Michigan, we see RITA and MAISY sitting together on the streetcar, heading towards the end of the crowded pier.

MAISY

I sure don't trust that man from that Vocalion.

RITA

Well then Mama, it's gonna' be up to you and me, we'll learn how it all works and slowly take over things.

(CONTINUED)

90 CONTINUED:

MAISY

Oh yeah, power to the Sistas'.

RITA

And we're gonna need it.

MAISY

You know, I lived here my whole life and this is the first time seeing the lake, it's beautiful.

RITA

Mama, this is only the beginning of our journey.

CUT TO:

91 INT. LEXINGTON HOTEL - NIGHT

91

In a nicely decorated ballroom, at CAPONE's welcome home party, we see CAPONE, TONY and REVUS, all drunk, sitting at a table as RITA, RUBEN, MAISY and LEFTY, dance to the music, close by.

CAPONE

You little shit... So how much are they paying you, anyway?

REVUS signs to TONY, "I don't know yet".

TONY

He doesn't know yet.

CAPONE

That's reassuring news.

REVUS

(struggling to talk)

Thank you for everything... I owe you my life.

TONY starts to cry, stands up and leaves the table as both CAPONE and REVUS, hold back tears.

CAPONE

Fuck you...

CAPONE tosses a package to REVUS.

You don't owe me a God damn thing... I love ya' boy.

(CONTINUED)

91 CONTINUED:

REVUS
(struggling)
Fuck you too, Scarface.

REVUS opens the package and sees a blood stained, Chicago Cop uniform, badge and billy club.

CAPONE
You got nothing to be afraid of
anymore, OK boy.

REVUS starts to cry.

Elliott Ness, escorted by two other Men, approach CAPONE.

NESS
That's a pretty thoughtful gift.

CAPONE
Can I fucking help you, stranger?

NESS
No, I just wanted to say welcome
home and that you're going to be
seeing a whole lot more of me in
the near future, Mr. CAPONE.

Ness drops a business card in front of CAPONE as he and the two Men exit.

TONY hurries back to the table.

TONY
What the fuck was that all about?

CAPONE hands TONY Ness' business card.

CAPONE
I need a favor?

TONY
You got it Big Fellow, I'll put a
bullet in that son of bitch's skull
for ya', no problem.

TONY goes to follow Ness, CAPONE stops him.

CAPONE
No no, It's not quite that violent,
TONY the Tutor.

CUT TO:

92 EXT. HOLLYWOOD, CALIFORNIA - DAY

92

We follow a cadillac up the street as it turns into the Hollywood Bowl, past the marquee reading, "tonight 7:00 PM, REVUS BAILEY and the TIN MEN, SOLD OUT".

CUT TO:

93 EXT. HOLLYWOOD BOWL - DAY

93

At the backstage door, we see the Venue Manager, Security and a large group of well wishers, waiting as the cadillac pulls to a stop.

The crowd screams as REVUS, a very pregnant RITA and MAISY exit the cadillac.

REVUS' fans cheer and motion for his autograph.

REVUS waves to his fans as Security ushers him, RITA and MAISY through the crowd, then the backstage door.

The Venue Manager stays behind as the cadillac pulls away, revealing a different looking TONY, who approaches the VENUE Manager, holding a copy of the Los Angeles Times, with the headline, "CAPONE INDICTED ON TAX EVASION".

TONY shakes hands with the Venue Manager.

TONY

How ya' doin', David Greenberg, I'm the kids Manager.

VENUE MANAGER

Welcome to Hollywood, Mr. Greenberg.

TONY puts his arm around the Venue Manager and we follow them as they walk through the stage door.

TONY

So, we're sold out tonight?

The stage door is closed before we get through.

FADE TO BLACK.

THE END