

OUR OWN BE WON

Screenplay by
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Based on
"King Henry IV Parts I and II"
by William Shakespeare

Second Revision
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FADE IN:

EXT. NEW YORK CITY - SKYLINE - NIGHT

The Big Apple. It's illuminated by the lights of the city.

TITLE CARD: "1932" appears in bold white numbers, covering the majority of the screen.

EXT. CHELSEA PIERS - NIGHT

Chelsea Piers is quiet, no people around. The swirling sounds of waves rise from the Hudson River.

A black 1929 Plymouth, headlights blazing, pulls up and parks near the corner of a building. The headlights turn off, blending it in with the darkness.

Inside the car are FOUR MEN. They wear SUITS and FEDORA HATS. Classic mobster figures.

INT. PLYMOUTH - CONTINUOUS

The four men are DOUGIE, at the wheel, and MICHAEL in the front. In the back seats are LANKY and EDDIE "SPURS" PERCY. Spurs wears a wedding band. All are in their early thirties. Spurs stays quiet while the other three smoke and talk. They all speak with heavy New York accents.

Dougie is in the middle of telling a story.

DOUGIE

...then this fuckin' bell bottom comes strollin' in with this smokin' hot skirt and sees me, asks me what am I lookin' at. So I says, "I'm lookin' at your broad." Then he tells her to stay there while me and him have a little chat in the alley. I says "My pleasure..."

LANKY

Baloney!

MICHAEL

(to Lanky)

You're baloney! That's true. I was there.

DOUGIE

So we walk out into the alley and he says "I hope you and your teeth ain't close, 'cause you're about to lose 'em, my friend." So I take off my jacket and I pull out my piece...

From his jacket pocket, Dougie pulls out an old, rusty, COLT .45 PISTOL and grabs Michael by the collar, recreating the incident.

DOUGIE

And I says, "Yeah? I could say the same thing 'bout yer fuckin' brains."

Dougie, Lanky and Michael laugh. Spurs listens.

LANKY

What'd he do, Dougie?

DOUGIE

What do you think he did? He starts cryin', sayin' he was sorry. So I let the guy go and he runs off like a little pussy.

The men laugh, except Spurs, who looks out the window.

DOUGIE

Hey, Spurs, lighten up, would ya?

No response. Spurs calmly looks at him.

MICHAEL

What's eatin' ya?

SPURS

I wanna get this over with.

LANKY

Yeah, wasn't he s'posed to be here by now?

SPURS

Somethin' doesn't smell right.

Pause.

ANGLE THROUGH CAR WINDSHIELD

A man in an overcoat and fedora hat walks onto the pier around the corner. He is the DEALER.

MICHAEL
Is that him?

Dealer takes his hat off, brushes it with his hand and puts it back on.

MICHAEL
That's him.

The four men immediately open their doors and exit the car.

EXT. PIER - NIGHT

Dealer, mid-thirties, watches the four men approach from the corner and looks around to make sure no one's watching. He is nervous.

DOUGIE
You got the loot?

DEALER
You got the dough?

Dougie pulls out a wad of money from his pocket. Dealer looks at it.

DOUGIE
Where's the stuff?

DEALER
Count it.

DOUGIE
Excuse me?

No answer. Dougie grabs Dealer by the collar, something he seems to be accustomed to.

DOUGIE
Don't futz around with me tonight,
pal. We had a deal. I don't wanna
be left holdin' the bag.

Spurs watches this intently and suspiciously. His hands move closer to his waist.

DOUGIE
Where's the coke?!

Dealer stares at him, scared. Dougie lets him go...

DOUGIE

I'm gonna give you one more chance.

...and pulls out his pistol, aims it at Dealer's head.

DEALER

Look, I got it. I got it, alright.

Dealer reaches into his inside overcoat pocket.

Spurs' hands move inside his own overcoat.

DEALER

It's right here.

Suddenly, a flash of light and GUNSHOT comes from the inside of Dealer's pocket. Dougie falls to the ground.

Spurs instantly draws his .38 CALIBER SIX SHOOTER pistol which is stuffed into his belt on his waist. He shoots Dealer in the head, and he drops.

Michael and Lanky have also pulled their guns. Lanky looks at Dougie's body, motionless.

LANKY

He's dead, Spurs.

MICHAEL

fuck!

SPURS

Back in the car!

As soon as they begin to move, TWO HEADLIGHTS appear from a distance. Tires squeal as an ENEMY CAR barrels toward them, flashes from TOMMY GUNS coming from outside the windows.

The three of them dive out of the path. Spurs manages to get back to the corner where the car is.

But Lanky and Michael are not so lucky. The enemy car drives by as Lanky and Michael shoot at them from the ground, but both get pumped full of rounds. The enemy car drives on.

Spurs hurries into the Plymouth and starts it up.

He follows the car south onto the West Side Highway.

INT. PLYMOUTH

Spurs speeds down West Side Highway in pursuit of the enemy, up ahead.

Gunshots come at him from the enemy car.

He keeps his head down. Gunshots nick the car and windshield.

EXT. WEST SIDE HIGHWAY - CONTINUOUS

When the chance comes, the enemy car abruptly turns off of the highway.

Spurs follows.

EXT. CITY STREETS - CONTINUOUS

The enemy car turns North on 10th Avenue and speeds through, weaving through the semi-scarce late-night traffic.

The Plymouth screeches around the same corner shortly after.

INT. PLYMOUTH - CONTINUOUS

Spurs spots the enemy car emerge up ahead. He picks up speed to catch them.

EXT. 10TH AVENUE - CONTINUOUS

The Plymouth weaves through other cars. It is loud. Gunshots come from the enemy car, tires squeal, horns honk.

INT. PLYMOUTH

Spurs gains on the enemy. He points his gun out the window and shoots, aiming for the tires. One, two, three, BANG! A back tire on the enemy car blows and it loses control.

He stuffs his gun back into his belt.

EXT. 10TH AVENUE

The Plymouth pulls ahead of the enemy car and into a through street.

EXT. THROUGH STREET

The street is empty except for a few parked cars on the sides.

Spurs stops the Plymouth in the middle of the street and gets out. He takes his overcoat off and drops it on the ground revealing a second six-shooter tucked in the other side of his belt.

He stands facing the street he came from and readies his hands at his guns like a cowboy in a duel.

The enemy car awkwardly turns around the corner.

Like lightning, Spurs draws both his pistols and shoots multiple shots into the windshield, killing the Driver which causes them to crash into a parked car and halt.

Spurs shoots into the open backseat window, killing the Second Man with a Tommy Gun before he has a chance to shoot back.

Spurs runs to the car window and shoots the third, and last man, in the hands, purposely not killing him and causing him to drop his Tommy Gun. Third Man yells in pain.

Spurs opens the car door, allowing the Second Man to fall lifeless to the street. He keeps his guns aimed at Third Man.

SPURS

Who the fuck sent you?!

Third Man doesn't reply, except for a painful groan.

SPURS

Answer me, you pig shit!

Still no answer. Spurs pulls the hammer back on the pistol, he's going to shoot, but stops himself.

He thinks for a beat and steps up into the car, viciously grabs the man and yanks him out onto the street.

Upon hitting the ground, Third Man's fedora falls off, revealing he has RED HAIR. Spurs notices this and grabs him by the hair.

SPURS

So...You're a Scot.

Spurs picks the man up and forces him into the back seat of the Plymouth.

Spurs steps up into the driver's seat and spins his six-shooter with his free hand, again, like a cowboy.

EXT. WESTMINSTER SOCIAL CLUB - BROOKLYN - THE NEXT DAY

Westminster is a run-down club. Old wood, unmarked door, no windows and an AWNING with the words "Westminster Social Club" painted on the front.

A 1932 Buick Cabriolet pulls up and parks in front of the club. It is driven by WALTER BLUNT, mid-forties, who steps out of his door.

EARL WESSMER, late-forties, emerges from the passenger seat. He's wiry - wears a nice suit, glasses, and a bow tie. He approaches the front door of Westminster with Blunt.

INT. WESTMINSTER SOCIAL CLUB - MAIN ROOM - DAY

Blunt leads Wessmer through the front room of the club.

The inside is not much different from the outside. Blank walls, dim lighting, some cheap tables and chairs where WISEGUYS and other CUSTOMERS play cards, shoot pool, and smoke. They are having a good time.

Blunt and Wessmer walk to a DOOR at the back.

TWO WISEGUYS, both mid-thirties, mind the door. One of the two wiseguys PATS DOWN Wessmer, checking him for weapons.

Wessmer is clean. Blunt opens the door leading to...

INT. THE KING'S OFFICE - DAY

The office is a little classier than the club out front. A DESK sits across from the door.

Blunt opens the door, Wessmer steps in, and Blunt closes the door behind him.

THE KING (O.S.)
My dear friend.

From a BAR at the opposite end of the room stands DON HENRY "THE KING" CANNELLONI pouring himself a glass of scotch.

The King is in his early-sixties, large, powerful, the kingpin. A wedding band on the ring finger.

Standing next to him is JONNY CANNELLONI, late-twenties, The King's son. Jonny also wears a wedding band and has a drink.

The King crosses the room and greets Wessmer, leaving his drink at the bar. They shake hands and kiss on both cheeks.

THE KING

How are you, my friend?

WESSMER

Very well, King, and very pleased to see you again.

THE KING

Come, sit down, sit down. Would you like a drink?

WESSMER

No, thank you. I'm fine.

The King crosses to grab his glass of scotch off the bar and walks to a couch with two chairs and a coffee table set up in the middle of the office.

ANOTHER MAN sits in one of the chairs - smoking. He is known as THE RAT, early-thirties. Despite his name, he is quite handsome. The Rat is quiet, quick, and deadly.

The King sits on the couch.

THE KING

You remember my son Jonny.

Jonny steps over, shakes Wessmer's hand.

JONNY

Mr. Wessmer.

WESSMER

Hello, Jonny.

THE KING

And Rat.

WESSMER

(to Rat)

Yes, good day.

RAT

Sir.

Rat gives an approving nod. Wessmer sits in the other chair, opposite The King. Jonny hangs by the bar.

THE KING

I have just received news that the new shipment from Canada will arrive tonight. We can start selling as soon as tomorrow morning. The buyers are getting very anxious. It has been slow the last few weeks.

WESSMER

I will be happy to inform them. But, sir, I'm afraid my visit today is under negative circumstances.

THE KING

How so?

WESSMER

Sir, 3 of your men were killed at Chelsea Piers last night during a drug deal. Seems that the Scots found the drug dealer who these men were using to buy cocaine from, bribed him, gave him a gun and set up a surprise attack.

THE KING

Those Scottish bastards will never let up. All 3 were killed?

WESSMER

Yes, sir, 3 were killed, but 4 men were at the scene. Spurs Percy was the surviving member. He also was able to chase down the Scots, killed 2 of them and took the last one hostage.

THE KING

He's taken one hostage?

WESSMER

Correct.

THE KING

Well, he'll have to bring him to me then.

WESSMER

Actually, sir, that's what I really came to tell you. I spoke to Mr. Percy earlier today and he has refused to let you see or speak to the hostage.

THE KING

Why is that?

WESSMER

I couldn't say, sir.

The King is obviously not happy about this.

THE KING

I don't understand it. The Percys have never done anything to upset me before. How'd you know about this?

WESSMER

Oh, uh, this morning's paper. "Mafia Murder at Chelsea Piers". I didn't know if you had gotten a chance to see it.

Beat.

THE KING

Jonny.

JONNY

Yeah, Pop.

THE KING

I want you to deliver a message for me. You tell Spurs to come here this time tomorrow. He can leave the hostage behind if he wants, I just wanna talk to him. And if he refuses, tell him I know where he lives.

JONNY

Sure thing, Pop.

The King rises. Wessmer stands after him. The King walks him toward the door.

THE KING

(to Wessmer)

If you would like to stay for
lunch, you are more than welcome.

WESSMER

Oh, I wouldn't want to intrude.

THE KING

No intrusion at all.

WESSMER

Thank you, sir, very much for the
offer, but I think it's best if I
get going.

THE KING

Very well.

They shake hands.

THE KING

Make sure Walter drives safely.

WESSMER

Thank you, sir.

Wessmer gives a departing nod to Jonny and Rat, and exits.

The King meets Jonny at the bar. He is no longer being
polite, he is full of rage.

THE KING

Why would Spurs keep this from us?
That fuckin' prick.

JONNY

I don't know, Pop.

THE KING

Something is wrong.

The King pours himself another glass of scotch.

THE KING

Get goin'. Make sure he brings this
week's take.

Jonny takes off toward the front door.

THE KING

(after him)

And where the Hell's your brother?

Jonny looks back at him and shrugs his shoulders - he's out the door.

The King takes a swig.

INT. QUICKLY'S PHARMACY - BASEMENT - NIGHT

The basement of Quickly's Pharmacy is a speakeasy and it is hoppin'. An AFRICAN-AMERICAN BAND plays loud JAZZ MUSIC. People drink, play cards, and dance.

On the dance floor HANK CANNELLONI, 29, dances with a FLAPPER, late-teens. Hank is very handsome and very immature. A young James Cagney-type. He dances well with the girl.

At a nearby card table sits JOHNNY "THE STAFF" BRIONI, mid-forties. He plays 5-card stud Poker with 3 OTHER GUYS. The Staff is pudgy and going bald with a scraggly beard and mustache. A cigarette is in his mouth and a WOODEN CANE is held in his hand. The Staff has this cane with him at all times. He is also drunk. Beside him is a mug of beer which he drinks from frequently.

The band finishes up the number. The audience applauds. Hank laughs and kisses the Flapper on the lips.

Hank and the Flapper approach the table and sit.

STAFF

Yo, Hanky! What time of day is it, lad?

HANK

(laughs)

What, are you too zozzled to remember who the hell you are, old man? What the fuck do you care what time it is? Unless the whores come out at midnight.

He laughs some more. The Flapper laughs too.

STAFF

I happen to come alive at night, your majesty. We degenerate thieves and gamblers feed off a' the moonlight. Maybe when you're The King someday, you'll understand that.

HANK

You're drunk.

STAFF

Indeed I am. Oh shit!

Staff angrily puts down his cards. He's folded. He looks to the bar at an attractive woman. She is THE MISTRESS, early-30's. African-American.

STAFF

Boy, ain't she a dish?

Hank notices who he's looking at.

HANK

Sweet as Sicilian honey.

Hank whistles, The Mistress looks at him. Hank waves her over. She approaches.

MISTRESS

What can I do for my two favorite boys?

HANK

Johnny the Staff here is lonely.

STAFF

How 'bout a twenty so I can play another hand?

Mistress laughs.

MISTRESS

You ever gonna pay your tab off to my husband?

STAFF

Sure. You can reach up into my ass and get it.

Mistress smiles. Hank laughs.

HANK

(to the Flapper)

Oh, Cindy, this stunning goddess we call the Mistress of Quickly's.

Mistress and the Flapper shake hands.

MISTRESS

How do you do?

FLAPPER

Hi.

The Other Guys ante up.

GUY 1
Hey, Staff. You in or out?

Staff looks at Mistress.

MISTRESS
Tell you what, boys. If he loses
this hand, a round of drinks on me,
what do you say?

GUYS
All right. Sounds good, Mistress.
Let's play.

They deal Staff his cards, he looks at them anxiously. The
guys place their bets.

STAFF
I'll raise ya.

GUY 2
With what?

MISTRESS
Two rounds a' drinks.

The Guys comply. It's time to show the cards.

GUY 2
Three nines.

GUY 1
Pair a eights.

GUY 3
Straight.

Staff laughs.

STAFF
Full house, lads.

Staff takes the pile of money from the center of the table.

GUY 3
You Cheat! She slipped you the
cards!

STAFF

(smiles)

I don't blame ya for bein' a sore loser, chum. I mean I did beat you with, uh...nothin'.

Guy 3 throws his chair back angrily, reaches over the table and grabs The Staff.

GUY 3

I'll beat you, you crippled shit!

Everyone else in the speakeasy watches this scene, but the band continues to play.

Hank steps in and throws Guy 3 off of The Staff.

HANK

Get outta here, mama's boy.

Guy 3 shoves Hank.

GUY 3

You keep your hands off me! And keep that cheatin' hunk a' lead away from my table!

The Mistress gasps. Hank slugs Guy 3 square in the face and he falls.

The Staff stands and we see that he uses the cane because he walks with a limp. He carries his mug of beer in the other hand.

The BOUNCER by the door picks Guy 3 up and throws him out.

STAFF

(to the ejected Guy 3)

And for your information, if it wasn't for my crippled ass, we'd all be speakin' *German* right now!

Staff takes a swig. The crowd laughs and cheers. Hank and Staff sit back down. The Flapper wraps her arms around Hank's neck and they kiss. Mistress kisses Staff on the cheek.

STAFF

Well, men. What do you say? Again?

The remaining two guys look at each other, then doubtfully shake their heads and throw in their cards.

STAFF

What? I'm not a cheat.

The guys head for the exit.

STAFF

Gee whiz.

Staff casually takes out a couple EXTRA CARDS from his pocket, making room to stuff his winnings in. He catches Hank watching him. Staff smiles.

STAFF

Hank, lad. Ain't you learned
nothin' from me? The victorious man
never keeps his word.

Hank smiles. Staff laughs.

From the front door, Ned, called POINTY, enters. Pointy is in his late-twenties and has a pointed nose. Staff sees him and is excited.

STAFF

Pointy! Over here.

POINTY

Hiya, Hank.

HANK

Ned.

POINTY

Mistress. Staff, you wino.

STAFF

What news, lad?

POINTY

Bardo tells me there's this guy
comin' up tomorrow from Washington.
Rich-ass son of a bitch, a
politician or some shit. Tryin' to
put us outta business by supportin'
these groups wantin' to end
Prohibition. But he's stayin' at a
hotel across the street from
Gadshill's drugstore in the
Village.

POINTY(cont'd)

Now, Bardo said that he's planning on taking in a Broadway show tomorrow night so all's we gotta do is be at Gadshill's by seven, we'll wait for him and when he comes out, boom, his pockets'll be bone dry.

STAFF

Excellent work, my boy! What do ya say, Hank?

HANK

Nah, I don't wanna. You guys go ahead.

POINTY

Come on, Hank. Half a' what we nab comes back to you anyway, right?

STAFF

Hank, lad, let me tell you something, we both know that it ain't in your blood to pass up an opportunity like this.

POINTY

Staff, let me talk to him. Go have a dance.

STAFF

(to the Mistress)
What do ya say, doll?

Mistress offers her hand to him. He takes it and the two head to the dance floor.

HANK

(to the Flapper)
You stay here.

FLAPPER

When are you coming back?

HANK

Just stay here.

Hank stands up and he and Pointy walk to

INT. QUICKLY'S - BACK HALLWAY - NIGHT

Pointy and Hank stop in the middle of the hall. It's a bit quieter here.

Down the hall lives a BROTHEL. PROSTITUTES occasionally cross through the hallway.

POINTY

Now, look, Hank. This robbery tomorrow is real, but it ain't the whole thing.

HANK

What are you talking about?

POINTY

This guy tomorrow. Yeah, he's a rich sonofabitch with lots a dough, and I guarantee he'll have a few hundred in his pockets. But this whole thing is a razz on The Staff. It ain't about the money. We could rip a few hundred off a' everyone in here if we wanted to. But a brilliant prank like this don't come around that often, Hank.

Hank looks at him, intrigued.

POINTY

So whaddya say? You in?

Hank smiles.

EXT. DOCKS - NIGHT

From a small MOTOR BOAT, three RUMRUNNERS off-load boxes of booze onto the dock. The sound of clanking glass comes from inside them.

WISEGUYS load the boxes into the back of a tarpaulin-covered TRUCK parked on the dock.

EXT. STREET - DAY

Spurs walks among a crowd. He comes to a corner to find...

Walter Blunt standing outside the Buick, ready to go. They greet.

BLUNT

Good day, Mr. Percy.

SPURS

Walter Blunt. How ya doin?

BLUNT
Just fine, sir. This way.

They get into the car.

EXT. BROOKLYN BRIDGE - DAY

The Buick drives, approaching the skyline of Brooklyn.

INT. BUICK - MOVING - DAY

Blunt drives, Spurs in the passenger seat. Silence.

INT. THE KING'S OFFICE - DAY

The King sits at his desk - he smokes a cigar. Rat stands behind him. TWO MEN are also in the room. At the bar is TOMMY THE TUMBLER, mid-fifties and smoking, and sitting on the couch is WOOSTER, also fifties. They all have drinks in their hands and sit silently.

INT. WESTMINSTER SOCIAL CLUB - FRONT ROOM - DAY

Spurs and Blunt approach The King's door. One of the bodyguards pats him down. He's clean.

INT. THE KING'S OFFICE - CONTINUOUS

A knock on the door.

THE KING
Come in.

Blunt opens the door for Spurs and closes it behind him.

The King rises and greets him.

THE KING
Edward.

They shake hands and kiss on both cheeks.

SPURS
Hello, Boss.

The King sits back down at the desk. Spurs reaches into his inside jacket pocket and pulls out a thick ENVELOPE FULL OF CASH. He plops it on the desk, The King takes it.

THE KING
Have a drink.

SPURS
Sure.

Spurs heads to the bar.

SPURS
Hello, pop.

TUMBLER
Son.

Spurs and Tumbler kiss on both cheeks. Spurs pours a drink.
Wooster rises from the couch to greet Spurs.

Jonny also sits on the couch.

SPURS
Hey, Uncle Wooster.

Wooster and Spurs kiss on both cheeks.

WOOSTER
How ya doin', Eddie?

SPURS
Oh, I'm just dandy.
(To Jonny)
Jonny.

Wooster sits back down on the couch.

THE KING
Your father and uncle are wonderin'
why I called them here today.

SPURS
I'm wondering that myself.

THE KING
But you know why *you're* here,
doncha?

SPURS
Yeah, boss, but I thought this was
just gonna be you and me.

THE KING
I thought that too, but then I
figured, why not have a little
family reunion?

Spurs tosses him a look.

WOOSTER

So, boss. What's this all about?

THE KING

Well, gentlemen, I'm not gonna beat around the bush. I'm sure you both heard about the scuffle a couple nights ago that Spurs had with some of the Scots.

TUMBLER

Yeah, we heard.

THE KING

Well, your boy here caught one of 'em and is holding him hostage. Where at, Spurs?

SPURS

...in my cellar.

THE KING

In his cellar. Now, the reason I called him here is because he has decided he doesn't want me to talk to the man, and I want to know why.

The King looks at Spurs. Pause. Tumbler looks at Spurs.

TUMBLER

Son?

SPURS

...I have a request.

Spurs sets his hat on the desk and reaches into his other inside coat pocket. He pulls out a newspaper article. He sets the article down flat on the desk. The headline reads "MOBSTER CASHES IN HIS CHIPS: Morty 'The Moose' DeGrazio Arrested In Illegal Gambling Operation."

SPURS

Morty, my wife's brother, has been behind bars for the last 4 months. Now, I've asked you politely many times to help spring him out, but ya haven't done it. If you want information outta my hostage, then I want my brother-in-law back on the streets.

The King thinks about this.

THE KING

I won't do that, Spurs.

SPURS

You know people. You can hand 'em some cash, they tell the judge it was all a big mistake, they let him go.

THE KING

I won't do it, Eddie. The guy's a fuckin' traitor.

SPURS

(restraining himself)

Boss...

THE KING

The sonofabitch stole from me! Ran his own secret scams and kept the loot all for himself. He's goddamn *lucky* the cops nabbed him before I did.

WOOSTER

But it's his wife's brother, boss.

The King looks at Wooster.

TUMBLER

Yeah, boss. He just made a mistake. You know? He won't do it again.

The King is frustrated.

THE KING

(to Spurs)

Look. I'm willin' to forget this whole thing if you bring the guy here to me and let *me* deal with him. But you've been sniffin' enough coke to make your fuckin' balls explode if you think I'm gonna spring Morty from jail.

Spurs looks hard at him. Rat steps forward, stands beside The King.

The King stands up.

THE KING
Go home. Get your head on straight.

SPURS
I know what you're doin'.

Spurs turns and walks to the door, puts on his fedora, and exits.

Wooster and Tumbler stand.

THE KING
Gentlemen.

BOTH
Sir.

Wooster and Tumbler both turn and head for the door.

EXT. WESTMINSTER SOCIAL CLUB - DAY

Spurs, Wooster, and The Tumbler exit the club. Spurs heads off down the street, the other two follow.

INT. THE KING'S OFFICE - CONTINUOUS

The King walks to the bar and refills his glass. Jonny meets him.

JONNY
Well, Pop?

Pause.

THE KING
Let him cool off.

The King COUGHS a few times, then takes a drink.

EXT. STREET - BROOKLYN - DAY

Spurs, Wooster, and Tumbler walk through the foot traffic.

SPURS
I've been loyal to that son of a bitch my whole life. The only reason he's where he's at, is because of us. We set up Crazy Richard, and we took him out.

SPURS(cont'd)

(beat)

And he ain't gettin' that Scot.

They turn a corner.

EXT. STREET - DAY

The three men continue walking.

TUMBLER

What are you thinkin', son?

Spurs stops.

SPURS

Why do you think he won't spring
Morty out?

WOOSTER

He told you, Eddie, 'cause he was
holdin' out on him--

SPURS

--Because he put him there. How do
you think the coppers nabbed him in
the first place? Look, 12 guys,
both from us and from the Lucianos,
have got thrown in the slammer in
the last 6 months. Why? Because our
gracious King has been lettin' the
fuzz in on 'em. Tippin' off some
meat eater so his own ass don't get
thrown back in jail.

TUMBLER

How do you know all this?

SPURS

Get on the phone with Joey Bishop.
Tell him to bring his Luciano boys
to Carmine's tonight at 10 o'clock.

EXT. BROOKLYN TENEMENT BUILDING - EVENING

The Buick parks in front of the building. Blunt emerges from
the driver's seat, walks around and opens the passenger door
for The King, who emerges.

Rat steps out from the back seat.

INT. THE KING'S APARTMENT - EVENING

This apartment is a decent size, but nothing conspicuous. It has two bedrooms. A couple of paintings on the wall, nice coffee table.

The front door opens. It's Rat. The King steps inside after him, then turns to Rat and nods. Rat nods back and closes the front door, leaving The King alone.

INT. BROOKLYN TENEMENT BUILDING - LOBBY - EVENING

The elevator opens and Rat steps out. He nods to a Bodyguard, he is RUSTY, who stands near the elevator.

INT. THE KING'S APARTMENT - BEDROOM - EVENING

The King sits down on his bed. On a night stand next to it is a clock, a telephone, and a PICTURE.

THE PICTURE: The King, his WIFE, HELEN, mid-40's, and Hank and Jonny as CHILDREN.

The King takes the picture in his hand.

EXT. A BEACH - DAY (MOS)

Helen stands on the beach. Her hair and dress blows in the wind.

She smiles into camera.

BACK TO:

INT. THE KING'S APARTMENT - BEDROOM - CONTINUOUS

The King kisses his wife's image, and sets the picture back down.

He crosses himself.

THE KING

Our father who art in Heaven,
hallowed be thy name. Thy kingdom
come, thy will be done...

EXT. NEW YORK CITY SKYLINE - EVENING

The sun gets ready to set over the city.

EXT. GADSHILL'S DRUGSTORE - EAST VILLAGE - EVENING

Hank waits outside Gadshill's Drugstore. It is closed. He watches the entrance of the busy hotel across the street.

Hank checks his pocket watch. Pointy enters from around the corner and meets up with Hank.

HANK

You got the disguises?

POINTY

Their behind a dumpster just around that corner.

HANK

(smiles)

Perfect. Where's Petey and Bardo?

POINTY

On they're way with Staff right now. What time is it?

HANK

Quarter past. He should be comin' out any minute.

POINTY

There they are.

Around the same corner Pointy came from, enters The Staff with PETEY and BARDO, both mid-twenties, both wiseguys. The Staff is drunk and laughing, using his cane to walk. He sees Hank.

STAFF

Lads!

Hank and Pointy shush him. The five men meet up. Bardo speaks with a Boston accent.

BARDO

Hey, fellas.

HANK

How ya doin', Bardo? Hey, Petey.

PETEY

Hank.

They all shake hands.

HANK

Come `ere.

They duck into the shadows of the entrance of Gadshill's.

HANK

Alright. Look. You see that carriage over there?

Hank points to a horse-drawn carriage waiting outside the entrance of the hotel, the DRIVER sits in the cab. The men nod.

HANK

This guy and his wife are gonna take the carriage up 1st Avenue and turn on 12th street, that's the only way to get over to Broadway. When they get between 1st and 2nd Avenue, that's when we get `em.

PETEY

Where do we go after that?

HANK

We split up and meet back at Quickly's. Got it, Staff?

STAFF

Got it, kid. This bastard won't know what hit him.

HANK

Alright.

POINTY

There he is.

The RICH MAN, fifties, and his WIFE, forties, get into the horse-drawn carriage awaiting them. They are both dressed to the nines. He in a tuxedo, top hat, and white scarf. She in a fancy, sparkling dress.

HANK

Okay, this is it. You three go follow `em now. Pointy and I will go in after ya.

PETEY

Right.

BARDO

Come on, Staff. And be quiet.

STAFF

What?

The three of them set out after the carriage.

POINTY

Petey and Bardo got him now. Come on.

Pointy and Hank head around the corner.

EXT. FIRST AVENUE - EVENING

The horse-drawn carriage approaches an intersection. It stops for passing traffic.

Petey and Bardo follow it on foot. The Staff, lagging behind, tries to catch up.

STAFF

Hey, fellas. Wait for me.

Staff catches up to them as they wait for the carriage to start moving.

BARDO

Look, Staff. The carriage is gonna turn left onto 12th. As soon as it starts movin', we run after it. And don't pull your piece until you turn the corner.

STAFF

Yeah, yeah. Let's just do it already.

The carriage turns.

BARDO

Go.

The three sprint toward the carriage.

EXT. 12TH STREET - CONTINUOUS

The carriage turns onto 12th street. With the exception of a few cars parked on the side, it's empty.

Staff and the boys run in behind it.

STAFF

Hey!

The Rich Man and his wife turn to see...

Petey and Bardo with their guns drawn.

Staff tries to pull out his gun with one hand and hold his cane with the other, but he fumbles. He drops the gun and trips.

BARDO

Stop the carriage!

The Driver, petrified, stops the carriage. Petey and Bardo step up and aim at the Rich Man and his Wife, who screams.

PETEY

Pipe down, lady, and give us your dough. All of it.

The Rich Man digs in his pockets, his Wife digs in her purse. They hand over all the cash they have on them. A few hundred bucks.

Staff gets up and hurries to the carriage, gun in hand.

STAFF

Give it up, old man! Give it all up!

Petey and Bardo jump down off the carriage.

BOTH

Now get outta here! Go! Scram!

The Driver hurries the horses and they drive away fast.

STAFF

Yeah! Get outta here! Screw!

Staff laughs. Petey and Bardo meet back with him. They stuff the looted dough into his pockets.

PETEY

Here, Staff. You hang on to this,
okay?

As they stuff his pockets, Bardo slips Staff's gun out of his hand without him noticing.

BARDO

You head back to Quickly's, Staff.
Hurry.

Petey and Bardo take off.

Staff laughs and walks down the street. He doesn't get three feet before, from the other side of 12th Street, two COPS enter and charge Staff. Actually, they are not cops, but Hank and Pointy in makeshift cop costumes.

It's too dark, and Staff's too drunk to know the difference.

POINTY

(disguised voice)
Drop the loot!

STAFF

Oh shit!

Staff fumbles for his gun, but it's not there. He turns to run the other way, but Hank and Pointy grab him and shove him up against a parked car. Staff struggles to get away.

STAFF

You fuckin' coppers!

Hank and Pointy raid his pockets, taking the stolen money. They take the money and run away.

Staff swings his cane at them.

EXT. STREET - CONTINUOUS

Pointy and Hank run into a small alley. They stop and laugh, removing their disguises.

POINTY

Attaboy, Hank. That was the bees
knees.

HANK

Did you see the look on his face?

They laugh some more.

POINTY

Come on, let's get back to
Quickly's.

HANK

Alright, but first we gotta get rid
a' these outfits.

They exit.

INT. THE KING'S APARTMENT - BEDROOM - NIGHT

The King sits up in bed, coughing hard. After a few moments, the coughing stops. He reaches over and picks up the telephone.

INT. BROOKLYN TENEMENT BUILDING - LOBBY - CONTINUOUS

The telephone at the front desk rings. A DOOR MAN, 40's, answers.

DOOR MAN

Windsor Building. Yes, sir.

The Door Man offers the phone to Rusty by the elevator. Rusty takes it.

RUSTY

Yeah, boss. Right away.

Rusty hangs up.

INT. CARMINE'S STEAK HOUSE - FRONT ENTRANCE - NIGHT

This is a 4 star restaurant, very fancy.

At the Maitre D' podium, 6 MEN arrive. The leader of these men is JOEY BISHOP, early-thirties. Behind him are MUNCHY and HASTINGS, both late-thirties. 3 others behind them.

MAITRE D'

May I help you gentlemen?

JOEY BISHOP

Yeah. Move it.

Joey Bishop and the men walk right past him.

INT. CARMINE'S STEAK HOUSE - CONTINUOUS

Joey Bishop and his men walk through to the back of the restaurant.

PATRONS glance at them as they pass, scared.

They meet up with Spurs sitting at a large table in the back. Tumbler and Wooster sit on either side of him - all eating steaks.

Spurs wipes his mouth and stands.

SPURS

How ya doin', Joey?

They shake hands.

JOEY BISHOP

Not too bad, Eddie, not too bad.

SPURS

How's the wife?

JOEY BISHOP

Naggin' my balls off, but I love her.

They chuckle and everyone sits.

SPURS

You remember my pop and my uncle, doncha?

JOEY BISHOP

Yeah, yeah, sure. Look, what's this all about?

SPURS

Alright. I'm gonna tell you somethin' and you're gonna think it's a crock of bullshit, but I assure you, it's as true as the day is long. You listenin'?

JOEY BISHOP

I'm listenin'.

SPURS

(beat)

Henry the King, is a traitor.

This causes some stir among the men. They murmur.

JOEY BISHOP

Fuck you talkin' about? What do you mean The King's a traitor?

SPURS

He's been lettin' the fuzz in on certain deals goin' on all over the city. Bootleggin', launderin', drugs, uh, gamblin', everything. Givin' 'em names and places, all in exchange that the police don't throw his ass behind bars.

JOEY BISHOP

But where's the proof?

SPURS

What are you, the fuckin' D.A.? You don't believe me?

JOEY BISHOP

Well, yeah, sure, Eddie. Sure I believe ya. All the way.

One man across the table, he is RICHIE VERNON, forties, speaks up.

RICHIE VERNON

What exactly are you sayin', Spurs?

SPURS

I want him gone.

RICHIE VERNON

(with humor)

You wanna rub out Henry The King Cannelloni? The man practically owns half a' Brooklyn.

MUNCHY

Shut the fuck up, Richie.

SPURS

I got a captured member of the Scots in my cellar. Caught him on their little ambush couple nights ago. Now, The Scots have been after The King for years and I'll be goddamned if no one here has any grievances of some kind toward him.

The men look at each other, Spurs is right.

SPURS

If we can get the Scots help, along
with yours, we'll get rid of the
fuckin' traitor.

JOEY BISHOP

Why you doin' this, Eddie? You
wanna be the boss?

Beat.

SPURS

I'm the only one who can be.

JOEY BISHOP

What about the boy?

SPURS

Boy?

JOEY BISHOP

The King's son. Even if you do bump
him off, you won't be made boss.

SPURS

Hank is a fuckin' screw up. That
idiot couldn't get through
kindergarten without havin' to
cheat. Trust me, with The King
outta the picture, I'm the only one
who can run the business.

JOEY BISHOP

You gotta go before the Commission.

SPURS

No Commission. I just wanna see
Lucky. If Lucky says yes, everyone
says yes. Vito, Joe Bananas,
everyone.

JOEY BISHOP

...I'll get ya a meetin'.

Spurs nods.

E/I. QUICKLY'S PHARMACY - SIDE ALLEY - NIGHT

Hank and Pointy arrive and walk from the street into the alley and approach a DOOR. Hank knocks four times in a rhythm.

A makeshift PEEPHOLE opens and the BOUNCER's eye appears in it.

BOUNCER
Who's knockin'?

HANK
Big Joe sent me.

The Bouncer opens the door, which opens into a SMALL HALLWAY, at the end of which is another door.

Hank and Pointy step in.

BOUNCER
Mr. Cannelloni.

HANK
Thanks, Vito.

They enter the next door which leads to a STAIRWELL heading to the basement.

They descend the stairs and come to yet another door. Hank knocks.

A voice from a SECOND BOUNCER within:

SECOND BOUNCER (O.S.)
Who's knockin'?

HANK
Hank Cannelloni.

The door opens from inside.

INT. QUICKLY'S - NIGHT

The Second Bouncer steps aside, allowing Hank and Pointy to enter.

The Staff stands on top of a table, cane and mug of beer in hand, a crowd of people surrounding him. Among them: Petey, Bardo, and The Mistress. Staff is sloshed and telling the tale of his robbery. He notices Hank and Pointy.

STAFF

And there they are! The cowards! A plague of all cowards!

He laughs.

STAFF

The carriage had gone, and I was alone, abandoned by my cowardly comrades.

Hank and Pointy listen in.

STAFF

Then, from the dark shadows they came. Two coppers, as big as monsters. So I beat 'em off with my cane and says, "Get back to the swine you came from!"

He laughs and takes a drink.

HANK

How many were there, Johnny?

STAFF

Four, lad. You can spit in my eye if I be lyin'.

HANK

Four? You said just a moment ago there was two.

STAFF

No! Four! As vicious as tigers. You listenin', Hank?

HANK

I hear ya.

STAFF

And I scared 'em all off, all seven of 'em!

HANK

Seven now!

Hank and Pointy laugh.

STAFF

What are you laughin' at?!

HANK
Come down from there.

STAFF
What for?

HANK
So I can spit in your eye.

POINTY
(in the disguised voice)
Yes, come down from there, or we'll
have to take you up to the slammer.

Hank laughs. They take out The Staff's money and put it on a table.

STAFF
You shits!

Staff stumbles and falls off the table. Everyone laughs.

EXT. CARMINE'S STEAK HOUSE - NIGHT

Joey Bishop, Spurs, and the men exit the restaurant. Joey Bishop and Spurs shake hands.

JOEY BISHOP
Keep sharp, cowboy.

SPURS
Tomorrow.

Joey Bishop nods. He and his men turn and go.

Richie Vernon throws a glance back to Spurs, standing with The Tumbler and Wooster.

INT. QUICKLY'S - MINUTES LATER

Hank and Pointy now sit at a table with Staff, Bardo and Petey. Hank sits next to The Staff. They're all laughing.

Hank DIVIDES THE MONEY between the men. Keeping almost half for himself and dividing the rest between the men.

Mistress approaches.

MISTRESS
Well, boys?

HANK
One more round for The Staff here.
On me.

POINTY
Yeah, he deserves it.

Pointy pats Staff on the back.

STAFF
(to Hank)
I'm proud a' you, lad.

HANK
The victorious man never keeps his
word.

EXT. QUICKLY'S - SIDE ALLEY - NIGHT

A messenger, ARCHY, thirties, appears. He knocks on the door.
The peephole opens and the Bouncer's eye appears.

BOUNCER
Who's knockin'?

ARCHY
Archy Gammarra.

BOUNCER
Don't know ya.

Bouncer shuts the peephole.

ARCHY
I'm here on business for Henry
Cannelloni.

Brief pause. The door opens. The Bouncer lets Archy through.

ARCHY
Thank you.

INT. QUICKLY'S - CONTINUOUS

Archy enters and looks around the crowd, finds Hank. The boys
have started to play a game of poker.

ARCHY
Yo, Hank!

Hank turns to see him, then sets his hand of cards down and approaches Archy.

HANK
What are you doing here, Archy?

ARCHY
Your father sent fer ya.

HANK
What, right now?

ARCHY
First thing in the morning. At the club.

HANK
What about?

ARCHY
He didn't give me any details.

Hank looks away, thinking of an excuse to get out of it.

ARCHY
Look, Hank. He demanded you come and see him. Said it's important.

HANK
...fuck...fine. What time?

ARCHY
Blunt will meet you at the bridge at 11:30 with the car.

Hank obviously does not want to go.

HANK
Okay.

ARCHY
Good night, Hank.

Archy exits. Hank stands and thinks.

Staff calls back from the table.

STAFF
Hank, lad. It's your bet.

Hank turns and sits back down next to Staff. Hank puts in his bet.

STAFF
What was that about?

HANK
My father wants to see me tomorrow.

STAFF
Oh. 'bout what?

HANK
Didn't say.

STAFF
Well, my boy, you still have 12
hours of freedom. You wouldn't want
to waste it.

Staff hands Hank his mug of beer. Hank smiles and takes a swig.

STAFF
Atta boy.

Staff puts his arm around Hank and laughs.

INT. A WINE CELLAR - NIGHT

The cellar door opens. Spurs turns the light on and steps down the creaking wooden steps.

On the opposite side of the room is the captured SCOT. Gagged and tied to a chair. The Scot is calm, not moving much. His hands are covered in dried blood.

Spurs approaches him and lowers the gag from his mouth. Silence.

Spurs looks into his eyes. Finally, he speaks.

SPURS
...Do you think...your boss would
like some help?

The Scot looks at Spurs, puzzled.

SPURS
You tell your boss that Spurs Percy
wants to come work for him.

Spurs unties The Scot. The Scot stands. Spurs pulls a twenty dollar bill from his pocket and presents it to him.

SCOT
Why you doin' this?

SPURS
Don't get smart. Just get up to the
Bronx and deliver the message. Now
scram. Go on, screw.

Scot takes the twenty with his left hand, bloody but not
shot, and exits through the door.

INT. SPURS' HOUSE - KITCHEN - NIGHT

Spurs stands in the kitchen, alone, drinking whiskey from a
flask.

Spurs' wife, KATE PERCY, late-twenties, enters wearing a
slip.

KATE
Come to bed.

Spurs looks at her, no answer. She approaches him.

KATE
Come to bed.

She puts her arms around his neck, kisses him.

KATE
Do you love me?

Pause. He kisses her.

SPURS
No.

Kate looks in his eyes, wondering if he's serious.

KATE
Come to bed.

She leaves, flipping off the kitchen light and casting Spurs
in shadow.

EXT. NEW YORK CITY SKYLINE - NIGHT

Darkness shrouds the city. The only sources of light are the
many, tiny yellow specks from windows.

EXT. STREET CORNER - MORNING

Hank stands at the street corner. He's dishevelled, clearly up too late with hardly any sleep. The Brooklyn Bridge a few blocks away.

It's very bright.

The Buick pulls up and parks at the corner. Blunt gets out and walks to the passenger door, opens it for Hank.

BLUNT
Morning, sir.

HANK
Walter.

Hank gets in. Blunt closes the door.

INT. WESTMINSTER SOCIAL CLUB - FRONT ROOM - DAY

The usual crowd occupies the club. Blunt enters followed by Hank.

Jonny, a cigarette in his mouth, leaves his game of billiards to walk across to the room and meet them.

JONNY
Hank.

Jonny and Hank hug, but there's a little tension between them.

JONNY
How ya doin'?

HANK
Hiya, Jonny. Look, what's this all about?

JONNY
Just wants to have a little sit-down is all. Come on.

Jonny leads Hank toward the back. As they walk, Hank pats his hair down and straightens his tie.

INT. THE KING'S OFFICE - DAY

The King sits at his desk. WISEGUYS, including Rat, occupy the room. They smoke and bullshit.

A knock at the door.

THE KING

Come in!

Jonny opens the door and steps in with Hank. The room quiets down.

THE KING

Fellas, uh...why don't you let us alone here? We're just talkin'.

The Wiseguys file out of the room, past Hank and Jonny. Rat is the last one out.

THE KING

You too, Jonny.

JONNY

Sure.

Jonny steps out and closes the door behind him.

THE KING

Henry.

HANK

Hank, pop.

THE KING

Where ya been?

HANK

Around. You know.

THE KING

Around...

Pause.

THE KING

I don't know if I'm bein' punished by God for my many crimes, but if I am, He is one hell of a punisher to turn my own flesh and blood into the root of all my sorrow.

Hank looks hard at him.

HANK

You tell me to come here so you can gimme a spankin'?

THE KING

You're on thin ice with me.

HANK

I haven't done anything to hurt the family.

THE KING

Excuse me? Throwin' away all your cash on booze and whores, associatin' with the bottom ranks, gettin' so drunk every night you don't know your tongue from your prick? That don't hurt the family? You haven't pulled a job in 3 months.

(beat)

I'm takin' you down to captain. You ain't the underboss no more.

HANK

What are you talkin' about?

THE KING

It's Jonny's place now.

HANK

Pop--

THE KING

--You think you're entitled to someday run this family?! Jonny is smart, Jonny's loyal.

HANK

I'm loyal.

THE KING

Bullshit! You're supposed to be capable of runnin' this business, but you're just an empty suit, scurryin' away like some fuckin' coward.

This time, the word "coward" has a harsher impact on Hank coming from his father. The King stands.

Pause.

THE KING

Look, Henry, I know since your mother died, you haven't been the same. Neither have I, or Jonny, or any of us. People like us... we don't get to see no pearly gates of heaven. We are not respected out there, among the righteous people. Only in here, only in here do we have the chance to achieve true...virtue.

Hank absorbs these words. Pause.

HANK

What do you want from me, pop?

THE KING

I want you to be the man you are meant to be.

HANK

And you know what I'm meant to be?

The King SLAPS Hank.

THE KING

Goddamnit, Henry.

HANK

My whole life, pop, I been told where to be and what to do. I was told what kind of man I would grow up to be. But not anymore, pop. I'm my own man now.

The King looks at him.

THE KING

Your own man?

HANK

That's right.

The King looks him up and down.

THE KING

Some man.

Harsh pause.

THE KING
Good luck to ya, son.

Hank turns and exits. The King sits.

INT. WESTMINSTER SOCIAL CLUB - FRONT ROOM - DAY

Hank emerges from the office and heads to the front door.
He's about to open it when:

JONNY (O.S.)
Hank.

Hank turns to see Jonny approaching.

HANK
Congratulations, Jonny.

JONNY
For what?

HANK
Say Hi to Louise for me.

Hank opens the door, but interrupted again by:

JONNY
He needs us here, Hank. Both of us.

No answer. Hank walks through the door.

EXT. WESTMINSTER SOCIAL CLUB - DAY

Hank exits the club. Blunt, waiting outside, goes to open the door for him.

HANK
I can get my own fuckin' door.

Hank opens his door and gets in. Blunt gets in the driver's seat and drives off.

INT. SPURS' HOUSE - LIVING ROOM - DAY

Spurs sits at a small table, on the telephone. The drapes are closed allowing only what dim light can pierce through them.

In his spare hand, Spurs spins his .38 pistol.

SPURS
So we got a deal then, Douglas?

INTERCUT WITH:

INT. UNKNOWN HIDEOUT - OFFICE - DAY

An underground hideout in an unknown location. It is dark. ARCHIE DOUGLAS, forties, red hair, sits at a desk lit by a lamp. He's on the telephone, smoking. He speaks with a light Scottish accent.

DOUGLAS
We have a deal, lad. You have our full cooperation.

SPURS
Perfect.

DOUGLAS
What's the plan?

EXT. MANHATTAN STREETS - DAY

Hank walks the streets among the crowds.

He passes by a BREAD LINE. The HOMELESS and UNEMPLOYED stand in line to get bread and water.

EXT. COFFEE SHOP - DAY

Hank sits against the window drinking a cup of coffee, still looking dishevelled.

IN THE REFLECTION OF THE GLASS: A GROUP OF MEN walk by.

Hank looks up and sees them.

HANK'S POV: The 5 Men walk about a block away where they meet up with Spurs and Joey Bishop. One of the men takes off his hat, revealing himself as Douglas, and shakes hands with Spurs.

Hank recognizes them and watches suspiciously.

They walk away.

EXT. STREET - DAY

Spurs and the Scots walk down the street and disappear around a corner.

From a distance behind them, Hank appears amid the crowd and follows them.

EXT. TIMES SQUARE - DAY

Hank emerges from the corner and scans the massive crowds. He moves through them, struggling to find them. He moves through the crowd and gets a view of the street to find:

Spurs, Joey Bishop, and the Scots hop onto a moving TROLLEY CAR.

Hank hurries toward it, but it's too late, the trolley car is off.

HANK

Shit.

EXT. QUICKLY'S PHARMACY - DAY

Hank approaches Quickly's. The pharmacy itself lives below a small APARTMENT BUILDING. Hank walks down the side alley beside the building.

INT. QUICKLY'S - DAY

The Second Bouncer opens the door and Hank enters. The club is quiet. There are some people playing cards and drinking, but no music and no dancing until night comes.

Hank looks around. Mistress steps up to the bar from behind. He goes to her.

MISTRESS

Hey, Sugar. Something wrong?

HANK

Where're the boys?

MISTRESS

Well, Staff and Bardo are shooting Craps in the back room.

HANK
Anyone else with 'em?

MISTRESS
I don't know.

Hank heads into the back.

INT. BACK HALLWAY/BROTHEL AREA - DAY

Hank walks through the hallway, through the empty brothel area to a DOOR and into...

INT. STORAGE ROOM - DAY

Staff throws the dice. Bardo sits on a wooden chair against the wall - he is smoking.

LIQUOR BARRELS are stacked along a wall.

Hank enters.

BARDO
Hank. What are you doin' here?

STAFF
Hanky, lad. How's the old man?

HANK
Is anyone else here?

BARDO
Pointy's takin' a piss.

Hank shuts the door.

HANK
Listen, fellas. Do you guys know anything about Eddie Spurs?

BARDO
Eddie Spurs? Yeah, he's a capo. One of ours. You know that.

HANK
Well, I caught him a little earlier meetin' up with a group a' Scots.

BARDO
Scots?

HANK

Yeah. Hopped onto a trolley and
drove off with 'em. With Joey
Bishop too.

BARDO

Joey Bishop? Lucky's guy?

Hank nods.

BARDO

What's he doin' with them?

HANK

If I knew, I wouldn't be askin' ya,
would I? How 'bout you, Jack, you
know anything?

STAFF

I don't know nothin'.

Staff throws the dice again.

Pointy comes back in from the front, zipping up his pants.

POINTY

Yo, Hank, how ya doin'? What are
you doin' here? Come to win some
pussy cash?

Pointy laughs.

HANK

Look, you guys just keep your eyes
peeled, would ya? And lemme know if
you hear anything.

BARDO

Sure thing, Hank.

POINTY

What's goin' on?

HANK

I don't know. I'll be back tonight.

Hank exits.

EXT. WALDORF ASTORIA - DAY

Establishing shot. The entrance of the Waldorf Astoria is non-
stop. People constantly coming in and out.

INT. WALDORF ASTORIA - LOBBY - DAY

Spurs, Joey Bishop, and Douglas enter the elaborate lobby. The Scots following them.

They cross to the ELEVATORS.

INT. LUCIANO'S SUITE - DAY

Spurs and Joey Bishop sit on a leather couch, they both have drinks in their hands. Douglas stands against a wall behind them, smoking.

JOEY BISHOP

So whaddya say, Lucky?

LUCKY LUCIANO, mid-30s, paces, smoking a cigar. He is very dapper. Slicked hair, polished shoes, and wears an expensive silk suit. His right eyelid droops about halfway down his eye.

Lucky stops pacing on Joey Bishop's question. He sighs.

LUCKY

Cannelloni's a fuckin' nut. I know that. But he gets the job done, Eddie. You don't got no proof that he's a snitch.

SPURS

He's gettin' soft. He's slippin' up. He can't even get control of his own son.

Spurs stands.

SPURS

The King's too old fashioned, Lucky, he ain't in Naples no more. We need somebody younger, more alert.

LUCKY

And who's that s'posed to be? You?

Spurs looks at him, but doesn't answer. Lucky sighs and sits down in a chair.

SPURS

Come on, Lucky.

LUCKY

You're askin' me for permission to knock off a boss. And lemme tell you somethin'. If you want it, then you better give me some goddamn proof.

SPURS

I've known the guy since I was kid, Luck. Alright? He changed my fuckin' diapers while my own father was out tossin' deadbeats off a' bridges. I know the bastard.

(beat)

Look, 5 a' your guys have got busted in the last 6 months. Even more from us, including my wife's brother. Now ain't that proof enough for ya?

Lucky considers. He tosses a look to Joey Bishop, then back to Spurs and blows a puff of smoke.

INT. THE KING'S OFFICE - DAY

The King sits at his desk, the Rat standing behind him. Jonny on the couch.

THE KING

Jonny.

JONNY

Yeah?

THE KING

Do you remember the first time your mother and me took you and Hank to Coney Island when you were kids?

JONNY

Um...sure, pop. Why?

THE KING

No reason.

The King starts coughing. Jonny leans forward.

JONNY

You alright, pop?

THE KING
 (coughing dies down)
 I'm fine, I'm fine. Let's get some
 chow, huh?

JONNY
 Sure.

The King stands.

INT. CORRIDOR - DAY

Spurs, Joey Bishop, and Douglas exit Lucky's suite. Spurs
 puts on his hat.

SPURS
 Well, boys...God save the Mark.

And they head back down the corridor.

EXT. IVY'S CHINESE GOURMET - WIDE SHOT - LATE AFTERNOON

The Buick Cabriolet is parked out front. Blunt opens The
 King's door and he emerges, Jonny gets out after him.

Into the foreground, a CIGARETTE drops and a FOOT stomps it
 out.

INT. FANCY SPEAKEASY - EVENING

This speakeasy is large and very classy. Round tables with
 white tablecloths and candles surround the room. It's packed
 with men and women wearing tuxedos and fancy dresses.

A STAGE SHOW of DANCING CHORUS GIRLS perform.

From a secret PANEL DOOR along the back wall, three SCOTS
 enter. They are greeted by the one and only TEXAS GUINAN,
 late 40's. She is gorgeous, blonde hair, wearing an exquisite
 dress. To sum her up in one word: sassy.

TEXAS GUINAN
 Hello, Suckers!

SCOT 1
 We're lookin' for Eddie Percy.

TEXAS GUINAN
 Eddie Percy? Let's see, which one
 is he?

TEXAS GUINAN(cont'd)

Is he the one with the gimpy leg?
Or the fellow with only one dimple
on his smile?

SCOT 2

We'll just look for him, lady.

TEXAS GUINAN

Hey, now. You be nice. This is my
establishment. If you wanna sit
down, have a few drinks, take a
load off, you're more than welcome,
but I won't serve anybody with a
bad attitude. Now have at it.

Texas Guinan steps aside. The Scots move through the
speakeasy.

INT. FANCY SPEAKEASY - SPURS' TABLE - EVENING

Spurs sits at his table with The Tumbler and Wooster. All in
tuxedos with drinks - watching the dancing chorus girls.

WOOSTER

Boy, that broad on the left has
some frame on her, eh, Tommy?

Wooster smiles and points her out.

TUMBLER

(laughs)

Yeah. Yeah, she does.

Spurs takes a swig and watches.

ANGLE: THE CHORUS GIRLS dancing. ONE GIRL in particular
catches Spurs' eye.

Spurs continues to watch. The three Scots appear a few tables
away. They spot him and approach.

SCOT 1

Hey, Spurs.

SPURS

Hello, Boys.

SCOT 1

We got somethin' for ya.

INT. FANCY SPEAKEASY - BACKSTAGE - MINUTES LATER

Spurs and the three Scots convene backstage as the chorus girls finish. The girls walk offstage toward Spurs.

SCOT 1
...so we walked in and I asked--

SPURS
Hold on, just a minute, Jimmy.

The ONE GIRL Spurs had his eye on walks offstage. Spurs approaches her. Their eyes catch.

SPURS
Hey.

GIRL
Hi.

SPURS
You know, you were really nifty out there. I was watchin' you.

GIRL
We were *all* dancin', mister.

SPURS
Not like you. How's about a drink on me?

The Girl looks at him a moment, then chuckles.

GIRL
No thanks, Mister. I'm practically engaged.

SPURS
Some other time then.

GIRL
(with sarcasm)
Maybe.

The Girl laughs and walks back down a hallway and talks to another Chorus Girl.

Spurs walks back to the Scots.

SPURS
Alright. What happened?

SCOT 1

Well, we caught him goin' to Ivy's. That chinese place in Brooklyn. So we ask the Maitre D' how often he goes in there. He says something like "I'm not allowed to give out that information" or some shit, so I put a ciggy out on his big nose and ask him again. Well, he says The King goes in at least three, four times a week, but always on Tuesday nights.

ANGLE ON THE GIRL

The Girl looks up from her conversation down the hall and back at Spurs. She eavesdrops.

BACK ON SPURS

SPURS

Tuesday nights...alright. Good work, boys. Stick around and have a drink.

Scot 1 nods and the three of them head back out to the main floor.

INT. FANCY SPEAKEASY - SPURS' TABLE - NIGHT

Spurs approaches the table with Tumbler and Wooster. He doesn't sit, just leans down.

SPURS

I got some calls to make. You two stayin'?

TUMBLER

No, I'm goin' too. Good part's over anyway. You comin', Wooster?

WOOSTER

You go ahead. I'll stick around.

INT. FANCY SPEAKEASY - NIGHT

Spurs and Tumbler walk to the secret panel door. They're intercepted by Texas Guinan.

TEXAS GUINAN

Hey, now. You leavin' already,
boys? There's still plenty of show
to go on.

TUMBLER

We got business to take care of.

TEXAS GUINAN

Business, eh? You're not gonna put
me out on the street, are ya?

TUMBLER

(sarcastic)
Wouldn't dream of it.

Tumbler walks past her. As Spurs passes:

TEXAS GUINAN

Quite a charmer.

Spurs glances at her, but says nothing, and exits.

TEXAS GUINAN

Must run in the family.

EXT. STREET - NIGHT

Tumbler stands under the awning of the speakeasy, smoking.
Outside the place is a SIGN reading:

THE GLOBE featuring your Hostess of Ceremonies MISS TEXAS
GUINAN. A picture of Texas Guinan is also featured on the
sign.

Spurs talks on the phone in a public telephone booth.

INT. TELEPHONE BOOTH - NIGHT

Spurs on the phone.

SPURS

You got all that, Joey? Good.

Spurs hangs up, deposits a nickel, then picks up the ear
piece again.

SPURS

Park 4257.

It rings a couple times.

SPURS
Yeah. It's Eddie.

INT. JOEY BISHOP'S OFFICE - NIGHT

Joey Bishop sits at a desk. A few of his men also in the room, including Richie Vernon.

JOEY BISHOP
Tuesday night, boys.

RICHIE VERNON
We really gonna do this, Joey?

Joey Bishop looks at him suspiciously.

JOEY BISHOP
Excuse me?

No answer. Joey Bishop stands up.

JOEY BISHOP
You got somethin' to fuckin' say,
Richie? 'Cause if you do, I'd be
very interested in hearing what the
fuck it is.

Richie averts his eyes from Joey Bishop. Pause. Joey Bishop steps from around his desk, towards Richie.

RICHIE VERNON
Joey, I...

Joey Bishop put his hand in his pants pocket.

RICHIE VERNON
Joey, I didn't mean--

Too late. Joey Bishop has a pocket knife in Richie's chest. A thin trail of blood runs down the front of his shirt, gurgling noises come from his mouth, followed by blood.

Richie falls to the ground, dead. Joey Bishop casually pulls the knife out of him, wipes the blade with the handkerchief in his breast pocket, tosses the handkerchief on Richie's face, and puts the knife away.

JOEY BISHOP
Take care of him.

EXT. STREET - NIGHT

Spurs exits the phone booth. He walks down the street, joined by The Tumbler.

The two walk down the street. Tumbler puts his arm around Spurs, father and son.

INT. BUICK - NIGHT

The King rides in the passenger seat. He looks out the window.

INT. QUICKLY'S - NIGHT

Hank sits at a table, nursing a mug of beer, in thought. The Mistress steps up and leans against the table.

The band plays in the background.

MISTRESS
Help you with somethin'?

HANK
Oh. No. I was just thinkin'.

MISTRESS
Fancy a dance?

HANK
Won't your husband be upset?

MISTRESS
Hey, you keep us in business. I don't think he'll mind. Come on now.

HANK
No, thanks.

MISTRESS
Where's that girlfriend a' yours you had in here a few nights ago?

HANK
She's gone. She was only visiting. From Miami.

MISTRESS
Well...cheer up, will ya?

HANK

Who needs cheerin' up?

Mistress smiles and walks back to the bar. Hank takes another swig, and after a few moments, stands up.

EXT. JERSEY DOCKS/HUDSON RIVER - NIGHT

Joey Bishop's MEN dump Richie Vernon's body into the Hudson River. The body is wrapped up in a BEDSHEET stained with BLOOD.

The Men walk back to their vehicle.

INT. QUICKLY'S - BROTHEL AREA - NIGHT

Hank stands against the wall, PROSTITUTES walk around. OTHER MEN are also there, scanning for their selection.

A Prostitute approaches Hank.

PROSTITUTE

Feelin' lucky, soldier?

She strokes his shoulder. Hank looks into her eyes.

EXT. NEW YORK CITY SKYLINE - MORNING

The sun rises over the skyline.

INT. A HOTEL ROOM - WINDOW - MORNING

Hank pulls back the drapes of the window - a cigarette in his mouth. He lights up a match and smokes it.

The Prostitute from last night lies naked in the bed.

HANK'S POV: Across the street is the apartment building with Quickly's Pharmacy beneath it. Next to it is another building with a GROCERY at the base. Petey runs from down the street and bumps into a MAN exiting the grocery, hands full with paper bags.

ANGRY MAN

Hey, watch where you're going!

Hank notices this.

HANK'S POV: Petey runs down the side alley beside Quickly's.

Hank steps away from the window.

EXT. STREET/QUICKLY'S PHARMACY - MORNING

The morning is nice. Clear.

Hank exits from inside the hotel - same clothes as last night. He crosses the street toward Quickly's Pharmacy.

Petey comes running from the side alley, he's full of urgency.

Petey sees Hank.

PETEY

Hank. Hey, Hank. Thank God I found you.

HANK

What is it, Pete? What's wrong?

PETEY

Hank, I gotta tell you somethin'.

HANK

What?

PETEY

I think...I think Spurs is gonna try to kill your father.

HANK

The fuck you talking about? How do you know this?

PETEY

I was up in midtown last night visitin' my girl, you know, she's a dancer in this stage show. So I meet up with her back stage and she tells me she heard some guys talkin' about how The King eats at some restaurant every Tuesday night. You know anything about that?

HANK

Tuesdays. Yeah. How does she know it was Spurs?

PETEY

She doesn't. She don't even know who he is. But said he was talking to three other guys with red hair.

HANK

Scots.

PETEY

And Pointy tells me you saw Spurs meetin' with a bunch a' Scots yesterday.

HANK

Shit...what's today?

PETEY

(thinks)

It's, uh...it's Tuesday.

HANK

fuck. Alright. Find Bardo and Pointy, tell 'em what you know, but don't let anyone hear this except them, alright? And you tell 'em to meet me at the corner of Broadway and Chambers at 7 o'clock.

Petey nods and heads down the street.

INT. PUBLIC TELEPHONE BOOTH - MORNING

Hank inserts a nickel and picks up the ear piece.

INTERCUT WITH:

INT. BROOKLYN TENEMENT BUILDING - LOBBY - MORNING

The phone rings. The Door Man answers.

DOOR MAN

Windsor Building.

HANK

Yeah, listen. I need to talk to Henry Cannelloni.

DOOR MAN

Oh, um,...who's calling, please?

HANK
I'm his son, you prick. Now just
put me through.

The Door Man motions to Rusty by the elevator for the phone.

Rusty walks to him.

DOOR MAN
(covering the phone)
He's asking for Mr. Cannelloni.

Rusty takes the phone.

RUSTY
Hello?

HANK
Who the fuck is this?

RUSTY
This is Rusty. Who the fuck is
this?

HANK
Rusty, look, it's Hank, alright?.
Hank Cannelloni. I gotta talk to my
father.

RUSTY
Oh. Hey, Hank. Listen...

Rusty steps away from the Door Man.

RUSTY
Listen, The King ain't here.

HANK
He ain't there?

RUSTY
Yeah.

HANK
Well, where is he?

RUSTY
He left early. Said he had things
to take care of.

HANK
What kinda things?

RUSTY
Didn't say.

HANK
Is he at the club?

RUSTY
He didn't say anything, Hank.
Except he had things to take care
of.

HANK
Shit.

RUSTY
Something wrong?

HANK
No. Just need to talk to him. If he
comes back, you tell him I'm
lookin' for him, okay?

RUSTY
Sure, Hank.

Hank hangs up.

Rusty gives the phone back to the Door Man.

Hank stands in the phone booth, thinking.

EXT. QUICKLY'S PHARMACY - MORNING

Hank hails a taxi. One stops and Hank gets in.

INT. TAXI - CONTINUOUS

Hank closes the door.

DRIVER
Where you goin'?

HANK
Borough Park. And step on it.

EXT. WESTMINSTER SOCIAL CLUB - MORNING

The taxi cab pulls up in front of the club. Hank gets out.

HANK
Wait for me.

He enters the front door.

INT. WESTMINSTER SOCIAL CLUB - FRONT ROOM - MOMENTS LATER

The 2 bodyguards are here, but not at their post. They sit at a table playing Gin Rummy. Hank enters and finds them.

HANK
Where's my father?

BODYGUARD
He ain't here.

HANK
Where is he?

BODYGUARD
Hasn't shown up yet today.

HANK
Shit.
(to himself)
Where the hell is he?

He thinks for a moment, then Hank realizes something. He turns and walks out.

EXT. WESTMINSTER SOCIAL CLUB - MINUTES LATER

Hank exits. The cab is still waiting for him.

He gets in and the cab drives away.

INT. SPURS' HOUSE - BEDROOM - DAY

Kate sits in bed, awake. Spurs emerges from inside the bathroom, dressed and straightening his tie.

He looks at Kate who averts her eyes. Spurs approaches the bed.

He sits down and touches her face. She continues to look away. Spurs turns her face to his, and kisses her. She kisses him back. The kiss is sweet and genuine.

KATE
Stay with me.

Spurs looks at her, strokes her hair, then stands and puts on his jacket.

KATE
Where are you going?

Spurs' jacket is on. He bends down and kisses her again.

SPURS
I love you.

Kate looks on as Spurs walks out the door.

EXT. SPURS' HOUSE - QUEENS - DAY

Spurs' house is an inconspicuous, one-story house in Queens.

Spurs walks out the front door. Tumbler and Wooster are on the sidewalk waiting for him.

The three of them walk down the street.

EXT. ST. JOHN'S CEMETARY - DAY

There are numerous STATUES of weeping angels, the Virgin Mary, and Jesus Christ throughout this plot of the cemetery.

Blunt and Rat stand together.

A few feet away, The King places flowers onto a gravesite - his wife's gravesite.

Jonny stands next to him. The King crosses himself.

THE KING
Fourteen years.

JONNY
Fourteen years.

The King turns to Jonny.

THE KING
Jonny...

JONNY
Yeah, pop?

THE KING
When I die, Hank will not take over. You will.

JONNY

Pop...

THE KING

You're better. Hank is...well...he
doesn't even remember what day this
is.

Pause.

JONNY

Come on.

Jonny leads The King back toward Blunt and Rat. The King
coughs.

INT. UNKNOWN HIDEOUT - OFFICE - DAY

The unknown hideout we first saw Archie Douglas in, but now
much brighter since the overhead lights are on.

Douglas, smoking a cigar, and a bunch of other Scots stand at
his table.

A BIG SCOT approaches Douglas.

BIG SCOT

Hey, boss. Spurs and his men are
here.

DOUGLAS

Well...
(blows smoke)
...let them in, lad.

Big Scot walks off-screen. The sound of a door opening and
multiple footsteps.

DOUGLAS

Mr. Percy. So nice of you to join
us.

Spurs shakes hands with Douglas. Behind Spurs are Tumbler and
Wooster, Joey Bishop, Munchy, and Hastings.

EXT. ST. JOHN'S CEMETARY - DAY

The others are gone. Now Hank approaches his mother's
gravesite alone.

Hank bends down and touches the flowers left there by The King. He just missed them, his head drops.

He reaches his hand over and touches his mother's headstone:

HELEN ROSE CANNELLONI

Born: April 15th, 1876 Died: August 12th, 1918

Rest In Peace

Hank kisses his fingers and puts them back on the headstone. He stares at it a few moments longer, wipes his nose, and stands.

He takes a couple steps over to the headstone next to it:

HENRY FREDERICO CANNELLONI

Born: June 16th, 1870 Died:

INT. UNKNOWN HIDEOUT - DAY

Douglas, Spurs, and their men look over a map of the city. Spurs puts his finger on a point in Brooklyn, the restaurant. Douglas nods.

INT. QUICKLY'S - DAY

A prostitute, DOLL, storms from the back hallway/brothel area. She is angry.

DOLL

Mistress.

Mistress cleans the bar.

MISTRESS

What is it, Doll? What's the matter?

DOLL

Your "friend" won't pay up. He's a cheap, dirty weasel.

MISTRESS

Calm down, honey.

DOLL

I want my money. No gal in her right mind would sleep with that for free.

STAFF (O.S.)
 (sings)
*When Arthur first in court
 And was a worthy king...*

Staff enters from the hallway, barely dressed and drunk, using his cane as always.

STAFF
 Good mornin', my beautiful mornin'
 doves.

DOLL
 (to Staff)
 I want my money.

STAFF
 For what?

DOLL
 Don't play dumb with me. I got kids
 to feed. You owe me 75 dollars, you
 muddy rascal.

STAFF
 Rascal, you say?

MISTRESS
 Give her the money, Johnny.

Staff looks at the both of them. Then bursts out laughing.

DOLL
 What's so funny?

Doll watches Staff in disgust as he keeps laughing.

MISTRESS
 Where's the money, Staff?

STAFF
 (to Doll)
 Baby, you are quite the bearcat.

The Staff grabs her arm and plays around with her, trying to kiss her. She resists.

STAFF
 Come on. One kiss.

DOLL
 Get off of me!

STAFF

One kiss.

MISTRESS

Johnny, get off of her!

In the middle of this fray, Hank enters from the front door. Staff sees him and stops struggling with Doll.

STAFF

Hank, lad!

No answer.

STAFF

Come for a drink?

HANK

C'mere.

Hank walks Staff out to the dance floor.

DOLL

(To Mistress)

I ain't leavin' here without my money.

ON HANK AND STAFF

HANK

Look, Staff.

STAFF

Yeah?

HANK

You seen Petey today?

STAFF

Petey? Why the hell would I see Petey?

HANK

Look...I think Spurs is gonna try to kill my father tonight. We gotta stop him.

STAFF

I thought you wanted the old sack dead.

Staff smiles. Hank looks in his eyes, offended. He viciously grabs Staff by the neck and puts him against the wall.

MISTRESS AND DOLL

Both watch this scene. Doll enjoys it.

BACK TO HANK

HANK

Listen you drunken bag a' shit. I stick up for you, you hear? I always stick up for you. But I ain't gonna do that anymore and the only reason you ain't dead is 'cause I haven't bumped ya off myself.

STAFF

Come have a drink with me--

HANK

Don't fuckin' change the subject, Staff. Just because you shoot the shit with me doesn't put you in good with the family. You're just an associate, you understand? There ain't nothin' keepin' anybody from given' you two shots behind the ear. And I fuckin' swear I will if you don't shape up.

Beat.

STAFF

Lemme tell ya somethin', lad. When Adam fell from grace, the world was clean. The whole fuckin' world was innocent. Hank. Look around ya. What chance do we have?

Pause.

HANK

I need your help, Staff.

Pause.

STAFF

Sure, lad. Sure.

Hank lets go of him.

HANK
 Alright. You show up at the corner
 a' Broadway and Chambers. 7 o'clock
 tonight. You got that? 7 o'clock.

STAFF
 7 o'clock.

Hank nods and walks back toward the exit.

He stops at Mistress and Doll and pulls out some money from
 his pocket, hands it to Doll.

HANK
 Here.

Doll looks at Hank.

HANK
 Just take it.
 (throws a look back to
 Staff)
 Go easy on the old man. He's all
 right.

Doll takes the dough. Hank is out the door. Doll looks at
 Mistress.

INT. PUBLIC TELEPHONE BOOTH - DAY

Hank back on the phone.

HANK
 Is he there?

INTERCUT WITH:

INT. BROOKLYN TENEMENT BUILDING - LOBBY - DAY

Rusty's back on the Door Man's phone.

RUSTY
 Yeah, Hank. He's here.

HANK
 Put me through to him, alright?

Rusty walks the phone back to the Door Man. Rusty nods at him
 and the Door Man transfers the call.

INT. THE KING'S APARTMENT - BEDROOM - DAY

The telephone rings.

The King sits on his bed, in thought. He glances at the telephone and lets it continue to ring.

The ringing fills the room.

INT. PUBLIC TELEPHONE BOOTH - CONTINUOUS

Hank listens, frustrated.

HANK
Come on, pop. Come on.

Hank finally slaps the ear piece back on the hook.

EXT. CORNER OF BROADWAY AND CHAMBERS STREET - EVENING

Hank waits on the corner, smoking a cigarette. City Hall Park in the b.g. The sidewalks are heavy with foot traffic.

Hank checks his pocket watch.

Pointy, Petey, and Bardo approach from down the street and they meet up.

HANK
Hey, fellas.

ALL
Hiya, Hank. How ya doin'?

HANK
You guys seen the Staff?

They shake their heads.

BARDO
No, I ain't seen 'im.

POINTY
Me neither.

Hank looks around.

EXT. CORNER OF BROADWAY AND CHAMBERS STREET - MINUTES LATER

Our boys still wait for Staff.

HANK

Alright, now listen, Spurs and his men are gonna hit Ivy's restaurant in Brooklyn.

BARDO

I know that place.

HANK

My father eats there almost every night at 9 o'clock.

PETHEY

So we gonna stake out the inside?

HANK

No. Listen, Spurs is gonna have a man inside already. I know how this guy likes to carry out a hit. When my father's car pulls up in front, the man inside will signal to a guy across the street, who signals the driver of the car around the corner and that's when they drive by and pop him.

BARDO

So alls we gotta do is stop the car, right?

HANK

Right, but we don't know what car it is, see? We only got one shot to stop it, after it hits the gas and before they pump my old man full a' lead. Everybody clear?

They nod. Hank looks around for Staff.

PETHEY

Hank, we better get goin'.

HANK

Staff will be here.

BARDO

Hank.

Bardo points behind Hank. Hank turns to see:

A BANK CLOCK reads: 8:10.

BARDO
We gotta go.

HANK
Yeah. Yeah, you're right. Come on.

They head off.

Hank steps to the curb and hails down a taxi. But instead of getting in the back seat, Hank opens the DRIVER's door.

Hank pulls a .38 PISTOL on him.

HANK
Get outta the cab.

DRIVER
What the fuck are you doing?

Hank grabs the Driver by the collar and yanks him to the ground. The four of them get in the cab, Hank at the wheel, and drive away.

DRIVER
Help! Police! Police!

INT. CAB - MOVING - EVENING

Hank drives, Pointy in the passenger side, Petey and Bardo in the back.

HANK
So, here's the plan. Petey, you and Bardo are gonna take the east side of the block, in front of the restaurant. Pointy and I'll take the west side. You keep your eyes open for *anybody* walkin' in or outta the restaurant, you got it?

PETEY
Got it.

BARDO
Got it.

HANK

And Pointy, you stay with me on the west side. We'll take turns. Every five minutes we rotate. If you don't have a watch on, count the seconds. And if anybody asks you why you're out there on the street, tell 'em you're waiting for your whore to show up and meet ya'.

BARDO

What about when we see 'em?

HANK

When my father's car pulls up, you take aim wherever you are, and watch for some car to come barrelin' from the corner or down the street. If you see it, you start shootin'. My father don't know we're gonna be there so don't go hollerin' at him with a gun in your hand, or you're as good as dead too.

EXT. BROOKLYN BRIDGE - EVENING

Hank's taxi disappears into the flow of traffic on the bridge.

INT. UNKNOWN HIDEOUT - OFFICE - EVENING

Spurs, alone, sits at the table in the dark. A LINE OF COCAINE lies on the table. Spurs snorts it and takes it in.

A knock on the door and Munchy pokes his head in.

MUNCHY

Hey, boss. We're headin' out.

Spurs nods, Munchy leaves. Spurs stands and puts on his jacket.

EXT. STREET IN THE BRONX - EVENING

Spurs gets into a MAROON CAR with Douglas, Munchy, Hastings, and Joey Bishop. Douglas drives.

EXT. IVY'S CHINESE GOURMET - EVENING

The taxi is parked across the street on the corner.

INT. TAXI - CONTINUOUS

Hank and the guys watch the entrance to the restaurant.

HANK
Everyone's packin' right?

ALL
Yeah. Yep. Yeah.

HANK
Alright. Let's go.

EXT. IVY'S CHINESE GOURMET - EVENING

The guys get out of the car. Petey and Bardo walk across the front and Hank and Pointy walk to the other side of the block.

INT. MAROON CAR - MOVING - EVENING

Douglas drives. Spurs sits behind him.

Spurs looks out his window, watching the sun set.

EXT. IVY'S CHINESE GOURMET - NIGHT

The sun is down now. Bardo hangs by a MAILBOX and watches the entrance to Ivy's.

ANGLE ON PETEY

Petey is on the other side of the block, also watching the entrance and scanning for anything suspicious.

EXT. WEST SIDE OF THE BLOCK - NIGHT

Hank looks up at a clock hanging from a building. The hands point to: 8:50.

Hank signals to Pointy some distance away. Pointy nods and they both head to the other side of the block.

EXT. IVY'S CHINESE GOURMET - NIGHT

Hank approaches Bardo and touches his shoulder.

HANK
You see anything?

BARDO
No. Nobody in or out.

Bardo walks to the west side of the block. As he's walking, he notices a car turning the corner a couple blocks down. He turns.

BARDO
Hank.

Hank flips his head to Bardo and Bardo points to the car. It's the Buick Cabriolet. Behind it is a SEPARATE CAR.

Hank signals Bardo to get behind the building. Bardo runs to the west side.

Hank signals to Pointy on the other side of the block. Pointy nods and takes position against the side building.

Hank pulls his .38 pistol from his pocket, hiding it between him and the mailbox.

Hank turns his face away from the Buick as it drives past him.

EXT. WEST SIDE OF THE BLOCK - NIGHT

Bardo approaches Petey.

BARDO
The King's here.

Petey nods and gets ready. Bardo heads to the other side of the block where he came from.

Every corner is covered by one of the men.

EXT. IVY'S CHINESE GOURMET - NIGHT

The Buick parks in front. Blunt gets out from the driver's side and opens The King's door. The Separate Car parks behind the Buick. Jonny and Rat emerge from it.

ANGLE ON HANK

Hank crouches behind the mailbox, watches The King get out of the Buick.

Wessmer emerges from inside the restaurant to greet them. Wessmer and The King shake hands and kiss on both cheeks.

HANK
(to himself)
Where are they?

Wessmer, Jonny, Rat, and The King walk into the restaurant. Blunt stands outside the door, guarding it. Nothing happened.

Hank stands and looks over to Bardo. Bardo shakes his head "no" and shrugs.

Hank approaches Bardo.

BARDO
So what do we do?

HANK
They might be waiting until he's finished and he comes out. Just stay there. Don't move. And tell Petey.

Bardo nods and goes back to tell Petey.

Hank moves back to the mailbox and sees something:

HANK'S POV: Blunt has moved from his post outside the front door. He is now at the open trunk of the Buick. He closes it and has something in his hand, but we can't tell what it is, a CAN of some sort. Blunt walks to the driver's side of the car and bends down, blocked by a parked car and out of sight, but when he stands back up, the can is gone and he returns to his post outside the entrance of the restaurant.

Hank watches with suspicion.

INT. IVY'S CHINESE GOURMET - LARGE TABLE - NIGHT

The King eats his meal with Jonny and Wessmer. Rat stands behind The King.

Wessmer tells a story, laughing. The King and Jonny laugh as well.

EXT. WEST SIDE OF THE BLOCK - NIGHT

Petey looks up at the clock on the building. It's now 10:15.

EXT. IVY'S CHINESE GOURMET - NIGHT

Pointy scans the streets for anything suspicious.

ON HANK

Hank watches the entrance of the restaurant. After a minute, Blunt opens the front door and The King emerges from inside, followed by the others.

Blunt opens the passenger door and The King steps into the Buick.

Jonny and Rat get in the Separate Car. Wessmer stays on the sidewalk to watch them leave.

Blunt walks to the driver's side of the Buick, but stops in front of the car. Blunt removes his hat, brushes it, and puts it back on.

Hank watches Blunt do this, then throws a glance to Bardo at the other corner.

Bardo points behind Hank with urgency.

Hank flips his head around to see the Maroon Car BARRELLING toward the corner from down the road. He looks back to the Buick. Blunt is RUNNING to the other side of the street.

INT. BUICK - NIGHT

The King watches Blunt run to the other side of the street.

EXT. IVY'S CHINESE GOURMET - NIGHT

The King gets out of the car.

THE KING
Walter?!

Blunt runs around a corner and out of sight.

Jonny and Rat emerge from their car too.

THE KING

Walt--!

The King starts to cough uncontrollably. It brings him to his knees.

ON HANK

The Maroon Car is almost to the corner. Hank realizes something and bolts toward the Buick.

Bardo opens fire on the Maroon Car.

HANK

POP! GET BACK INSIDE! GET BACK
INSIDE!

The King turns to find Hank running at him.

KING

Hank?

SLOW MOTION: As Hank runs to him, the Maroon Car turns the corner. Wessmer runs back inside the restaurant as The King sees the Maroon Car. The rapid-fire gunshots of a MACHINE GUN start to shoot. The King crouches down, just as Hank gets to him. Hank pulls him back to the doors of the restaurant and they fall inside as The Maroon Car passes the Buick, the Machine Gun still blazing and the Buick EXPLODES.

The blast knocks Rat and Jonny to the ground.

EXT. WEST SIDE OF THE BLOCK - NIGHT

Bardo and Petey hear the blast and run to the scene.

INT. IVY'S CHINESE GOURMET - NIGHT

Hank and The King fall into the restaurant as the Buick bursts in flames.

CUSTOMERS in the restaurant run to the back SCREAMING.

Debris falls onto Hank and The King, but they are safe. The King is coughing.

INT. MAROON CAR - NIGHT

Spurs pulls his Machine Gun back in the window.

SPURS

Shit!

EXT. IVY'S CHINESE GOURMET - NIGHT

Debris falls on Rat and Jonny. They both rise and shoot at the Maroon Car as it turns the opposite corner and stops. The five "rebels" inside emerge and open fire on them. Spurs is the only one with a Machine Gun.

Rat and Jonny take cover behind two parked cars.

Petey runs from the other side of the block, firing, and joins them. Petey looks over at the sidewalk to find:

Pointy lying in the street, shot - dead.

Douglas and Joey Bishop run at them, Spurs, Munchy, and Hastings run toward the entrance of the restaurant.

I/E. IVY'S CHINESE GOURMET - NIGHT

Hank gets up and pulls out his gun.

HANK
(to The King)
Stay here.

Hank runs out the doors and opens fire. The Buick still engulfed in flames.

Hastings catches a bullet in the neck and he falls. Hank runs to the mailbox to take cover. Just as he ducks behind it, the front of the mailbox gets riddled with bullets from the Machine Gun.

There is silence as gun fire stops. The rebels stay where they are in the street.

Hank prepares. He looks to the corner of the building to see Bardo taking cover and preparing.

Rat prepares behind the parked car.

Jonny peeks around the side of his parked car.

Douglas and Joey Bishop stand ready in the street, they are joined by Spurs and Munchy.

Hank peeks around the side of the mailbox to see:

HANK'S POV: Jonny stands up from behind his parked car and fires multiple rounds. Jonny is SHOT and he falls.

Hank stands.

HANK

No! Jonny--!

Hank is cut off by the blaze of the Machine Gun, he runs to the corner of the building to Bardo and takes a couple bullets to his right shoulder. Hank falls and yells in pain.

ON JONNY

Fallen, but alive. He's been shot in the leg. Douglas approaches him and points his pistol at Jonny's head, but:

SPURS

Don't shoot!

Douglas looks at Spurs.

SPURS

Take him.

Beat. Douglas grabs Jonny and pulls him up to his feet, holding the gun to his head as a hostage.

SPURS

(to his men)

Back in the car! Let's go!

Munchy and Joey Bishop run back to the Maroon Car, followed by Spurs.

Douglas makes his way back to the car, using Jonny as a shield. No shots are fired.

Bardo helps Hank to his feet.

The Maroon Car barrels down the street and passes Rat, who runs after it and fires round after round.

RAT

Jonny!

Click. Click. Rat is out of ammo. He stops running, catches his breath for a second, then walks back.

INT. IVY'S CHINESE GOURMET - NIGHT

The King rises from inside a booth. He walks out the front doors.

Wessmer pokes his head out from the BATHROOM DOOR.

EXT. IVY'S CHINESE GOURMET - NIGHT

The King emerges from inside, coughing. Rat and Petey approach him from the left. Bardo and Hank, holding his hand to his shoulder, approach from the right.

The flames from the Buick crackle.

THE KING

Hank...

HANK

It was Spurs, pop. He set you up and Walter was in on it. Put a can a' gasoline under the car while you were inside.

The distant sound of POLICE SIRENS arise.

THE KING

Not here.

Hank nods. He pulls car keys out of his pocket and gives them to Bardo.

HANK

Bardo, take the cab with Petey and...where's Point?

He looks to Petey. Petey shakes his head.

HANK

(to Bardo)

...Take the cab and go back to Quickly's.

BARDO

But, Hank--

HANK

Go back to Quickly's. You've done your job here.

Bardo and Petey head back to the cab across the street. Rat and The King help Hank back to the Separate Car that Rat drove in.

The Buick burns. The distant sirens wail.

EXT. NEW YORK CITY SKYLINE - EARLY MORNING

The city sits in darkness for a while. Then, the first rays of morning light shoot through as the sun rises.

EXT. A BEACH - DAY (MOS)

The same shot we saw earlier. Helen standing on the beach, smiling into camera.

HANK'S EYES

Open

INT. HOSPITAL ROOM - MORNING

Hank wakes up, lying in a hospital bed. His shoulder is wrapped in bandages.

Rat pokes his head into the room.

RAT
(to The King, outside the
room)
Sir.

Rat enters the room, followed by The King. The King closes the door and they sit down.

THE KING
Mornin', son.

HANK
What happened?

THE KING
You passed out in the car last
night. Lost a little blood.

HANK
Bastard got my shooting arm.

Hank looks to the side of the bed to find a newspaper on a night stand.

The front page HEADLINE of the newspaper reads:

"GANG FIGHT EXPLODES OUTSIDE BROOKLYN RESTAURANT". A picture of the Buick in flames is featured.

Hank sighs and leans his head back on the pillow.

HANK

Why'd they do it, pop? Why did they try to kill ya?

THE KING

Rat, uh,...could you give us a minute?

Rat nods.

RAT

Sure, boss.

Rat stands and steps out of the room, closing the door behind him.

THE KING

You saved me.

HANK

Yeah, well...just because you're a dick doesn't mean I want you dead.

THE KING

How'd you know they'd be there?

HANK

Word gets around. I looked for you all fuckin' day, but you kept givin' me the slip.

THE KING

...I was at the cemetary.

HANK

I know. Got there just after you left. But you didn't answer my question.

Pause. The King reluctantly answers:

THE KING

I been feedin' the cops for 8 months. When Morty, Spurs' brother-in-law, was arrested, he tipped 'em off about a shipment a' booze comin' in at the Jersey Docks. So they stormed it and the whole operation was botched. Well, one a' the runners caved and gave 'em the location of the club. They set up a stakeout and wait for me to get there. When I show up, the detective and his partner walk up to me with a warrant in their hands. So I pulled out a wad a' cash and bribed 'em. Promised to give 'em the location of a few jobs goin' on around the city. And in exchange, they'd keep their mouth shut, and keep me out of jail.

HANK

Jesus, Pop.

THE KING

That's why Spurs turned on us. Somehow he got wise to the whole thing.

Beat.

HANK

Walter. It was Walter, that son of a bitch. He put the gas can under the car.

THE KING

And they took Jonny.

HANK

...yeah.

THE KING

They took my son.

HANK

We'll get him back.

They sit in silence.

EXT. HOSPITAL - DAY

The King and Rat approach the curb to the Separate Car from the night before.

Two BODYGUARDS stand ready at it as well.

Rat opens The King's door and The King gets in. Rat goes to the driver's side and the two bodyguards hop in the back.

INT. HOSPITAL - HALLWAY - DAY

Hank walks down the hall with a NURSE, his right arm in a sling.

INT. LUCIANO'S SUITE - DAY

Luciano stands at his desk, talking on a rotary phone.

LUCKY

I don't give a fuck what your
excuses are! You get it done right,
and you get it done now!

Lucky SLAMS the phone back on the hook.

JONNY'S FACE - SWOLLEN AND BLOODY

Is PUNCHED.

INT. UNKNOWN HIDEOUT - LARGE ROOM - DAY

In the center of this large, pitch dark room, a single beam of an overhead light shines on Jonny, who sits tied down to a chair. He is hurt, his leg still bloody from being shot, his head droops.

Figures in fedoras move around him.

Spurs stands in front of Jonny. Joey Bishop and Douglas behind Spurs, along with The Tumbler and Wooster. Other SCOTS mill around as well.

SPURS

I'm not askin' much here, Jonny.
All I want you to do is tell me who
exactly your daddy's been rattin'
to.

JONNY

You're crazy.

Spurs punches him again.

SPURS

I don't like to be insulted, Jonny!
You're old man would be a fuckin'
pile of ashes right now if your
fuckin' brother hadn't stuck his
two cents in!

Beat.

SPURS

So I gotta new plan.

Spurs takes out his six-shooter.

SPURS

You tell your daddy to turn his
reins over to me, the whole fuckin'
organization, and disappear to
Florida, or Arizona, or the fuckin'
North Pole, for all I care.

JONNY

And if he doesn't?

Spurs holds the pistol to Jonny's head.

SPURS

If he doesn't...well...that would
make him responsible for *two* of his
family to be killed in cold blood.

Spurs presses the gun against Jonny's head.

SPURS

Capeesh?

Jonny looks hard at him.

EXT. WESTMINSTER SOCIAL CLUB - DAY

The two bodyguards now stand outside the door to the club.

A MAILMAN walking his cart approaches. He pulls out an
unmarked envelope from his pocket and presents it to one of
the bodyguards.

MAILMAN

A guy gave me 50 dollars to bring
this here.

One bodyguard tosses a look to the other, then takes the envelope.

The Mailman keeps walking.

INT. THE KING'S OFFICE - DAY

The King lies on the couch, smoking a cigar. Rat sits across from him.

The bodyguard with the envelope enters and brings it to The King.

BODYGUARD

This just got dropped off.

The King takes it. Bodyguard exits and The King opens the envelope, pulls out a small NOTE.

INSERT: The note.

"Father,
Turn everything over to Spurs, or I will be killed.
-Jonny"

The King tosses the note on the table. Rat reads it.

INT. PHYSICAL THERAPY ROOM - DAY

The Nurse works with Hank and helps him raise and lower his wounded arm. Hank winces as he does it.

INT. THE KING'S APARTMENT - BEDROOM - NIGHT

The King sits on his bed. He kisses the family picture and sets it down, crosses himself.

THE KING

Our father, who art in Heaven,
hallowed be thy name. Thy kingdom
come, thy will be done...

INT. UNKNOWN HIDEOUT - LARGE ROOM - THE NEXT DAY

Jonny is still tied to his chair, dried blood across his face.

Wiseguys still surround him.

A DOOR opens.

A FIGURE appears in the doorway and walks in.

Footsteps echo, getting closer to Jonny and...

Walter Blunt appears before him. Jonny looks into his eyes.

BLUNT

Hello, Jonny.

JONNY

You traitor.

BLUNT

Not quite. You see, Spurs is right. Your father has been squealin' to the cops. Who do you think delivers all his dirty little secrets?

(beat)

So who's the real traitor here, Jonny?

Brief pause.

JONNY

You set him up. We trusted you.

BLUNT

And that is where you failed. He and you both. Trusted me to keep my mouth shut. That was a very big mistake indeed, Jonny, because you see...loyalty does not exist anymore. Loyalty is nothin' but a fucking ghost.

(beat)

I thought the old bastard would've gained some sense after he got your mother killed.

Jonny struggles in the chair, trying to break free. Blunt KICKS Jonny's wounded leg and Jonny YELLS in pain.

Pause.

JONNY

I wrote the damn note, alright?!
What the hell else am I supposed to
do?!

Blunt motions to a Wiseguy behind Jonny. The Wiseguy bends
down behind the chair and CUTS the ropes free.

Jonny's feet are still tied to the chair, but his hands are
free.

BLUNT

You're supposed to shake my hand.

Blunt offers his hand. Jonny stares at him.

After a beat, Jonny suspiciously reaches out his hand and
Blunt shakes it. Then...

Blunt YANKS Jonny's hand.

WIDE SHOT

We can't see what Blunt does, but Jonny SCREAMS.

EXT. HOSPITAL - FRONT ENTRANCE - DAY

A NURSE wheels Hank out on a wheelchair. Hank's arm no longer
in the sling.

REVERSE ANGLE

Petey and Bardo wait at the curb with a DARK GREEN CAR.

The Nurse stops. Hank gets out of the chair.

NURSE

There you are, Mr. Travers.

HANK

Thank you.

The Nurse turns the wheelchair and goes back into the
hospital.

Hank walks to the guys at the curb.

HANK

Where'd you get the wheels?

PETEY

We didn't. You did.

HANK

What?

Petey points out the barely-readable letters "T-A-X-I" protruding from the side of the car. It's been painted over with numerous coats.

HANK

Holy shit.

They laugh.

HANK

You didn't ditch it?

BARDO

Almost. Changed our minds, painted it over, and ripped the license plate off some piece a' shit in the dump.

PETEY

So now we got our own car. Lucky us, huh? Come on.

Bardo opens the back door of the car. They help Hank step up and get inside.

Petey gets in the driver's seat, Bardo in the passenger, and they take off.

INT. WESTMINSTER SOCIAL CLUB - FRONT ROOM - DAY

Hank enters from the door with Bardo and Petey. Hank says something to them and they both hang back as...

Hank heads for the office.

INT. THE KING'S OFFICE - DAY

Hank stands at the bar.

THE KING

This came couple days ago.

The King sets the note from Jonny down in front of Hank and goes to sit in his desk. Hank reads the note.

HANK

Shit...What are we gonna do?

Pause.

THE KING
I have to give him what he wants.

Hank looks at him, surprised.

HANK
No, Pop, he's bluffin'. You can't
just hand over everything.

THE KING
He'll kill Jonny!

HANK
He's bluffin'! Once Spurs is boss,
he'll just have all of us whacked
anyway.

The King grabs ANOTHER ENVELOPE on his desk and opens it.

THE KING
This showed up earlier.

The King tips the envelope to the desk and half of a FINGER
rolls out of it. Jonny's finger.

Hank averts his eyes.

THE KING
I want my son back.

HANK
...okay. So what's the plan?

THE KING
We arrange a meeting.

Out of that same envelope, The King pulls out a piece of
paper and hands it to Hank.

EXT. STREET - PUBLIC PHONE - DAY

Hank picks up the ear piece, reading off the paper.

HANK
Hunts 6451.

It rings.

INTERCUT WITH:

INT. UNKNOWN HIDEOUT - OFFICE - DAY

The phone on the table rings a few times. Then, The Tumbler answers.

TUMBLER
Yeah?

HANK
Who is this?

TUMBLER
It's Tumbler, who the hell is this?

HANK
Hank Cannelloni.

TUMBLER
Oh, hello, Hank.

INT. UNKNOWN HIDEOUT - A HALLWAY - DAY

From inside a DOOR comes the sound of laughter. Wooster knocks and opens it.

Inside is Spurs, Douglas, Joey Bishop, Munchy, and a few other guys. They are all drinking, smoking, playing cards, and laughing.

WOOSTER
Hey, Eddie.

SPURS
What?

WOOSTER
Hank Cannelloni's on the phone.

The room quiets. Spurs puts out his cigarette and stands.

INT. UNKNOWN HIDEOUT - OFFICE - CONTINUOUS

The Tumbler stands in the office as Spurs enters. The phone lies off the hook on the desk.

Spurs picks it up.

SPURS
Hello, Hank.

INTERCUT WITH:

EXT. STREET - PUBLIC PHONE - CONTINUOUS

Hank still on the phone.

SPURS
(phone)
What can I do for you?

HANK
Cut the bullshit, Eddie. Look,
we'll give you want you want,
alright? Just let Jonny go.

SPURS
I am very pleased to hear that.

HANK
Tomorrow night. Then it's over.

SPURS
That's just peachy.

HANK
Where do we meet?

INT. UNKNOWN HIDEOUT - LARGE ROOM - DAY

Blunt and a few other guys are guarding Jonny, his right hand is now missing a finger and doused with dried blood.

Spurs enters from a door. The light from the hallway pours into the room.

Spurs walks past Blunt and approaches Jonny.

SPURS
Thank you, Jonny. Looks like our
little plan worked and you get to
go home.

Jonny SPITS at Spurs.

SPURS
Hey, now. What are you angry for?
We're all getting what we want,
aren't we? So everybody's happy.

Spurs turns and whispers to Blunt.

SPURS
Hank will meet ya at the warehouse
in Newark.

He tosses a look to Jonny, then back to Blunt.

SPURS
I trust you'll be able to handle
'em.

BLUNT
Yes, sir.

INT. THE KING'S OFFICE - DAY

Hank re-enters the office.

HANK
10 o'clock tomorrow. The old
warehouse in Newark. Just talkin'.
No tricks.

The King nods.

THE KING
I could use a drink.

The King stands and walks to the bar, he starts coughing on
the way.

The King pours himself a glass, now coughing uncontrollably.

RAT
Sir?

Hank turns to find The King fall to the ground.

RAT
Sir.

Rat goes to him.

INT. THE KING'S APARTMENT - LIVING ROOM - DAY

Hank waits in the living room. From inside The King's
bedroom, Wessmer and a DOCTOR emerge.

Wessmer shows the Doctor to the front door.

WESSMER

Thank you, Doctor. Thank you very much.

The Doctor is gone.

HANK

What's wrong with him?

WESSMER

...the doctor said his lungs are infected, but we can't know what it is exactly unless we take him to a hospital and get an X-ray.

HANK

Shit. We can't do that. Not here.

WESSMER

He's under a lot of stress.

HANK

No shit. Alright, look, after tomorrow we'll have Jonny back and we'll all be able to relax. We'll take him down to Miami Beach to some hospital where they don't know him and he'll get better.

WESSMER

Hank, I think he needs--

HANK

(firm)

No. No, that's what we're gonna do and that's how it's gonna happen. You got that?

Beat.

WESSMER

Yes, sir.

HANK

Okay.

INT. THE KING'S APARTMENT - BEDROOM - DAY

The King sits up in bed. He is reading a BIBLE.

INSERT - THE BIBLE PAGE: "His hand hath formed the crooked serpent."

CLOSE: The King keeps his eyes on this verse, then:

A knock on the door. The King closes the Bible and puts it away.

Hank enters the room. He sees Rat standing against the wall.

Hank nods to Rat and he leaves them alone.

HANK

How ya feelin', pop?

THE KING

I'd rather have my head shoved up a horse's ass.

Hank half-smiles.

THE KING

How's the arm?

Hank touches his shoulder and rolls it.

HANK

I can shoot with my left.

Pause.

THE KING

Do you pray?

HANK

What?

THE KING

I still pray. Seems pointless, doesn't it?

HANK

What do you pray for?

THE KING

...for your mother.

HANK

You know...after we get Jonny back tomorrow, everything's gonna be okay.

THE KING

Bring him back.

Hank looks at him, wanting to say something, but can't.

THE KING

Please. Son. Bring him back.

Beat. Hank nods.

EXT. BROOKLYN TENEMENT BUILDING - EARLY EVENING

Hank exits the building and walks down the sidewalk. The Green Taxi is parked at the corner curb. Hank gets in and drives away.

INT. QUICKLY'S - NIGHT

Jazz music fills the speakeasy. The band plays vivaciously.

Johnny the Staff dances with a WHORE. He dances sloppily, drunk, but laughing all the while. The Whore laughs with him as well.

The Second Bouncer opens the door, letting Hank step through.

The number ends. Staff and the Whore make their way to the bar, still laughing. The band kicks up another number.

On his way to the bar, Staff sees Hank at the door.

STAFF

Hank! Welcome back, lad. What happened to you? Come have a drink.

The Mistress, behind the bar, gives Staff a mug of beer.

HANK

(approaching)

I didn't come here for a drink, Staff.

Staff puts his arm around the Whore.

STAFF

Well, she's already taken. You'll have to get your own.

Another laugh.

HANK

Pointy's dead, Staff. You know that?

Staff looks at Hank, his smile fades, but he stays silent and takes a swig of his beer.

HANK

We could've used you out there. Why didn't you show up?

(beat)

You lied to me. My father was almost killed. They took my brother.

No answer.

HANK

Do ya hear me? They're gonna kill my brother if we don't stop 'em. Ya hear me, Staff?

Staff averts his attention to the Whore. Hank looks at him, calmly. After a few seconds, Hank grabs Staff and throws him off his seat to the ground. Hank steps on his neck as Staff wriggles to get free, with no luck.

The bustling crowd stops and watches this scene.

HANK

I said do you fuckin' hear me?

STAFF

(muffled)

Hank, what are you doing--?

Hank presses harder.

HANK

Shut up! Shut up, Jack. I trusted you. I fuckin' trusted you. I abandoned my whole fuckin' family because I thought that...I thought they didn't care. I thought that you...

Hank can't say anything more.

STAFF

You wanna kill me, lad?

Pause. Hank steps off Staff's neck and notices the whole joint is watching him, even the music has stopped. He throws a look to...

The Mistress behind the bar. She has tears in her eyes.

Hank takes a look around, then turns and walks out the door.

The Mistress goes to help Staff to his feet.

EXT. QUICKLY'S PHARMACY - SIDE ALLEY - NIGHT

Hank exits from the side door and walks down the alley back to the street.

INT. TAXI - MOVING - NIGHT

Petey drives, Hank in the passenger, and Bardo in back. Hank looks out the window, deep in thought.

PETEY

We wanna go with you tomorrow,
Hank.

Hank looks at them.

HANK

No. No, you guys have done your
jobs. You don't have to go.

BARDO

We want to, Hank.

HANK

I said no! Ya got me?! You two
ain't gonna end up like Pointy!
It's *my* job!

Brief pause.

HANK

It's my fault.

EXT. TAXI/STREET - MOVING - NIGHT

The taxi drives through the streets of Manhattan.

FADE TO BLACK.

EXT. A BEACH - DAY (MOS)

The same shot we saw earlier. Helen stares into camera, smiling.

RAT (OVER)

Hank.

BLACK.

RAT (OVER)

Hank.

EXT. A BEACH - DAY (MOS) (FLASH)

Helen now lies on the beach, smattered with BLOOD.

HANK'S EYES

Shoot open

HANK'S POV: Rat looks into the POV.

RAT

Time to get up.

Hank wakes up in...

INT. THE KING'S APARTMENT - LIVING ROOM - NIGHT

Hank sits up on the couch.

HANK

What time is it?

RAT

8:30. You been asleep all fuckin' day.

HANK

Shit.

RAT

We better get goin'.

HANK

Yeah.

Hank stands and stretches.

INT. THE KING'S APARTMENT - BEDROOM - NIGHT

The King lies in bed, wheezing. A knock at the door and Hank steps in.

HANK

Hey, pop, we're, uh, we're headin' out.

THE KING
Henry. Come here.

Hank enters and closes the door.

HANK
Yeah?

THE KING
Jonny was...he was always better.
Was always smarter, always loyal,
and braver...

HANK
Pop...

THE KING
Than both of us.

Hank looks at him, a bit puzzled.

THE KING
But Jonny...was never a leader. You
are a leader, Henry.

Thin tears begin to line the edge The King's eyes.

THE KING
I'm the coward.

HANK
Pop...

THE KING
Go.

Hank doesn't move, just stares at him, filled with emotion,
but not knowing what to say.

THE KING
Henry, go.

Hank slowly turns and walks out the door.

INT. THE KING'S APARTMENT - LIVING ROOM - NIGHT

Hank closes the bedroom door and stands against it for a
pause. He takes a deep breath.

INT. RAT'S CAR - MOVING - NIGHT

Rat drives, Hank in the passenger seat. Both are dressed in their overcoats and fedoras.

A rusty Colt .45 Pistol sits on the dashboard.

HANK

We gotta make a little stop first.

EXT. MANHATTAN PAWN SHOP - NIGHT

Hank exits the Pawn Shop, carrying a BRIEFCASE.

INT. RAT'S CAR - MOVING - NIGHT

Rat and Hank back on the road. Hank opens the briefcase revealing it is full of CASH.

RAT

What's that for?

HANK

He owed me a favor.

Hank hits the backing of the case revealing it has a FALSE BACK with a space.

Hank puts the Colt .45 on the dashboard behind the false back and closes it up.

RAT

I thought you said no tricks. We was just talkin'.

HANK

You wanna win Jonny back doncha?

RAT

Yeah, so what are you bringin' that for?

HANK

Because the victorious man never keeps his word.

EXT. HOLLAND TUNNEL - NIGHT

Rat's Car enters the Holland Tunnel.

INT. ANOTHER CAR - MOVING - NIGHT

Blunt drives this car. Munchy sits in the passenger seat.

Jonny, tied up, blindfolded and gagged sits in the back seat.

INT. THE KING'S APARTMENT - BEDROOM - NIGHT

The King lies in bed. Wessmer sits beside the bed, drinking a cup of coffee.

EXT. INDUSTRIAL AREA - NEW JERSEY - NIGHT

Rat's car drives through an abandoned industrial area. Lost in the Great Depression. It feels like a ghost town.

They pass old brick buildings with broken windows. Towering smoke stacks rising above them.

The Car turns down an alley between two brick buildings.

Blunt's car is already parked.

EXT. ALLEY - NIGHT

The Car stops.

INT. CAR - CONTINUOUS

Hank hands the briefcase to Rat, who takes it. They exchange a look and...

EXT. ALLEY - NIGHT

...step out of the car.

They approach a SIDE DOOR on one of the brick buildings and walk in.

INT. LARGE WAREHOUSE - NIGHT

It's almost pitch black in this old warehouse. The only light comes from the dim moonlight from overhead windows and outside the open door.

HANK

Hello?

His voice echoes.

FOOTSTEPS emerge in the darkness.

HANK

Who's that?

BLUNT

Hello, boys.

A MATCH STRIKES revealing Blunt's face in the flame, who uses it to light the cigarette in his mouth.

BLUNT

Follow me.

Blunt begins to walk to a back hallway. Hank and Rat follow.

INT. BACK HALLWAY - NIGHT

The small flame of a match and three pairs of footsteps fill the hall until...

A DOOR opens, spilling light from inside. Blunt holds it open. Rat and Hank approach.

BLUNT

This way.

INT. BACK ROOM - NIGHT

A single bulb overhead provides the only light in this dingy and dirty room.

A table is set up with two chairs on one side of it.

Rat and Hank enter, followed by Blunt. Hank scans the room to find:

Jonny sitting on a chair in the corner, tied and gagged.
Munchy standing guard beside him.

BLUNT

Just stay right there.

Hank and Rat stand still while Blunt PATS THEM BOTH DOWN, making sure they're not packing.

BLUNT

Take a seat.

Hank sits, Rat sets the briefcase on the table and sits. Blunt stands on the opposite side of the table, facing Munchy and Jonny.

BLUNT

Well...how nice to see you both again.

HANK

Where's Eddie?

BLUNT

He's taking care of some other business.

HANK

He goes through all this trouble to get us here and now he's too busy to show up?

BLUNT

Hey, I'm just the delivery boy.
(looks at the briefcase)
What's this?

Hank opens the briefcase, faces the money toward Blunt.

BLUNT

(playfully suspicious)
What the fuck is this? A thank you?

HANK

Say it's an advance payment.

BLUNT

Well, I don't think we'll be needing that.

HANK

Why not?

Hank looks at him suspiciously.

BLUNT

Look, boys, let's not make this a big dramatic thing. Let's just keep this civil.

HANK

Okay...untie my brother.

BLUNT
Certainly.

Blunt nods to Munchy behind them. Munchy unties Jonny's hands and removes the gag, keeping the blindfold on.

JONNY
Hank...

HANK
It's alright, Jonny.

Hank stands.

BLUNT
Not so fast, Hank.

HANK
What?

BLUNT
First we need to make an agreement.

HANK
What kind of agreement?

BLUNT
You and your family never come
within a hundred miles of New York
City ever again...

During Blunt's dialogue, Munchy slowly reaches into his overcoat pocket, making sure not to make any noise so Jonny doesn't hear.

CLOSE ON: Hank watching Blunt.

BLUNT
...and if you do, you agree to let
us slaughter each and every one of
you...

CLOSE ON: Rat watching Blunt. Then his eyes dart to the side. He senses what's happening.

Munchy has pulled out a GUN from inside his pocket. He raises his arm slowly.

BLUNT
...as slowly and as painfully as we
please.

Munchy aims the gun at Hank.

BLUNT
Whaddya say? Do you agree?

Munchy keeps the gun aimed at Hank. Long, tense pause.

BLUNT
Well?

Suddenly, Rat SHOVES Hank to the side and BANG! Munchy shoots, but misses Hank.

Rat hits the false back of the briefcase and takes the stowed-away pistol from inside.

Simultaneously, Hank tackles Blunt and takes him to the ground.

JONNY
Hank!

Rat aims the .45 at Munchy and BANG!BANG! Two shots fire almost simultaneously.

Munchy slides down the back wall, streaking blood from his back. Jonny falls to the floor. Rat goes to him.

Hank punches Blunt in the face with his left hand and wrestles with him.

Rat lifts Jonny up, takes the blindfold off. Jonny is shot in the stomach, but not dead.

RAT
Hank!

Rat slides the .45 over to Hank. Hank reaches for it as Blunt tries to stop him.

Rat picks Jonny up off the floor and holds him on his back.

Hank manages to push Blunt off of him and grab hold of the .45.

Blunt hurries to his feet and bolts toward the door. Just as he runs out, BANG! Hank shoots and misses, using his left hand.

Hank stands and approaches Rat, sees that Jonny's wounded.

JONNY
Hank...

HANK
Hold on, Jonny. Just hold on, okay?
(to Rat)
We gotta get him to the car.

Hank goes to the door and exits, Rat carries Jonny after him.

INT. LARGE WAREHOUSE - NIGHT

Hank moves with extreme caution, ready with the gun. We can barely see him. Rat emerges behind him with Jonny.

HANK
(whisper)
Where's the door?

RAT
(whisper)
I think it's that way. Right.

Hank and Rat move right.

A SOUND comes from inside the warehouse. Hank instinctively turns and shoots three rounds blindly into the dark.

Silence.

They keep moving.

HANK
(whisper)
I can't find it.

RAT
(whisper)
Keep movin'.

Hank holds his hand out, feeling for the door.

RAT
(whisper)
Hank. I found it.

Hank goes to him, follows his voice. Hank feels the wall and finds the knob.

HANK
(whisper)
Get back.

Rat steps back. Hank readies at the door.

Hank yanks the door open and steps back, ready to shoot. No one is there.

EXT. ALLEY - NIGHT

Hank exits holding out the gun.

Blunt's car is still parked.

HANK
He's still here.

Rat emerges from inside, Jonny is weak.

HANK
Put him in the car.

Rat hurries to the car, opens the back door and sets Jonny down on the back seat.

Hank approaches Blunt's car cautiously.

HANK'S POV: Something moves behind the back tire.

Hank aims the gun just as Blunt POPS UP from behind the car, the rapid-fire of a Tommy Gun accompanies him.

Hank dives against Blunt's car for cover. The Tommy Gun goes for a couple more seconds, then stops.

Rat closes the back door of the car.

The sound of the door closing causes Blunt to pop up again and fire towards the car as his left shoulder is SHOT, causing Blunt to drop the Tommy Gun and fall.

Hank runs to Blunt and kicks the Tommy Gun out of his reach, keeping the .45 aimed at him.

HANK
Where is Spurs hiding?!

Beat. Blunt laughs.

BLUNT
You actually think I'm going to tell you?

Hank aims the gun at Blunt's head.

BLUNT

You must be pretty stupid to think
a gun to my head's gonna make any
difference.

HANK

Then how 'bout a hundred thousand
dollars?

BLUNT

Fuck you talkin' about?

HANK

That's how much is in that
briefcase inside. You tell me where
Spurs is, you can take that hundred
thousand and get away without a
scratch.

Blunt looks at Hank, his smile disappears as he realizes he
could get away with it.

HANK

A hundred thousand, Walter.

Blunt keeps his eyes on him. Pause.

BLUNT

East 156th in the Bronx. Behind
Gloucester's Hotel, in the
basement.

HANK

How do I get in?

No answer.

HANK

How do I get in?

BLUNT

(beat)
The Moon Shines Fair.

Beat. Hank lowers the pistol.

HANK

Get inside and don't come out until
we're gone.

Blunt stands and Hank keeps his eyes on him until Blunt
disappears back into the warehouse.

Hank picks up the Tommy Gun that Blunt dropped and approaches Rat's car. Rat stands outside of it, he's been watching this whole scene.

HANK

We gotta get him out of here.

Rat looks at Hank, solemnly. Hank reads Rat's look and opens the back door of the car.

Jonny lies in the back seat - DEAD.

Hank stares at him as it all sinks in.

Then, Hank slams the door, trying to hold himself together.

RAT

I'm sorry, Hank.

Hank holds up his .45 to Rat. Rat takes it. A moment between them, and Hank nods.

Rat cocks the gun and walks into the warehouse.

Hank takes off his overcoat and jacket and places the jacket gently over Jonny's face.

INT. BACK ROOM - NIGHT

Blunt sits at the table with his back to the door. He's counting the money in the open briefcase.

Behind him, the door slowly, quietly opens. Blunt doesn't notice it.

Rat creeps up behind him.

ANGLE BEHIND BRIEFCASE - The back of the briefcase blocks our view of Blunt, we can only see the top of his head. Rat lifts the gun and aims as Blunt continues fiddling with the money and BANG! The bullet pops through from the inside of the briefcase. Blunt's hands wriggle for a beat, then another BANG and the hands stop moving completely. Rat casually steps around him and closes the briefcase revealing...

Blunt sitting dead in the chair, his head drooping forward, exit wounds in his forehead and his eye.

Rat takes the briefcase...

RAT

You won't be needing this.

...and walks out.

EXT. ALLEY - NIGHT

Rat emerges from inside, briefcase in hand.

THUNDER ROLLS from the sky. It's about to rain.

Rat goes to the passenger side of the car where Hank sits at the wheel, the engine already running.

INT. CAR - NIGHT

Rat puts the briefcase on the floor. Hank's jacket still lies over Jonny's face.

Hank puts the car in gear and they drive off.

EXT. ROAD - NIGHT

The car drives as the rain begins to pour.

INT. THE KING'S APARTMENT - BEDROOM - NIGHT

The King in bed. Wessmer sitting in the chair beside him. TAPPING on the walls from the rain outside.

THE KING

Earl...

WESSMER

Sir?

THE KING

You're a good man, Earl.

WESSMER

(suspicious)

Sir?

THE KING

You've always been a good friend.

WESSMER

...What can I do?

THE KING

How many children do you have, Earl?

WESSMER
Uh, 3, sir. Two girls and a son.

THE KING
A son?

WESSMER
Yes.

THE KING
How old?

WESSMER
He'll be 7 next month.

THE KING
...good. Go home to them.

WESSMER
Sir, I...I want to--

THE KING
Go home to them, Earl. Go be a good
father.

Wessmer stands. He looks at The King, tears lining the bottom of his eyes. He knows this is the last time he'll see him. The King reaches his hand out and Wessmer shakes it.

Wessmer is about to say something else, but:

THE KING
Don't say goodbye. Go on.

Wessmer nods and walks out of the room.

The King forces himself to sit up in bed. He reaches over and takes the family picture on the night stand. He looks at it for a few seconds, then kisses his wife and puts it back. He crosses himself.

THE KING
Our father, who art in Heaven,
Hallowed be thy name...

INT. CAR - MOVING - NIGHT

Hank drives, Rat looks out the window. Rain trails down the windows.

CLOSE ON HANK

THE KING (OVER)
 Thy kingdom come. Thy will be done.
 On earth as it is in Heaven...

EXT. WILLIS AVENUE BRIDGE - NIGHT

The Car crosses the Willis Avenue Bridge into the Bronx.

THE KING (OVER)
 ...Give us this day our daily bread
 and forgive us our trespassers...

EXT. STREET - THE BRONX - NIGHT

The Car drives through the Bronx. It approaches a BUILDING.

Across the marquee of the building are the lit-up words
 "GLOUCESTER HOTEL."

THE KING (OVER)
 ...as we forgive those who trespass
 against us and lead us not into
 temptation...

INT. THE KING'S APARTMENT - BEDROOM - CONTINUOUS

The King still praying, eyes closed.

THE KING
 ...but deliver us from evil.

The King crosses himself and opens his eyes.

Pause.

The King lies back down.

EXT. BEHIND GLOUCESTER'S HOTEL - NIGHT

Hank and Rat walk behind the hotel to find a STAIRCASE
 leading down to the basement door. Hank has Blunt's Tommy Gun
 concealed under his overcoat and Rat carries the briefcase
 full of cash.

They descend the staircase to...

EXT. BASEMENT DOOR - CONTINUOUS

Hank pulls his fedora down to conceal his eyes. He knocks on the door.

A makeshift peephole opens and a SCOT BOUNCER appears behind it.

SCOT BOUNCER
Who the hell are you?

HANK
...The Moon Shines Fair.

Scot Bouncer eyes Hank and Rat, a little suspicious. The peephole closes.

Brief pause.

The sound of UNLOCKING comes from behind the door and it opens.

Hank and Rat step into

INT. GLOUCESTER HOTEL BASEMENT - NIGHT

The basement of Gloucester's is a speakeasy. A bit more high-class than Quickly's, but not by much. PATRONS drink, dance, shoot pool, and gamble on SLOT MACHINES.

Scot Bouncer locks the door and Hank turns to him.

HANK
I'm lookin' for Edward Percy.

SCOT BOUNCER
(suddenly very suspicious)
Who the fuck are you?

Scot Bouncer grabs Hank by the collar, then stops abruptly when he feels...

The barrel of the Tommy Gun pushed up against his crotch. Still concealed, but visible to the Scot Bouncer.

HANK
Let's not make this messy.

The Scot Bouncer let's Hank go and nods.

SCOT BOUNCER

Follow me.

Scot Bouncer leads Hank and Rat through the speakeasy to the back corner through a door.

INT. UNKNOWN HIDEOUT - ROOM - NIGHT

The same room we saw a glimpse of earlier. The "rebels" occupy it. Spurs, Douglas, Joey Bishop, Tumbler, Wooster, and a few other SCOTS. They play cards, shoot pool, and laugh.

A PHONOGRAPH plays loud jazz music.

Alcohol and drugs surround the room. A few of the men are HIGH, including Spurs.

INT. CORRIDOR - CONTINUOUS

Our boys follow the Scot Bouncer down a seedy corridor. A line of single light bulbs provide rough lighting. A few barrells of liquor line the walls.

They turn a corner at the end of the hall and come to another DESCENDING STAIRCASE.

They head down the staircase.

At the bottom is another door. The Scot Bouncer stops at it.

HANK

Open it.

Beat. Scot Bouncer opens the door, which leads into:

INT. UNKNOWN HIDEOUT - LARGE ROOM - NIGHT

This is where the unknown hideout is located. It is dark and our boys step in.

SCOT BOUNCER

This is it.

Hank steps forward, he sees the open door leading to the HALLWAY at the side of the room.

HANK

Thanks.

Hank turns back to look at him.

Rat has the Colt .45 to Scot Bouncer's head. PAN back to Hank, walking toward the hallway, and off-screen:

BANG!

INT. UNKNOWN HIDEOUT - ROOM - NIGHT

Spurs snorts a line of cocaine on the table. He takes it in and raises his glass of whiskey.

SPURS
Gentlemen! A toast!

The men look at him. The phonograph still plays.

SPURS
To a new order! A new power!
Tonight we win!

The men cheer and drink. They are interrupted by a THUMP at the door.

The men quiet down, suspicious. They all draw their weapons. Spurs looks to the door, then motions to Wooster.

Wooster cautiously approaches the door, pistol drawn, and opens it.

Outside the door is the hallway leading to the large room.

Lying at Wooster's feet is the briefcase.

Wooster bends down and opens it. His face lights up when he sees what's inside and he begins to laugh.

TUMBLER
What is it?

Wooster stands and holds the briefcase out for everyone to see the blood-stained cash inside. He continues to laugh.

WOOSTER
Look! Blood money!

Wooster laughs again for a beat. Then he's interrupted from being RIDDLED WITH BULLETS FROM BEHIND. His body shakes from the pounding of the .45 caliber rounds of the Tommy Gun.

He falls down dead, the other men open fire into the hallway, but its no use as they start to fall one by one.

From the end of the hall emerges Hank, his eyes determined and focused, a shadow cast over them from his fedora. He walks head on toward the room, firing the Tommy Gun.

The "rebels" are all on the ground, dead. Hank enters the room, examines the bodies.

Joey Bishop, Douglas, The Tumbler, all dead. Then finds...

Spurs, on the ground, fatally wounded, but not yet dead. Spurs looks at Hank.

A beat, and Spurs smiles, pure evil.

SPURS

Death lies on my tongue. And I am
food for--

BANG! Hank shoots him mid-sentence.

HANK

For worms.

Hank stands alone among his massacre.

INT. GLOUCESTER HOTEL BASEMENT - MINUTES LATER

Hank and Rat emerge from the back door of the speakeasy. Rat no longer carries the briefcase and Hank does not conceal his Tommy Gun.

One by one, the Patrons stop what they're doing and watch Hank and Rat cross through the speakeasy.

The Patrons are silent - full of fear.

Hank and Rat walk out the door leading to the stairs.

EXT. STREET - GLOUCESTER HOTEL - NIGHT

Hank and Rat emerge from behind the hotel and walk to the car parked on the curb.

It is now RAINING HEAVILY.

EXT. WILLIS AVENUE BRIDGE - NIGHT

The Car drives across the bridge back into Manhattan.

EXT. MANHATTAN STREET - NIGHT

The Car continues driving on the highway as we PULL BACK INTO:

EXT. NEW YORK CITY SKYLINE - NIGHT

As the rain shrouds the Big Apple, we...

FADE TO BLACK.

EXT. ST. JOHN'S CEMETARY - MORNING (TWO WEEKS LATER)

It is a bright, beautiful morning. A peaceful solemnity encompasses the cemetery.

It is Autumn. Golden leaves fall from the trees.

Hank stands in his suit. His hands are in his pocket and he's looking at a headstone:

HENRY FREDERICO CANNELLONI

Born: June 16th, 1870 Died: August 18th, 1932

Hank stares at the headstone for a few seconds before:

STAFF (O.S.)

God save your grace, King Hank.

Hank turns to find Johnny The Staff standing a few feet away. Staff attempts to give a consoling smile and walks toward him, using his cane. He stands next to Hank.

STAFF

I'm sorry, lad.

Pause.

HANK

It all feels like a dream. I thought I was...I don't know. Someone else. I forgot who I was, where I came from. And I forgot about who it was that really cared about me.

(beat)

It was my mother. It was Jonny. And it was him.

Hank looks at Staff.

HANK
I gotta hand it to ya, Staff.

STAFF
Hank...

HANK
You were right. A victorious man
never keeps his word.

Hank looks back at the headstone.

HANK
...but...an *honorable* one does.

A tense pause. Then Staff smiles.

STAFF
Come on, lad. Let's go for a drink.

EXT. RAT'S CAR/ST. JOHN'S CEMETARY - DAY

Hank approaches the Car parked outside the gates of the
cemetary.

He gets in on the passenger side. Rat is at the wheel. Petey
and Bardo sit in the back.

Rat fires up the engine and drives away.

As the car drives off, we PAN DOWN to the ground to discover:

JOHNNY THE STAFF'S BODY

Lying in the gutter of the road, eyes open, and his throat
CUT.

TITLE CARD: "THE END" appears in big, bold, white letters,
covering the majority of the screen.

FADE TO BLACK.