

The Third Man in the Ring  
(Requiem for a Referee)

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Inspired by an Award Winning Memoir  
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"My Life with the Third Man in the Ring"

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THIRD MAN IN THE RING  
(Requiem for a Referee)

FADE IN:

INT. A VIEWING ROOM AT TORREGROSSA'S FUNERAL HOME - NIGHT  
(1967)

A body of a man is lying in a casket at the front of a crowded viewing room.

The man is Teddy Martin, a former professional fight referee. Teddy is the Third Man in the Ring.

Resting on Teddy's chest is the pair of Golden Gloves attached to a gold chain that Teddy won back in 1928.

On the uppermost glove of gold is a sparkling diamond.

The camera zooms in on the diamond. As the light from the diamond achieves center screen, the screen cuts to black except for a pin point of light in the center of the screen.

The camera zooms in on the point of light.

As we close in on the light, we see that the source of light is a lighted boxing ring in an empty, darkened arena.

The raspy voice of an EX-PRIZEFIGHTER breaks the silence.

As he begins to speak, ghost-like figures of a referee and two fighters perform their pugilistic waltz in the ring.

EX-PRIZEFIGHTER

Let us now bow our heads for the  
final ten-count for our fallen  
brother, Teddy Martin.

A ring bell tolls out the ten-count.

As the count reaches ten, the figures disappear and the screen fades to black. As the bell tolls ten, we are at

INT. 1952 - A BIG-TIME FIGHT ARENA - NIGHT

We flashback to 1952 when Teddy was in his prime as a referee. The main event is in progress.

We enter the action in the middle of the fourth round of a bloody middleweight bout between a black fighter, RAY BRIGGS, and a white fighter, FRITZI ZANE. The referee is TEDDY MARTIN, a solidly built man.

He is an attractive man although his face shows the signs of an earlier career as a boxer. He is very agile on his feet

The crowd is in a frenzy. The spectators are on their collective feet, screaming. As Teddy separates the boxers,

TEDDY

What the hell are you doin, Fritzi?  
I've been warning you since the first  
round.

CROWD

Kill him! Hit him! Throw your right!  
Throw a left! Hey Ref, whaddaya  
blind! The bastard is fightin' dirty!  
Stop him! Stop the fight!

Ray is desperately trying to keep the hard charging Fritzi Zane at arms length. Zane is a street fighter meaning he fights dirty.

CROWD (CONT'D)

Stop him, Ref! He's hittin' below  
the belt! Watch him! He's chokin'!  
Watch those laces!

Finally, Teddy has seen enough and disqualifies Zane giving the bloodied Briggs the victory.

While raising Briggs arm, Zane's cornermen are incensed and charge into the ring at Teddy.

The lead man throws a round house right hand punch at Teddy that he deftly blocks. With the same motion, Teddy shoves him into the trailing cornermen.

TEDDY

Get the hell outta the ring! And  
take this piece of crap with you!

As Teddy leaves the ring, members of the crowd reach for his hand and slap him on his back.

EXT. WHITE ROSE TAVERN, NYC - DAY

The next morning, a Cadillac pulls up to the curb in front of the tavern. TEDDY gets out of the car on the passenger side, dressed in a business suit and wearing a fedora.

Across from the tavern on 9th Avenue sits the mammoth U.S. General Post Office. POSTAL WORKERS are crossing 9th Avenue, and walking into and out of the White Rose.

We follow Teddy into the tavern, see him acknowledge greetings with the BARTENDER, the OWNER, and the REGULARS at the bar. They all have comments about last night's fight.

Teddy pauses for a few remarks about the dirty tactics of Zane and continues through the bar into a back room.

The back room - a large betting parlor. There are about 5 WORKERS seated with telephones to their ears taking bets.

PHONE WORKER #1

(into the phone)

OK, OK, I got you down for the Packers and six for five dimes.

PHONE WORKER #2

(into the phone)

You got it. The Lions and the Eagles twenty times reverse.

PHONE WORKER #3

(into the phone)

Alright. You got the Bears for a nickel. You got the Steelers for a nickel, and the Giants for a dime.

The postal workers enter the betting parlor room and walk up to a central table where a worker is accepting the slips of paper. He makes entries into a book.

POSTAL WORKER

Here's today's action from my department.

PARLOR WORKER

(picking up an envelope)

OK, great. Here's your commission from your action from last week.

Teddy stands back surveys the activity and heads to another room.

This room is occupied by an ACCOUNTANT. Teddy examines some large ledgers with entries of the money coming in and going out.

TEDDY

(to the accountant)

OK, give me half this net. I've got to get it over to Tommy. How we doin' with the deadbeats?

ACCOUNTANT

Tough. They've all got the same old sad stories. Whose wife needs an operation. Whose kids are sick. You know the drill.

TEDDY

Then why the fuck are those degenerates gamblin'? Look, keep leanin' on them. Do whatever it takes. Just make sure that they know they've got to pay up or else.

ACCOUNTANT

OK, Teddy. I'll stay on it.

EXT. THE KENMARE STREET SOCIAL CLUB, LITTLE ITALY - DAY

Later that day, Teddy's Cadillac pulls up in front of the storefront social club. Two BEEFY GUYS are loitering on the sidewalk.

SIDEWALK GUY #1

Hey Teddy, you did the right thing  
in stoppin' the fight last night.

SIDEWALK GUY #2

Yeah Teddy, I wasn't sure you were  
gonna stop the fight, but I agree  
wit' what you did.

TEDDY

I wanted the fans to see a fight,  
but the sonova bitch wouldn't listen.  
I had no choice. Is Tommy in?

SIDEWALK GUY #1

Yeah, the boss is in the back. He's  
been waitin' for ya.

As Teddy walks through the front room, MEN are seated at tables. They look up as Teddy passes and greet him as an old friend. Teddy knocks on the closed door of the back room.

TOMMY

(from behind the closed  
door)

Yeah? Who is it?

TEDDY

It's Teddy.

TOMMY

Come on in. I been waitin' for ya.

As Teddy opens the door, TOMMY, a balding man in his 50s, looks up from his table top.

Teddy checks the table loaded with currency in all denominations.

TOMMY (CONT'D)

How ya been, Teddy? How ya doin'?  
How's the family? Hey, have a drink.

Teddy pours himself a glass of scotch and fills Tommy's glass.

TEDDY

OK, Tommy, OK. The family's fine.  
How you doin'?

TOMMY

Financially, not bad. As you can  
see. But the aggravation, the agita!

TEDDY

It comes with the territory. You  
know that, Tommy.

They toast one another in the Italian way, and they gulp  
their drinks down.

TOMMY

I know, I know. Hey, have another  
drink. So what have you got for me?

Teddy pours himself and Tommy another drink.

Teddy pulls the envelope from the inside pocket of his jacket.

TEDDY

About \$7500.

TOMMY

Hey, not bad. This is everything  
due me, right Teddy?

TEDDY

Tommy, why the hell you gotta pull  
that shit every time? You know I'm  
not gonna cheat you.

TOMMY

Hey, take it easy. Just jokin'.  
Yeah, we've been together a long  
time. You've always been a good  
earner. You know, my offer is still  
good. I'd really like to sponsor  
you to become a made man.

TEDDY

I appreciate the offer, Tommy. I  
really do, but I prefer to keep things  
the way they are. I'll always be  
straight with you.

TOMMY

Teddy, you're one of the best in my  
organization.

TEDDY

You know how I feel about the boxing  
game.

(MORE)

TEDDY (CONT'D)

I know it's got its share of bad apples, but I try to keep my nose clean. If it comes out that I take book. Well, the public looks upon gamblin' as a victimless crime. I'm providin' a service.

TOMMY

I know what you mean, and I respect you for it. But let me give it to you straight. There are a lot of made guys givin' me heat. They look at the money you're makin' and they want the White Rose.

TEDDY

Geez Tommy, if it came out that I'm in the mob, and I had to whack someone. That would be a sin and a disgrace to my family.

Teddy pauses

TEDDY (CONT'D)

You know my brother's a doctor. He's always on my back to stop even this. As Long as I'm on the outside, I can still refuse. You see where I'm at.

TOMMY

You know, Teddy, I respect your point of view. We'll let things stand that way for now. But Teddy, you're gonna have to make a decision one way or the other and soon. Hey, let's have another drink. But Teddy, I gotta ask a favor of you.

The glasses are refilled with scotch. They toast one another once again and empty their glasses.

TEDDY

Sure, Tommy, what is it?

TOMMY

I know you know the heads of all the families in the city. It's Carmine's people and mine. We're butting heads with them, a territorial thing.

TEDDY

I understand.

TOMMY

If we don't nip the problem in the bud, there's gonna be serious trouble, if you know what I mean. And that way no one comes out ahead.

TEDDY

That's for sure, but what do you want from me?

TOMMY

What I'd like you to do is arrange a meeting.

TEDDY

Well, Tommy, I can't speak for Carmine. But I'll try to set somethin' up. We could use my liquor store at night, if that's OK?

TOMMY

That'd be great, Teddy. Good luck! Keep me informed and remember what I just told you.

EXT. TUNNEL LIQUOR MART, CANAL ST., NYC - NIGHT

A day later, a late model black Cadillac pulls up in front of the Teddy's liquor store. THREE MEN step out, TOMMY, his CONSIGLIERI, and a BODYGUARD. Tommy dismisses his driver, telling him to return in an hour.

TEDDY greets the men and ushers them into a back room.

Within minutes of the departure of the first car, a second black Cadillac pulls up in front of the store. Again, three men step out of the car, CARMINE, a short, heavy set man in his 50's, his CONSIGLIERI, and a BODY GUARD. Carmine turns and dismisses his driver with instructions.

Teddy greets the men at the door and ushers them into the back room.

The men hug and kiss in the Italian mob way. A table with chairs set around it has been prepared for the meeting. A tray with glasses is set in the middle of the table.

TEDDY

(to the bodyguards)  
Joey, Pete, mind the counter, OK?

JOEY

Sure thing, Teddy.

PETE

No problem, Teddy.



Teddy goes over to a shelf and pulls down a bottle of the best scotch in the store, retreats to the back room and closes the door behind him.

DISSOLVE TO: Same scene an hour or so later. The meeting participants emerge from the back room. There is sense of quiet accomplishment among them. They hug and kiss as they take their leave.

The leaders thank Teddy for getting them together. Their cars pull up, and they depart quietly. Teddy returns to the store and moves behind the counter.

DISSOLVE TO: The front of the liquor store the same evening, an hour or so later. A NY City police car pulls up in front of the store. The POLICEMAN in the passenger seat gets out and walks into the store.

POLICEMAN

Hiya, Teddy! We on for our card game tonight?

TEDDY

Sure thing, is everybody gonna show?

POLICEMAN

Yeah, they'll be here. Marty's the lookout tonight. He'll let us know if the Sergeant's in the area. The rest of the guys'll be here. They're lookin' forward to the game.

The policeman walks into the back room, taking off his jacket and hanging up his pistol and holster.

POLICEMAN (CONT'D)

Hey, looks like you had some company.

TEDDY

Yeah, some friends dropped in.

DISSOLVE TO: Same scene hours later. The card players emerge from the back room, three policemen and Teddy. The room is smoke filled, and, on the table, we see a number of empty scotch bottles.

The men show the results of their drinking. They are tired and unsteady on their feet. After they leave, Teddy's driver, ANGELO, pulls up. TEDDY closes the store and gets in the car.

TEDDY (CONT'D)

Get me home, I'm bushed.

ANGELO

Sure thing, Teddy. Looks like you had quite a night.

TEDDY

You don't know the half of it.

DISSOLVE TO: A beautiful brick home in Dyker Heights, Bay Ridge, Brooklyn. This is Teddy's home. It is approximately 2:00 AM. Teddy's car pulls up silently in front of the house.

ANGELO

You alright, Teddy?

TEDDY

(thickly)

Yeah, yeah. Go on home. I'll see ya, t'morrow. Now I gotta hear a song and dance.

Teddy walks unsteadily to the front door, fumbles with his keys, and lets himself in.

INT. TEDDY'S HOME - NIGHT

TEDDY has slipped quietly into his bedroom and has stripped to his underwear, undressing in the dark. DOLLY, Teddy's wife, a beautiful brunette in her early 40's, feigns sleep.

As Teddy attempts to slip into bed, Dolly opens her eyes and mouth.

DOLLY

Whoo! You smell like a distillery and an ashtray. You drunken bum!

TEDDY

Ah, shaddup, will ya? I'm exhausted. I've had a long day.

DOLLY

You always have a long day. You're always tired. And you're always drunk. Why do you bother to come home?

Dolly tosses around in bed.

DOLLY (CONT'D)

I'm not going to put up with this much longer. Do you hear me?

Teddy begins to snore. Dolly prods him to keep him awake.

Big mistake! Teddy pushes Dolly out of the bed and onto the floor.

At the crack of dawn. Teddy has showered and is dressed in a business suit. Dolly, in the other room, is pretending to be asleep.

Before Teddy leaves the house, he steps into another bedroom. This is the bedroom of his daughter, BARBARA, a pretty blonde 12 years of age.

TEDDY

(shaking Barbara gently)  
Good morning, Princess. (Kisses  
Barbara's forehead) Have a good day.

BARBARA

(drowsily)  
Oh, Daddy, you look so nice. Thank  
you and you have a good day too.

Teddy slips quietly out of the bedroom and the house into his waiting car.

DISSOLVE TO: The kitchen of Teddy's home an hour or so later. DOLLY is in the kitchen preparing Barbara's breakfast before sending her off to school. She is still in a snit.

DOLLY

(angrily)  
Babs, hurry up and get down here!  
You'll be late for school.

BARBARA rushes into the kitchen still putting on the last articles of clothing and carrying her school-books.

She puts her books down on a table and shoots a glance toward Dolly and what she is preparing, a large glass of milk with a raw egg dropped in it.

BARBARA

You're not making that again! You  
know I can't get it down! You know  
it makes me throw up!

DOLLY

Don't talk back to me! You're going  
to drink it! It's good for you!

BARBARA

No! I won't! I won't! I won't  
drink it! I can't stand that stuff.

DOLLY

Oh yes you will! You're just like  
your father. Stubborn! Thick-heads!  
Now drink this!

BARBARA

No! I won't! It makes me sick! I  
throw up every morning. I'm not  
going drink it!

Dolly places the drink down on the table and moves toward Barbara with her hand raised to smack her. Barbara moves into a crouch poised to meet the on-rushing Dolly.

Barbara grabs Dolly's wrists as the blow is in motion.

BARBARA (CONT'D)

(defiantly)

Oh no! No more beatings. You've beat me every morning since I started school. But no more!

DOLLY

(struggling)

Oh yeah! We'll see about that!

BARBARA

(maintaining her grip)

Lizzie Borden took an axe, gave her Mother forty whacks ...

DOLLY

Stop that! Stop that! You know I can't stand it!

BARBARA

... when she saw what she had done, she gave her Mother forty-one.

DOLLY

(frightened)

Stop singing that song! Stop it.

Barbara releases Dolly's wrist and pushes Dolly away from her, turns, grabs her books and runs out of the house. Dolly is left stunned.

BARBARA (V.O.)

Mother wasn't a stupid woman. She knew the raw egg in my milk made me sick. I not only got sick to my stomach, but I had to suffer a beating for getting sick. I never told my father.

DISSOLVE TO: The dining room in Teddy's home at suppertime that evening. DOLLY and BARBARA are eating, as usual without Teddy. TEDDY arrives home late and unexpected. Barbara is very apprehensive.

DOLLY

(sarcastically)

Well, well, look who's gracing us with his presence. When was the last time you had dinner with us?

TEDDY

Ah, lay off me, will ya Dolly?

Barbara takes a few more bites of food, then pushes her dish away.

BARBARA

I'm not hungry. May I be excused?

DOLLY

(curtly)

Very well. Go up and take your bath and get ready for bed.

Dolly and Teddy continue to eat in silence. Then suddenly,

DOLLY (CONT'D)

Did you think I was asleep when you got up this morning?

TEDDY

Shaddup! Dammit! Shaddup!

DOLLY

No, goddamit! I'm not going to shut up! You are not going to keep this up, Teddy. I'm not going to put up with you coming home drunk at all hours.

TEDDY

I told you to shut your yap! If you keep it up, I'm gonna to belt you.

DOLLY

I'm not going to shut up. I'm not afraid of you. You're not going to keep this up. You're getting as bad as your brother. You belong on Skid Row with him.

Dolly has hit a nerve. Teddy picks up his dinner plate and hurls it against the wall. Food and pieces of dinner plate are every where. Dolly is furious.

She gets up out of her chair and rushes at Teddy, snarling, her long red fingernails flashing towards Teddy's face. Teddy sidesteps her charge and grabs and yanks her hair.

DOLLY (CONT'D)

Help! He's hurting me! Help!

Dolly screams louder and louder which infuriates Teddy all the more. Suddenly, Barbara appears wrapped in a bath towel, dripping wet. She runs to separate the combatants.

BARBARA  
 (screaming and crying)  
 Stop it! Stop it! Stop fighting!  
 Please stop! Please! I don't want  
 to see you fighting!

Teddy pushes Dolly away, bolts for the door and leaves the house. Dolly and Barbara are left crying.

BARBARA (V.O.) (CONT'D)  
 To be around Mom and Dad was to be  
 around a smoldering volcano. You  
 never knew when the eruption was  
 going to occur.

EXT. THE FORREST HOTEL - W.49TH STREET, NEW YORK CITY - DAY

The Forrest Hotel is on W.49th Street, NY City. The lobby is filled with members of the fight crowd: FIGHTERS, EX-FIGHTERS, TRAINERS, MANAGERS and PROMOTERS. All are discussing the fights of a previous night.

We focus on a room off the lobby where a crowd has gathered engaged in animated conversation related to boxing.

As the closed door opens, the conversations abruptly cease as the crowd's attention turns toward the door. A beefy guy, FAT DOM, steps out and points to an individual in the crowd.

FAT DOM  
 OK Morris, Paulie'll see ya now.

Morris moves quietly and resignedly through the crowd to the door and slips past Fat Dom into the room. Fat Dom ushers Morris into an inner room where Paulie is sitting behind a desk.

PAULIE is the man who unofficially controls the world of professional boxing in the 1950's. Sports writers have labeled him The Underworld's Overlord of Boxing.

Paulie is a dapper man in his 60's. He is dressed in a dark suit and wearing a fedora. He has a broken nose, deep-set, dark, menacing eyes.

PAULIE  
 So Morris, whaddaya want?

MORRIS  
 (nervously)  
 Look, Paulie, I know you gotta make  
 a fight for your boy, Babe Rocco, or  
 they'll take his title away. I got  
 a fighter Rocco can beat. I got  
 just what you need.

PAULIE

Just suppose we should make this fight, how difficult would it be for my fighter to beat your fighter?

MORRIS

Let me put it this way. My fighter is very game, and he'll try very hard to beat Rocco. But I predict a successful title defense by Rocco.

PAULIE

OK, you got the fight.

MORRIS

Just like that?

PAULIE

Yeah, just like that! Of course, Paulie's rules apply.

MORRIS

Paulie's rules? What's that?

PAULIE

Paulie's rules, you know, if your fighter wins, he belongs to me.

MORRIS

Belongs to you? But what about me? When do I get him back?

PAULIE

Simple. When he loses. See?

MORRIS

I see.

PAULIE

Alright, you've taken up enough of my time. Now get the hell outta here!

Fat Dom jumps up from his chair, opens the door and ushers Morris out. Fat Dom again points to the gathered crowd outside Paulie's room.

FAT DOM

OK, Irving. You're next.

IRVING is ushered in and stands before Paulie.

PAULIE

Irving, your guy is fighting the champ. How bad does he want to be the next champ?

IRVING

Pretty bad, Paulie, that's what he's been fighting all these years for.

PAULIE

Alright, you got the title, but I get twenty percent of your guy.

IRVING

Paulie, there isn't twenty percent to give away. I got a piece and Harry's got a piece. Harry brought Patty to me. There's no room.

PAULIE

How about your fighter? Did you explain the deal to him? He's the one that's got to make the decision.

IRVING

I talked to him. He wants the title bad, but he's not gonna screw his friends to get it.

PAULIE

Does Paddy know he's not gonna win unless the champ breaks a leg?

IRVING

He knows.

PAULIE

(disgusted)

Paddy's a babe in the woods.

The interviews are over. Fat Dom tells the crowd to disperse and returns to the inner office.

PAULIE (CONT'D)

Let me tell you, Dom, I'm really pissed that Teddy Martin disqualified Zane. Doesn't he know I own him?

FAT DOM

I'm sure he knows. No one has been able to get him to play ball with us, to do the right thing.

PAULIE

Well, he's not gonna get away with it. I'm gonna fix his ass. Now here's what I want you to do.

In the meantime, Teddy, well-known to one and all, is in the midst of a number of animated conversations.



Fritzi Zane's manager, JACK, pushes his way through the crowd and confronts Teddy.

JACK

You came down pretty hard on Zane last night, Teddy.

TEDDY

Baloney! I know he's a rough and tumble guy in the ring, and I let him get away with a lot of his tricks but he went too far. I warned him.

JACK

I thought you were a stand-up guy.

TEDDY

What the hell does that mean? You mean I should rob Briggs of his fight and favor your boy? You're way outta line, Jack.

JACK

Don't get angry, Teddy. I didn't mean anything by it. You know, Teddy, when you became a referee, I thought you'd be a guy who'd take a contract.

TEDDY

What made you think I would?

JACK

Well, you certainly got a lot of friends, and you're always hangin' out with "the boys".

TEDDY

Hey, easy on that kinda talk. Yeah, I've got a lotta friends, and, yeah, I know "the boys" as you call them. Hell, I grew up with those guys.

JACK

That's what I'm talkin' about.

TEDDY

But, I never let those friendships interfere with my reputation as a referee and I never will. Sorry, I gotta go get my check.

Teddy breaks off the discussion with Jack and heads into the promoter's office for his check. Upon emerging from the office, Teddy is met by Fat Dom.

FAT DOM

Hiya Teddy. Hey, I put in a request today for your services at the Commission.

TEDDY

Request for my services? Whaddaya mean by that?

FAT DOM

You know, Paulie's guy is fighting next week. I asked to have you assigned as the referee.

TEDDY

Well, you asked for the wrong guy. I don't do favors for nobody in the ring. I call 'em as I see them.

FAT DOM

Who's asking for favors? All Paulie wants is a fair shake and he was sure he'd get it from you.

TEDDY

If I was assigned to that fight, Paulie could have been sure he'd get a fair shake. But now by asking for my services, you could ruin my reputation with the Commission.

FAT DOM

No way.

TEDDY

Look, you tell Paulie what I told you and tell him I'm goin' to the Commission and tell them I'm not gonna be available.

FAT DOM

I'll tell him, Teddy. But he's not gonna like it.

TEDDY

I don't give a damn whether he likes it or not.

INT: PAULIE'S OFFICE AT THE FORREST HOTEL - NIGHT

Fat Dom is checking in to report to PAULIE the results of his discussion with Teddy.

PAULIE

He said that? He don't give a damn? Who the hell does he think he is?

FAT DOM  
Those were his exact words.

PAULIE  
Does he know where I'm comin' from?  
Does he know who I'm connected with?

FAT DOM  
He knows. Hey, he's connected too.

PAULIE  
Well, we're gonna see about this.  
I'm gonna meet with Tommy, his  
padrone. Is this guy one of us or  
not? He can't refuse my request.  
This really burns my ass.

INT. THE KENMARE STREET SOCIAL CLUB - NIGHT

PAULIE and FAT DOM drive up in front. They are greeted in the usual effusive manner and ushered into the back room for the meeting with Tommy. Paulie walks up to where TOMMY is seated. Fat Dom takes a seat away from the desk.

TOMMY  
(cordially)  
Hey, Paulie. How ya doin'? How's  
the fight game treatin' ya? Hey,  
have a seat. Pour yourselves a drink?

Paulie pulls up a chair and pours a drink, knocks it down.

PAULIE  
I'm makin' a livin'.

TOMMY  
Good. Glad to hear it. So what  
brings you here? Ya slummin' or  
somethin'.

PAULIE  
I got a problem with one of your  
people.

TOMMY  
A problem? With my people? Who?

PAULIE  
Teddy Martin.

TOMMY  
Teddy Martin? You gotta be kiddin'.  
He's one of the best. What's your  
beef with him?

PAULIE

It's like this. I gotta guy headin' up the card at the Garden next Friday night. This kid's got potential and I'm buildin' him up for a shot at the title. So I don't want any screwups, if you know what I mean.

TOMMY

I see your where you're comin' from.

PAULIE

So I had my man here put in a request at the Commission for Teddy to be the ref. I figured he's one of us, he'll see things my way.

TOMMY

So, what's the problem?

PAULIE

When my guy here tells Teddy what I want, he says no way is he takin' the assignment. Says he gonna tell the Commission he won't be available that night.

TOMMY

Ha! That's just like Teddy. Paulie, no disrespect to you, but let me straighten you out on a couple-a things. He's within his right to refuse you.

PAULIE

Within his right? Is he one of us or not?

TOMMY

Look, he's not a made man. And even if he was, he wouldn't take the deal. Hell, where boxing's concerned, Teddy's a straight arrow.

PAULIE

He may be a straight arrow, but that arrow is aimed at my pocketbook.

TOMMY

Let me tell you a story. A few years back, I had a couple-a fighters. Teddy told me straight out, he says, 'Tommy, I love ya like a brother, but I'm gonna call 'em as I see them'. No favorites. I respect that.

PAULIE

That ain't no way I can run my business.

TOMMY

Wait a minute Paulie, you really got no beef with Teddy. Hell .. (pause) Why the hell are you uptight with him anyway? You got plenty of referees and judges in your pocket. You don't need him.

PAULIE

I feel he don't show me the proper respect. He should play ball.

TOMMY

Hold on, Paulie. I've known Teddy a long time. I love the guy and his family. So if anything unnatural should happen to him or his family, I'll take that as a sign of disrespect. Capisce?

PAULIE

Yeah, yeah. OK, Tommy, I see your point. Well, no use takin' up any more of your time.

TOMMY

Hey, Paulie, no hard feelin's. It was good to see ya.

Paulie and Fat Dom get up, say their good-byes, and leave the social club, get in their car and drive off.

PAULIE

(steaming)

Boy, I'm pissed. (Pause) Tell ya what, I'm gonna let it go for now. But one of these days, I'm gonna fix Teddy's ass. I'll show him to disrespect me.

FAT DOM

That's my Paulie.

EXT. THE PEDESTRIAN PATH ALONG THE NARROWS - DAY

TEDDY is jogging as part of his exercise regimen. BARBARA is riding her bicycle alongside. After some time, Teddy calls for a breather. Teddy moves toward the railing, leans on it, looks out over the water.

TEDDY

You know, princess, I feel your mother doesn't love me anymore.

BARBARA

Oh Daddy, don't say that! Mommy loves you. I know she does.

TEDDY

I wish I could believe you, doll, but it's the way I feel about it. Something's changed.

BARBARA

Daddy, please don't feel that way. We love you.

TEDDY

I know you do, princess. Hey, enough of this. Let's finish our workout.

INT. TEDDY'S HOME - EVENING

DOLLY is dressed for a festive occasion. She is wearing a beautiful cocktail dress. Hair and makeup are styled to perfection.

Dolly is pacing back and forth, checking her watch every few minutes, and smoking one cigarette after another. Teddy, as usual, is late.

Suddenly, the front door opens and TEDDY rushes in. Of course, Teddy has been drinking, but, thankfully, he is not drunk.

DOLLY

Well! Where the hell have you been? Look at the time! This is the dinner you've been talking about for weeks. Now we'll be late and miss the cocktail hour.

TEDDY

No, we won't. We'll make it.

DOLLY

Look at you! You've been drinking all day. You know you're going to be drinking more tonight. I've a good mind to stay home.

TEDDY

Oh, Dolly, I'll be ready in 15 minutes. I only had a couple. Really. And I'll watch my drinking tonight. Honest. I won't embarrass you.

DOLLY

Yeah, yeah.

(MORE)

DOLLY (CONT'D)

That's what you always say, Teddy.  
You're not a husband any more. That's  
not what I want, Teddy. That's not  
what I need.

TEDDY

So that's all I do around here?  
Like hell. Who buys all your clothes,  
your furs and jewelry? Who buys the  
new cars? Who supports your parents  
after they went broke?

DOLLY

Don't mention that, Teddy.

TEDDY

Who put your brother in the liquor  
store business? Who is paying for  
Barbara's private school education?  
Who bought a new house for you?

DOLLY

Hey, my brother busts his ass in the  
liquor store.

TEDDY

Where the hell do you think the money  
comes from? I'm out every day making  
contacts. The people I meet, business  
people, take a liking to me. They  
offer me opportunities to make money,  
for us.

DOLLY

Deals! That's all you talk about.

TEDDY

Yeah, deals. In return, they want  
my company, to go out with them. To  
be seen in public with them. And,  
yeah, sometimes I drink too much.  
And sometimes, I stay out later than  
I want to. (Several beats) What's  
the use? Let me get ready.

DOLLY

(haughtily)

Well, I don't like it. Not one bit!  
I'm getting tired of it all. (Several  
beats, waves him off) Go! Get ready.

INT. TEDDY'S HOME - A HALF-HOUR LATER

TEDDY is dressed in a tuxedo. DOLLY and TEDDY drive off in  
their Cadillac silently and sullenly. Dolly is the driver.

Some time later, they arrive at the Night Club. As soon as they meet friends, a transformation takes place. Their faces beaming, they become animated, talkative and gregarious.

INT. THE NIGHT CLUB - NIGHT

The cocktail hour is over. TEDDY, DOLLY and their FRIENDS take their seats at their table. WAITERS begin serving the meal. As Teddy begins drinking his soup, he makes a slurping sound.

DOLLY

(sternly)

How many times do I have to tell you how to drink soup? You drink it like a gavone.

TEDDY

Who the hell are you to talk to me like that? You think you're better than me because you're family had money at one time?

Teddy's remarks hit a nerve. Dolly picks up her drink and flings it in Teddy's face. Teddy instinctively moves quickly out of his chair to grab at Dolly but is restrained by the other men sitting at the table.

The men grab some napkins to dry Teddy and walk him to the men's room. They sit him down to calm him.

FRIEND

Boy, Teddy, what the hell is going on between you two?

TEDDY

Yeah, yeah. We're just not getting along these days. Everything I do is wrong. She's always on my case.

FRIEND

My God, I don't believe it. I can remember when you were a star in Dolly's eyes.

TEDDY

Yeah, you're right, but those days are long gone.

We flashback to the year 1926.

INT. DOLLY BARONE'S HOUSE - DAY

The Barone house, located in 1920's Brooklyn, is a scene out of a magazine filled with Tiffany lamps, Oriental rugs, and French Provincial furniture, all expensive, all elegant.



We move to the exterior of this large, expensive brick house.

The door opens, and a beautiful, green-eyed 15-year-old GIRL, richly dressed, walks down the steps ramrod straight, thick black hair tumbling over her coat. Her gloved hands carry school books.

BARBARA (V.O.)

This girl was to become my mother.  
She had the best of everything.  
Once a week, a limo would pick her  
up in Brooklyn and drive her to Little  
Italy in Manhattan for religious  
instruction.

Dolly sitting alone in the back seat of a chauffeur-driven limousine.

INT. A GARAGE IN LITTLE ITALY - DAY

The limo pulls into a garage next to a restaurant. The DRIVER opens the passenger door for Dolly, and she is greeted by a handsome dashing Italian man. They hug and exchange pleasantries. VINCENT presents her with her weekly gift, a small but expensive trinket.

BARBARA (V.O.)

This man is my great grandfather  
Vincent De Georgio. He was a powerful  
businessman in New York City's Little  
Italy and Chinatown. Did I mention  
Vincent was also a bootlegger?

INT. THE REAR OF THE GARAGE - DAY

MEN are working at making bootleg liquor. They are supervised by a BURLY MAN in his thirties who is barking out orders.

BARBARA (V.O.)

This is my grandfather and Dolly's  
father, Nick Barone. He works for  
his father-in-law in the bootlegging  
business. Poppy Nick, as I called  
him, was noted for his quick temper.  
He was known as "Old Blaze Away".

EXT. ROW HOUSE - NIGHT (WINTER 1926)

A modest home, late at night. A 1920's style van pulls up to the curb. Track through a darkened, modestly furnished house.

BARBARA (V.O.)

My father, who was born as Louis  
Stolfi, on the other hand, started  
out a poor boy in a poor family.

INT. ROW HOUSE LIVING ROOM - NIGHT

Louis, 15, is fast asleep on the couch.

BARBARA (V.O.)

His family was also involved in the  
liquor wars of the Prohibition era.

BOOM!

The front door of the house bursts open. Large gusts of frigid air fill the room.

LOUIS bolts out of his sleep to see FOUR GUNMEN, bandannas covering their faces, guns in their hands.

GUNMAN#1 holds a gun on Louis as the other gunmen scatter throughout the house.

From upstairs, the sound of female screams ring out.

LOUIS tries to respond to the screams but is stopped by the gun held on him by GUNMAN#1.

GUNMAN#2 brings LOUIS' grown sister ANNA into the living room. She's clearly terrified.

LOUIS enraged, turns in a flash on GUNMAN#1, slams him to the floor with tremendous speed and force, knocking him down.

GUNMAN#3 rushes to his felled comrade's aid -- LOUIS pulls the bandanna off the fallen GUNMAN's face.

ANNA

Louie, don't!

GUNMAN#2 nudges her with his gun.

GUNMAN#2

Shut up!

GUNMAN#1 quickly replaces his bandanna, pushes LOUIS hard against the wall, sticks his gun into the boy's gut.

LOUIS stares defiantly at his assailant as GUNMAN#2 brings Louis' brothers and sister -- ANNA, NICKY, and JULIUS -- downstairs, as well as Louis' parents NICK and MARY STOLFI.

GUNMAN#1

(to Louis)

Where does Nick keep the booze?

A tense moment of silence, then:

LOUIS

Fuck off, there ain't no booze in the house.

GUNMAN#1 approaches Louis.

GUNMAN#1

You're a real wiseass, aincha kid?

He gives Louis an open-handed SLAP, then turns to the family and raises his forefinger to his lips as Louis' mother and sisters stifle their cries.

GUNMAN#4 enters the room after canvassing the basement.

GUNMAN#4

Nothin' down there. Not one bottle.

EXT. THE ROW HOUSE - NIGHT

The gunmen leave as quickly as they arrived. The van speeds off into the night.

LOUIS appears at the door and is pulled back inside by his FATHER.

BARBARA (V.O.)

It was so typical of my father to stand up to those men.

CUT TO: EXT. A BUCOLIC RURAL CITY STREET, 1926 - DAY

BARBARA (V.O.)

No, this isn't Iowa. It's Brooklyn, 1926. That's when and where Dolly and Louis met.

EXT. THE FRONT OF DOLLY'S HOME - DAY

DOLLY is standing in front of her home enjoying the warm rays of the sun in early spring. Suddenly, a GROUP of YOUNG BOYS on roller skates appear from around the corner.

ONE OF THE YOUNG BOYS

There she is! Boy, is she good-lookin'. Let's race.

LOUIS

OK, You're on. I bet I'll beat ya.

LOUIS, being one of the strongest in his group, quickly takes the lead. As he comes alongside, he shoots DOLLY a glance and a smile. Dolly returns the smile.

Unfortunately for Louis, that moment of love at first glance diverts his attention just long enough for him to miss seeing a pothole that sends him crashing to the ground.

LOUIS (CONT'D)

E-e-e-ow! My arm! My arm!

DOLLY rushes out into the street to her fallen hero.

DOLLY  
Oh, my God! Are you all right?

LOUIS  
Oh-h-h, my arm! I think it's broken.

BARBARA (V.O.)  
Well, that's how mom and dad met.  
He was to break both arms in future  
exhibitions to impress his love.

EXT. THE BROOKLYN NARROWS - DAY (1927)

A year has passed, LOUIS and DOLLY stroll along the Brooklyn Narrows, the Lower New York Bay stretching before them in a golden gleam (and no Verrazano Bridge to obstruct the view).

BARBARA (V.O.)  
The attraction was there from the  
start. It was love at first sight.

EXT. LOUIS' HOME - DAY (1928)

Another year has passed. LOUIS approaches his house, sees his mother MARY standing on the front stoop with a man (MR. GREEN).

MARY hands MR. GREEN an envelope. Green takes the envelope, jots something down in a little book, then tips his hat to Mary Stolfi.

He goes down the steps. Mary Stolfi enters the house.

Green walks to the house next door.

LOUIS boiling with anger bursts into his home.

INT. LOUIS HOME - KITCHEN - DAY

His mother is preparing dinner.

MARY STOLFI  
Louie -- my God. What's the matter?

LOUIS  
Ma -- what was Mr. Green doin' here?

MARY STOLFI  
Doing here? What do you mean?

LOUIS  
(boiling with rage)  
I saw you hand him an envelope.  
Why? You owe Mr. Green money?

MARY STOLFI

I make a weekly payment on my account.  
We need things. This way I pay a  
little each week.

LOUIS

Only the poor people do that.

MARY STOLFI

Only poor people? Ha! Maybe Dolly's  
family don't have to pay on account,  
but plenty of families here do.

LOUIS whirls around, fists clenched. MARY STOLFI puts her  
hand on his shoulder.

MARY STOLFI

I see your problem Louis? It's Dolly.  
You feel cause we're not rich, we're  
not good enough.

LOUIS runs out of the room.

INT. REAR OF THE LOUIS HOUSE - DAY

LOUIS violently punches and kicks at the bathroom door until  
his hands bleed.

Mary stands there, terrified.

MARY STOLFI

Louis! Stop it!

LOUIS turns to his mother with tears of anger, the pain of  
humiliation in his eyes and his posture.

LOUIS

Ma ... you are never to buy anything  
from that man again.

MARY STOLFI

But I still owe on my account!

LOUIS

I'll get the money to pay him back.

MARY STOLFI

How? - From your errand boy job? We  
can barely make ends meet now.

LOUIS

Don't worry, I'll get the money.  
And no more buying on time. We'll  
pay cash when ever we need somethin'.

MARY STOLFI

I don't want you to do anything bad,  
Louis. Promise me you won't.

LOUIS looks away.

MARY STOLFI (CONT'D)

Right now, Louis. Promise me.

LOUIS continues to look away.

INT. LOUIS HOUSE - BATHROOM - DAY

LOUIS wraps his bloodied hands in bandages.

EXT. NEW YORK CITY STREET - DAY

Days later, LOUIS walks down the street, both hands wrapped in bandages, carrying a gym bag.

BARBARA (V.O.)

Louis was obsessed with the desire to be a success, to be somebody, to bury his shame of being poor. He had many opportunities to enter a life of crime. Instead, he decided on boxing.

EXT. BOXING GYM - DAY

LOUIS hurries up the steps into the Boxing Gym.

A single sparring ring and a dozen heavy and light punching bags are in the center of the gym. Old boxing posters and photos of fighters are plastered on the walls. A handful of managers are working with their fighters.

Louis spars with a PUG in the ring. They've been going at it for awhile, and both fighters are sweating, breathing heavily. Both wear helmets and padded stomach protectors.

A CROWD gathers around the ring where they see Louis floor his sparring partner.

Louis helps his opponent up, crawls through the ropes. A trainer named WHITEY meets him as he exits the ring.

WHITEY

Lookin' good, Louie.

LOUIS

Thanks, Whitey. It was a good workout.

WHITEY

Hey, Louie, I'd like you to think about enterin' the Golden Gloves.

LOUIS

Golden Gloves? Sounds great. Let me know what I have to do, OK?

WHITEY

OK, I'll get an application.

LOUIS

Thanks, Whitey. Hey, I gotta run. I'm late for a date with my girlfriend.

WHITEY

Go ahead, slugger. Give her a kiss for me.

Louis exits to the locker room.

EXT. PROSPECT PARK, BROOKLYN - DAY

LOUIS and DOLLY sit on a park bench. He's trying to neck with her.

DOLLY

No, Louie ... Stop! Look at all the people, they'll see.

LOUIS

Let em' look! Who cares?

Lou persists.

DOLLY

Lou, stop! I mean it!  
(changing the subject)  
Have you told your parents that you're fighting?

LOUIS

No! And I'm not gonna.

DOLLY

You can't keep that a secret.

LOUIS

I'm using a different name in the ring. They'll never catch on.

DOLLY

Changed your name? To what?

LOUIS

Teddy Martin.

DOLLY

Teddy Martin? Where did that name come from?

LOUIS

From a terrific boxer from the neighborhood. I've been doing roadwork with him and I asked him. He said it was OK with him.

DOLLY

Yes, but what happens when you come home with a face that looks like hamburger?

LOUIS

I'll cross that bridge ...

DOLLY

Lou, I just don't know about this whole idea of yours, this boxing. After all, I fell in love with a handsome guy.

LOUIS

Look Dolly, I can handle it. I won't get hurt. I'm good with my fists. Dolly, I gotta do this. I gotta try.

DOLLY

I'm not so sure about this.

LOUIS

How else can I make any real money? Steal? No thank you. Do you think your parents are gonna let you go out with an errand boy? I gotta make money.

DOLLY

Of course, they're not going to want me going out with an errand boy, but they're not going to want me going out with a fighter either.

LOUIS

Please Dolly, let me give it a shot. If it doesn't work out, I'll quit. Everyone thinks I got a lot of potential. The Golden Gloves is a good place to start to see if I got what it takes.

DOLLY

Oh, all right, but I'm worried that you're going to get hurt.



BARBARA (V.O.)

Lou entered the NY Daily News Golden Gloves tournament and won the 126 pound sub-novice championship in 1928. That honor convinced him to turn professional.

INT. A BOXING WEIGH-IN ROOM - DAY

Teddy Martin aka Louis Stolfi, steps down off the scale after weighing in for his first professional fight. The room is full of PHOTOGRAPHERS, REPORTERS, and BOXING OFFICIALS.

BOXING OFFICIAL

Teddy Martin weighs in at 135 pounds.

INT. BOXING RING IN THE ARENA - NIGHT

TEDDY, wearing red trunks, squares off against a muscular young BOXER, in blue trunks, who looks strong and fast ...

But Teddy is stronger and faster, and clearly the aggressor in this bout. He nails his opponent with a right cross.

Teddy's moves quickly lands a left jab. The REFEREE stays right with them.

Teddy corners his opponent and unleashes a series of mean rights and lefts to the mid-section of his opponent, then follows with the knockout punch.

His opponent falls to the mat.

Teddy dances back and forth as the referee counts, shaking sweat from his head. His opponent can't get up.

REFEREE

... eight, nine, ten ...

The Referee sweeps his hands over the fallen boxer.

The crowd goes wild. Teddy dances around the ring, kissing his boxing gloves to the crowd. The ANNOUNCER walks to the center of the ring with a microphone.

ANNOUNCER

Ladies and gentlemen, the winner by a knockout in the first round --  
Teddy Martin!

The crowd cheers. The announcer grabs TEDDY's arm and thrusts it above his head.

INT. LOUIS HOME - KITCHEN - NIGHT

TEDDY counts out money and hands it to his father, NICK STOLFI. Nick reluctantly accepts the money.

NICK STOLFI

Louie, the money is good and it's a big help, but I worry about you.

TEDDY

Don't worry, Pop. I'll be all right.

INT. BOXING GYM - DAY

TEDDY works out on a punching bag, as SAMMY GOLD, a wiry, cigar-chomping manager, oversees his workout.

BARBARA (V.O.)

Teddy did so well in his first few fights that Sammy Gold, a manager of champions, agreed to manage Teddy.

EXT. A HIGHWAY IN THE COUNTRYSIDE - NIGHT (1929)

The year is now 1929. A 1929 vintage bus travels down a highway.

INT. THE BUS - NIGHT

TEDDY sleeps, seated next to SAMMY, who smokes his ever-present cigar.

BARBARA (V.O.)

Sammy Gold got Teddy fights around the country. By doing so, Teddy was becoming a man of the world.

EXT. A BOXING ARENA IN OHIO - NIGHT

A FIGHT FAN looks at a boxing poster on the wall. As he reads the names of the attractions, he sees the names

TEDDY MARTIN VS. MIKE BOOKER

We move into the arena to find Teddy's fight is in progress. TEDDY stands toe to toe fighting a black boxer, Mike Booker.

REPORTERS AND GAMBLERS line the ringside seats. FANS shadowbox in the aisles.

TEDDY lands an uppercut that sends Booker hurtling through the ropes. SAMMY smiles, twirling his cigar in his mouth. The GAMBLERS go crazy, yelling out new odds to each other.

BOOKER Crawls back in the ring, collapses on the mat.

IN SLOW MOTION: TEDDY moves like a panther in a cage, adjusts his mouthpiece with a tap of his glove. The ANNOUNCER raises Teddy's arm in victory.

INT. A BANQUET HALL - NIGHT

A huge banner is posted across a large dining room, with tables full of SPORTSWRITERS, REFEREES, BOXING OFFICIALS, FIGHTERS, MANAGERS and FANS:

CINCINNATI SPORTS WRITERS ASSOCIATION DINNER

The dinner is in progress, WAITERS are bustling with trays of food.

BARBARA (V.O.)  
TEDDY was now being exposed to a whole new world.

TEDDY sits next to SAMMY GOLD. A WAITER sets down a cup of brown liquid before Teddy and Sammy.

TEDDY lifts the cup to drink.

TEDDY  
Gee, they serve coffee before dinner?

TEDDY starts to sip his "coffee".

SAMMY GOLD (whispering)  
That's not coffee, Teddy. That's turtle soup.

TEDDY gags, the soup almost spraying out of his mouth. SAMMY laughs as Teddy, embarrassed, dabs at his mouth with his napkin.

Later at the same dinner, TEDDY is still sitting next to SAMMY. They're finishing the main course. The WAITER clears the plates and another WAITER sets a soup bowl of clear liquid in front of Teddy. A slice of lemon is floating on top.

Teddy's a little confused -- another kind of soup? He shrugs, dips his spoon into the "soup".

TEDDY, his spoon poised in mid-air, has his mouth open when SAMMY interjects:

SAMMY GOLD (CONT'D)  
Teddy! That's the finger bowl, not soup. You wash your fingers in there.

TEDDY sheepishly lowers his head and eyes, furtively places the spoon next to his plate.

EXT. BROOKLYN STREET CORNER - DAY (1929)

DOLLY and her brothers SAL and FRED walk to a corner candy store to meet TEDDY. Sal and Fred shake hands with Teddy.

Teddy and Dolly hug, wave good-bye to Sal and Fred, walk hand-in-hand down the avenue.

TEDDY

Did your brothers have any trouble sneaking you out of the house?

DOLLY

No, we just told my father we were all going to the movies.

TEDDY

So what time do you have to be back?

DOLLY

Ten o'clock. Sal and Fred will meet us on the corner.

Four years have gone by. The year is now 1933. Dolly and Teddy still meet on the sly.

INT. DOLLY'S HOME - DAY (1933)

In the hallway mirror, DOLLY adjusts her long black hair. She is wearing a beautiful sundress that shows off her slender figure.

In the background, in the living room, her father NICK BARONE is asleep, snoring gently.

Dolly slips out the front door without waking her father.

BARBARA (V.O.)

Teddy and Dolly got engaged without telling their parents.

CUT TO: EXT. FT. HAMILTON ARENA - NIGHT

A crowd files into the building. Posters announce that Teddy is fighting PAT LYNCH.

CUT TO: INT. FT. HAMILTON ARENA - NIGHT

Walking like a queen, DOLLY strolls proudly down the aisle with SAL and FRED. Dolly is fancily dressed in a beautiful figure-clinging dress.

Dolly is seated between her brothers.

Teddy's fight begins. Teddy exchanges blows with his opponent. Dolly watches excitedly.

DOLLY

Knock his block off, Teddy!

Teddy responds with a vicious left to his opponent's stomach.

DOLLY (CONT'D)  
That's it, Teddy! Let him have it!

As the action becomes more heated, Dolly can no longer stay in her seat. She leaps to her feet and mimics Teddy, throwing punches in the air.

Behind her, a MAN is having trouble seeing the fight -- as Dolly blocks his view.

Teddy dances around his opponent, swings and misses as the other boxer ducks the punch.

The Man leans forward to Dolly.

MAN  
Excuse me ...

Dolly ignores him, throwing air punches.

MAN (CONT'D)  
Excuse me, miss.

Dolly still ignores him while continuing to throw air punches.

DOLLY  
Give it to him, Teddy.

Teddy delivers a stinging right. The Man strains to see the fight and taps Dolly on her padded shoulder.

DOLLY turns around with an indignant look on her face.

DOLLY (outraged) (CONT'D)  
I beg your pardon! Can't you see my  
boyfriend's fighting?

Teddy is gaining the upper hand with a combination right-left-right. Dolly resumes her air-fight.

MAN  
I'd love to see your boyfriend fight,  
but you're blockin' my view!

Dolly whirls around to him once again.

DOLLY  
Look, why didn't you spend a few  
bucks and sit at ringside.

She turns her attention back to the fight.

DOLLY (muttering) (CONT'D)  
What a pain ... (at the top of her  
lungs) ... Clobber him, Teddy!

SAL and FRED look at each other, bemused. They have never seen Dolly so excited.

SAL  
Easy does it, Dolly?

FRED  
Yeah, take it easy, Dolly. You're gonna burst a blood vessel.

DOLLY  
Yeah, yeah, make fun of me, but Teddy's great. He's gonna be a champ!

More action as Teddy batters his opponent

Teddy slams his fist into his opponent's jaw. Teddy's opponent crashes to the mat.

DOLLY, SAL AND FRED jump to their feet, cheering.

A few months later.

Teddy is fighting again in the same arena.

EXT. FT. HAMILTON ARENA - NIGHT (1933)

Teddy has compiled an impressive record in the four years as a professional prize fighter. Tonight he is stepping into the ring against a very experienced boxer.

The poster announces: BOXING TONIGHT! TEDDY MARTIN VS. BILLY TAYLOR. Posed pictures of both fighters are displayed on the poster.

INT. FT. HAMILTON ARENA - NIGHT (1933)

TEDDY opens his mouth as his trainer slips in the plastic mouthpiece. TAYLOR'S trainer does the same. The bell sounds.

The TIMEKEEPER posts a card indicating: ROUND ONE as TEDDY faces off against TAYLOR.

TAYLOR immediately gets in the first punch.

DOLLY, impeccably dressed as usual, sits with SAL and FRED.

SAMMY GOLD is at ringside.

TAYLOR delivers an onslaught of blows. TEDDY is in trouble early, trying to keep his balance.

Dolly screams,

DOLLY  
Take him out, Teddy!

Between rounds, Teddy's Trainer works on a cut at the corner of Teddy's right eye.

THE BELL SOUNDS.

The Timekeeper's card reads: ROUND THREE, TAYLOR cuts Teddy's lower lip with a sledgehammer left. Teddy clinches TAYLOR to deflect his nasty body blows.

DOLLY, SAL and FRED are getting upset, sensing disaster.

The REFEREE separates TEDDY and TAYLOR.

TAYLOR moves in fast -- right-left-right. Teddy tries to stay with him, his face scarred with bloody cuts. The bell sounds the end of the round.

The CROWD smells blood, screams wildly. The bell sounds.

The timekeeper's card reads: ROUND FIVE. In the ring, it's more of the same -- TEDDY tries to avoid TAYLOR'S onslaught, tries to get his wind, but TAYLOR is too much for him.

TAYLOR launches a flurry of left jabs that send TEDDY staggering. DOLLY has tears coming down her face.

The bell sounds. The timekeeper's card reads: ROUND SIX. TAYLOR jabs at TEDDY's face. Sammy shakes his head.

TAYLOR keeps pounding at TEDDY, each blow harder and louder -- but Teddy stubbornly stays on his feet, lunging forward after taking each hit, swinging at air.

DOLLY hides her eyes in her gloved hands. SAL AND FRED comfort her.

TEDDY staggers to his corner, dripping blood, as the bell sounds. Teddy slumps on his corner stool, takes a swig of water, spits it out as his trainer works his cuts.

Sammy rushes from his seat to Teddy's corner

SAMMY

Teddy, I'm throwin' in the towel!  
You're gettin' killed out there!

TEDDY (stubbornly)

No! No! Don't do it!

SAMMY

Yer takin' a hellova beatin'.

TEDDY

Don't do it, Sammy!

The bell sounds and the timekeeper posts the card for Round Seven. TEDDY drags himself up, barrels towards TAYLOR.

Taylor gets in a right to the head, dances away.

TEDDY goes on the offensive again and takes a brutal left to the head. Teddy stumbles. With superhuman effort, he maintains his balance.

The crowd is screaming "Taylor! Taylor! Taylor!" And interspersed are a few solitary cries of:

CROWD  
Stop the fight! Stop it!

Teddy is a bloody mess. The judges signal to the timekeeper and the referee. The bell sounds and the fight is stopped.

TEDDY is led back to his corner. His blurry vision seeks out Sammy.

TEDDY  
I didn't go down, Sammy -- I didn't  
go down!

TEDDY's face is battered, blood dripping like tears. SAMMY shakes his head, moved by Teddy's stubborn courage.

TEDDY searches the crowd for DOLLY and waves to her to signal he's all right. Dolly is weeping, her mascara is tear-stained.

INT. OUTSIDE THE ARENA'S DRESSING ROOMS - NIGHT

DOLLY, SAL and FRED wait for Teddy to emerge from the dressing room. They are dejected and speak to each other in hushed tones.

Finally, TEDDY emerges, eyes swollen and bruised, bandages covering his cuts. Dolly rushes up to hug him while sobbing. Sal and Fred offer solace. They walk off.

DOLLY  
Teddy, I'm so happy you're OK, but,  
really, I couldn't take another one  
of these fights. I'm sick to my  
stomach.

TEDDY  
I'm OK, I really am. These bruises'll  
disappear in a few days. And I  
promise you, you'll won't have to  
sit through this ever again.

DOLLY  
What do you mean?

TEDDY  
Cause I'm quittin' the ring.



Dolly is elated.

DOLLY

Tell me you're not kidding. Do you really mean it?

TEDDY

Don't worry, I mean it. Guys like Taylor will eat me up alive. Those broken arms I suffered way back have had an effect on my punchin' power. No use kiddin' myself.

DOLLY

(tearfully)

Oh, I'm so happy. Now we can start making plans.

TEDDY

Take it easy, Dolly. We can start makin' plans, but first I gotta come up with another way to make a buck. A good buck.

EXT. THE BROOKLYN NARROWS - DAY (1933)

TEDDY and DOLLY stroll along the Brooklyn Narrows.

DOLLY

Oh Teddy, I'm so glad you quit the ring. It can be so brutal. I couldn't stand to see you get beat like that ever again.

TEDDY

Yeah, it's brutal, but I love the boxing game. I really want to stay in it.

DOLLY

Stay in it! Are you crazy? You promised me you'd quit boxing. You promised!

TEDDY

Wait a minute. Who said anything about fighting? I said I want to stay in the game.

DOLLY

Stay in the game? How?

TEDDY

A sports writer friend of mine is hooking me up with the Daily News Golden Gloves as a referee and coach.

DOLLY

Oh, that's a relief.

TEDDY

As far as making plans, there is no big money in being a referee and coach. I've got to find another way.

DOLLY

So, what are you going to do until you do.

TEDDY

My brother Joe is getting me a job with the New York Central Railroad. I'm going to take it until I come up with somethin' better.

DOLLY

What is that job going to pay?

TEDDY

Twenty eight bucks a week. That's a big come-down from the \$600 a match I was makin'. So ya see what I mean we have to put our plans on hold for awhile. I'll figure somethin' out.

The year is now 1934 and the scene shifts to the N.Y. Central St. John's rail yard on Manhattan's West Side.

EXT. ST. JOHN'S STATION RAIL YARD - DAY (1934)

Railroad WORKMEN are milling about in the yard. TEDDY is a clerk working in the office. On occasion, he has to go out into the rail yard to get papers signed.

He mingles well with the men as these rough-hewn types take to him as a former prize fighter. During a lunch break, Teddy overhears MEN talking about betting horses.

RAILROAD MAN#1

(looking at a newspaper)

Howdaya like that? I got a sure thing in the 5th at Jamaica, and I'm broke 'til payday.

RAILROAD MAN#2

Don't look at me. I'm broke too.

TEDDY

Hey, I'll let you have a couple of bucks until payday, but I want ten percent interest.

RAILROAD MAN#1

You gotta deal, Teddy. Let me have the deuce.

RAILROAD MAN#2

Hey, OK! Let me have a deuce too.

BARBARA (V.O.)

Teddy had a nose for making money. It didn't take him long to notice that the men were always short before payday. He had saved a bankroll from his boxing days and now he was putting it to use.

TIMECUT TO: THE SAME RAIL YARD - DAY

TEDDY is now surrounded by a group of MEN, borrowing money and placing their bets with Teddy.

TEDDY

What's the sense of you guys borrowin' money from me to play the nags? I'll take your action. This way you only have to pay me if you lose. If you win, I gotta pay you.

BARBARA (V.O.)

It wasn't long before Teddy was making more money than he made as a fighter.

Two years have gone by that Teddy has been taking book at the rail yard. Dolly is determined to get married.

INT. DOLLY'S HOME - LIVING ROOM - DAY (1936)

DOLLY confronts her PARENTS.

DOLLY

I don't care what you say, Papa, I'm of legal age and I'm marrying him.

NICK BARONE looks at her sternly. His wife, MARY BARONE, speaks up.

MARY BARONE

She's stubborn like you, Nick. And she's almost 26 -- you don't want an old maid around the house. Do you?

NICK BARONE

Your mind is made up. But you're leaving for what? An ex-pug.

DOLLY

For love! I want to marry him because I love him.

NICK BARONE

Love -- that's a good one. Love  
don't pay the bills.

DOLLY

Pay the bills? Teddy's making plenty  
these days. Look, I don't care. We -  
are -- getting-- married. You can  
give me your blessing or not -- that's  
up to you, Papa.

Nick realizes he's beat. He throws up his hands in despair.

NICK BARONE

OK, OK, you have my blessing!

She hugs her father while her mother winks at her.

BARBARA (V.O.)

Dolly's entire family was thrilled  
by her engagement, that is, everyone  
but her father. Teddy's mother, on  
the other hand, was trouble.

INT. LOUIS HOUSE - KITCHEN - DAY

MARY STOLFI is at the sink washing dishes. TEDDY is seated  
at the kitchen table eating supper.

TEDDY

Ma, I've got something to tell you.

MARY STOLFI

What? What do you have to tell me?

TEDDY

Ma, Dolly and I are engaged. We  
want to get married. I bought a  
ring.

Mary Stolfi turns away from the sink, her wet hands dripping  
water on the floor.

MARY STOLFI

You what? Engaged! Married! Are  
you crazy? You're too young! To  
Dolly? She's not right for you.  
She comes from money. They're rich  
people. No, this cannot be!

TEDDY

Ma, stop it! Listen to me. I love  
Dolly. We've been going steady for  
ten years ...

MARY STOLFI

No! I don't want to hear anymore.  
This cannot be! What about your  
brother Julie? He wants to go to  
medical school. Who's going to pay  
for that? Eh? Who?

TEDDY

Ma, I said I'd pay for his medical  
school and I meant it.

MARY STOLFI

No! This isn't right. No.

TEDDY

Dammit!

Teddy angrily gets up, throws his napkin down, and storms  
out of the kitchen.

BARBARA (V.O.)

Despite the opposition from both  
families, Teddy and Dolly married on  
Easter Sunday of 1937.

One year later, Teddy has a surprise for Dolly.

INT. DOLLY AND TEDDY'S APARTMENT - DAY (1938)

It is early on a Saturday morning in the summer of 1938.  
TEDDY has awakened, hopped into the shower, and is seen  
toweling off.

DOLLY is sound asleep, snuggled under the covers. Teddy  
walks over to the bed and playfully slaps Dolly on her  
backside.

TEDDY (excitedly)

Come on, Dolly. Wake up. We're  
goin' for a ride.

DOLLY (groaning)

Oh-h-h! Let me sleep.

TEDDY

(slapping her backside  
again)

Wake up. Come on, get outta bed.  
I've got something to show you.

DOLLY

Show me? This early in the morning?  
Are you crazy? ... Something to  
show me? ... What? ... Where?  
(Popping up from under the covers)  
What have you been up to?

TEDDY

No, I'm not telling you anything.  
It's a surprise.

DOLLY

A surprise? A surprise?

Dolly leaps out of bed and into the bathroom to get ready.

EXT. DRIVING THROUGH THE STREETS OF BROOKLYN - DAY

Dolly And Teddy are driving through Brooklyn. Their car is a 1938 White Mercury. Dolly is driving. Their destination is only a couple of miles from their apartment.

As they travel, Dolly keeps shooting curious sideways glances at Teddy trying to pick up hints of the surprise.

TEDDY

Make a right at the corner.

As they turn the corner, they come upon a tract of brand new brick homes. The surrounding area is park like with rolling grassy fields and large shade trees.

The homes are a short distance from the sparkling waters of the Narrows and a few blocks from the Dyker Beach Golf Course.

As they pull up in front of the model home, the CONTRACTOR comes out to greet them.

TEDDY (CONT'D)

(somewhat nervously)

Just take a look, Dolly. If you don't like them, we won't buy. The contractor said he'll give me my deposit back.

DOLLY

(thoroughly surprised  
and awe-struck)

Oh Ted, they're beautiful. Oh, I love the area. Oh, I love it.

The CONTRACTOR takes them on a tour through the model home. Dolly is ecstatic.

DOLLY (CONT'D)

Oh Teddy, I love the house. Oh yes, I want it. Yes! Yes!

CONTRACTOR

I can arrange good mortgage terms.

TEDDY

Don't bother, I'll pay cash. Just give me a good price.

Teddy and the contractor discuss price and shake hands. Dolly and Teddy walk back to their car. Teddy pauses and looks back at the house. Teddy beams with pride.

INT. TEDDY'S NEW HOME - DAY

TEDDY is showing his new home to his MOTHER and FATHER. His father, Nick Stolfi, walks through the house with his hands clasped behind his back, nodding his head.

Mary Stolfi also walks through without saying a word, but with fire in her eyes.

As they leave, Mary Stolfi shoots a cutting remark to Teddy.

MARY STOLFI

(angrily)

Don't forget about your brother's tuition money?

TEDDY

Ma, for Pete's sake, I promised you, didn't I?

BARBARA (V.O.)

Teddy kept his promise. His brother, Julius, became a highly regarded doctor. That's the kind of guy Teddy was.

Another year has passed and Teddy's activities at the rail yard have not gone without notice.

EXT. N.Y. CENTRAL'S ST. JOHN'S RAIL YARD - DAY (1939)

It is the end of a workday at the rail yard, and the MEN are pouring out. TEDDY is walking out engaged in animated conversation with a few FRIENDS about horse racing.

A well-dressed mobster type named VIC is at the edge of the crowd calling out to the WORKERS.

VIC

Hey, can ya help me? I'm lookin' for Teddy Martin.

Teddy overhears his name being used and walks over. His friends gather around protectively.

TEDDY

Hey, I'm Teddy Martin. What's up?

VIC

Hey Teddy! (Extends his hand) (Teddy shakes hands) How are ya? My name is Vic. I work for Tommy Pontillio. You remember Tommy, doncha?

TEDDY

Sure, I remember Tommy. We went to the same school. I haven't seen him in years. What's he want with me?

VIC

Well, if ya got a few minutes, he'd like to see ya.

TEDDY

See me? When? Where? What about?

VIC

Yeah. Now. At La Rosa's Bar on 86th Street. It's only a few blocks from your house. I'll drive you there. Hey, don't get nervous. It's a friendly visit.

Teddy turns to his friends.

TEDDY

It's OK, guys. I'll be all right. I'll see ya tomorrow.

EXT. LA ROSA'S BAR - DUSK

Vic's car pulls up in front of La Rosa's Bar. TEDDY and VIC get out of the car and enter the bar.

TEDDY is ushered into the back room where TOMMY is seated at a table counting money. As Teddy enters the room, Tommy, smiling, rises to greet him.

TOMMY

Hey, Teddy, it's good to see ya. How long has it been? Don't tell me. I don't wanna think about it. Hey, pull up a chair. Have a drink.

TEDDY

Yeah, OK. It's good to see ya too, Tommy. It's been a while.

TOMMY

Hey, I followed your boxing career. I thought sure you'd be the next lightweight champ. Follow Canzoneri. Too bad the way things worked out.

TEDDY

Yeah, well, that's life. Hey, I like to talk boxin' and all that, but I'm sure ya got somethin' else on your mind. What's up?



TOMMY

Yeah, you're right. I've been hearin' good things about ya. How ya been buildin' up a followin' at St. John's. Takin' action and all that.

TEDDY

Yeah, I'm doin' all right. Hey Tommy, I'm not cuttin' in on any of your territory, am I? There was nobody workin' the yard when I got there.

TOMMY

No, no. Don't worry about it. A few of those guys bet with my people. No problem. I got a proposition for ya. That is, if you're interested.

TEDDY

Proposition? Interested? Sure, I'm interested. What's the deal?

TOMMY

OK, here's the deal. From what I hear, Teddy, you're good at managing things. I've got a spot, a new location openin' up. You can take it over and run it, if ya want.

TEDDY

A new spot? I don't know. I'm doin' pretty good where I am.

TOMMY

This spot will be unbelievable. Big action. The money will really roll in. It'll launch you into the big time. How's 'at sound?

TEDDY

Sounds good, Tommy. But let me ask you, what about the rough stuff?

TOMMY

The rough stuff is up to you. Anything you can't handle leave it to me. You'll just be an associate of mine. A business partner.

TEDDY

A business partner?

TOMMY

Yeah, we'll take it slow and see how things work out. Then if you're interested in steppin' up in my organization ... well, we'll see.

TEDDY

Sounds good to me, Tommy, but there's the problem of my job at the railroad. I'd hate to give it up. It's a good cover for me.

TOMMY

No problem. We'll arrange for you to get elected as a union delegate. That way you keep your job and have free time to keep an eye on things.

TEDDY

All right! Where is this place?

TOMMY

You'll operate out of the White Rose Bar on 28th and 9th. The back room is being set up at this minute.

TEDDY

OK Tommy, what's the financial arrangement?

TOMMY

I get 50 percent of the profits after expenses. The rest is yours.

TEDDY

It's a deal.

Teddy and Tommy rise out of their chairs and shake hands.

INT. TEDDY'S HOME - EVENING (1940)

A year has gone by and DOLLY is pacing the living room smoking cigarette after cigarette. She is very pregnant.

Later that day, a car pulls up in front of the house, and TEDDY gets out staggering. Fumbling for his keys, he finally opens the front door.

Dolly, who had fallen asleep in a chair, awakens with a start. Teddy, who was always a happy drunk, greets Dolly with a big grin.

DOLLY

(angrily)

You bum! You drunken bum! You can hardly stand up! You hardly ever drank before we were married. Now look at you!

TEDDY

(slurring)

Dolly, please, calm down.

(MORE)

TEDDY (CONT'D)

I can explain. I was out with Bill Rogers. There's a deal I can get in on. There'll be good money...

DOLLY

Money. I don't give a shit about money. And don't tell me to calm down. We used to be together all the time.

TEDDY

Dolly, please.

DOLLY

Now you're out to all hours of the night while I'm stuck here. Look at me. I look terrible. I feel terrible. My figure's gone. I'm throwing up ...

TEDDY

(sobering up)  
Dolly, please...

DOLLY

(screaming)  
Don't you "Dolly, please" me! Teddy, I don't like being pregnant. You hear me! I don't want to be pregnant! I don't want a baby! I'm not going to have this baby!

With that outburst, Dolly starts punching herself in the stomach and throws herself on the floor.

TEDDY

(completely sober now)  
Dolly, what are you doing? You'll hurt the baby. Dolly, stop that!

Teddy rushes to help Dolly up and hold her.

TEDDY (CONT'D)

Dolly, calm down! Look, I'll stay home. I'll look after you. Please calm down. I'm calling a doctor.

BARBARA (V.O.)

Dolly was rushed to the hospital, and the baby was saved, a daughter they named Barbara.

INT. TEDDY'S HOME - DAY (1941)

It is now 1941. TEDDY is rushing out the door. DOLLY calls out after him.

DOLLY

... and make sure you come home on time and sober. I've got something important to discuss with you.

TEDDY

OK, OK, for Pete's sake, home on time and sober!

Later that day, Teddy is home on time and sober. Dinner is over. Dolly and Teddy are alone in the recreation room.

DOLLY

My parents have a problem. They're broke. Since the end of Prohibition, Pop hasn't had a steady job. They've got to move in with us.

TEDDY

So ol' Nick has pissed all their money away on the horses.

Teddy pauses.

TEDDY (CONT'D)

Hell, it's OK with me. You know I'd do any thing for your mother. If it was just your father ... well, let's leave it at that.

BARBARA (V.O.)

Teddy was very happy with this new arrangement. The Barone family acted as a buffer between their tense relationship. But nothing good lasts forever.

AMERICA ENTERS WORLD WAR II (1941) - STOCK FOOTAGE

BARBARA (V.O.)

I don't know if the war had anything to do with it, but both Sal and Fred suddenly decided to get married and moved out. Then Sal enlisted in the Navy.

A year passes, it is now 1942.

INT. TEDDY'S HOME - NIGHT

TEDDY and DOLLY are having one of their usual arguments. Teddy is tipsy. MARY and NICK BARONE escape to their bedroom.

MARY BARONE

Nick, I can't take this anymore.  
(MORE)

MARY BARONE (CONT'D)

Night after night, it's the same thing. These two don't get along. Nothing I do or say helps. We've got to find our own place.

NICK BARONE

You're right, Mary. I warned Dolly, but she never listened. We'll start looking around tomorrow.

Another year passes, it is now 1943.

INT. A BOXING RING - NIGHT

TEDDY steps in between two BOXERS and breaks up a clinch.

BARBARA (V.O.)

Teddy's new career in boxing was taking off both as a referee and as a coach of Golden Gloves teams. During the war, Teddy volunteered to referee boxing matches for the Navy.

INT. A BOXING GYM - DAY (1944)

A PHOTOGRAPHER is taking a picture of the 1944 Daily News Golden Gloves TEAM with TEDDY MARTIN as one of the COACHES.

BARBARA (V.O.)

In 1944, Teddy received an award for refereeing over 2100 bouts for the Navy without a boxer suffering a serious injury.

INT. NAVAL RECRUITING STATION - DAY (1944)

TEDDY is receiving an award and a gold watch from a group of NAVAL OFFICERS for having refereed over two thousand bouts for the Navy.

Teddy shakes hands with the officers as they pose for photos.

WORLD WAR II ENDS (1945) - STOCK FOOTAGE

A MONTAGE OF SCENES, NEWSPAPER HEADLINES

GI's returning home. Families being reunited.

INT. TEDDY'S HOME - NIGHT (1945)

SAL and Teddy's brother, NICKY, arrive at Teddy's home still wearing their uniforms.

Teddy, Sal and Nicky are sitting in Teddy's recreation room having a beer and talking about things in general.

TEDDY

So now that you guys are getting out of the service, what's your plans?

SAL

Plans? Who's got plans? I gotta look for a job. My wife wants us to find our own place. She's tired of living with her mother.

TEDDY

How about you Nicky?

NICKY

Plans? That's a laugh! I'm gonna take it easy and collect my twenty bucks a week from the government.

TEDDY

Well, listen to what I've got to say. If you're interested, good, if not, that's all right too.

SAL

I'm all ears, Teddy.

TEDDY

I'm going to buy a liquor store. It's somethin' I've had in mind for some time. If you guys are interested in working the store, I'll make you equal partners.

Sal's and Nicky's faces light up.

SAL

Interested? Sure I am!

NICKY

Me too!

TEDDY

Now wait a minute! Don't jump the gun yet! Listen to everything I have to say before you say yes.

SAL

Okay, let's hear it.

TEDDY

There's two conditions: one, my name is not gonna appear on the license, you're names will. That's just in case I get picked up for bookmakin'. I wouldn't want to lose the license.

NICKY

That's no problem.

TEDDY

The second condition is that I'm not gonna put in any time in the store. I've got so many things goin' now, I just won't have the time.

(leans back)

Well, that's it. Think about it.

NICKY

Think about it! I don't have to think about it! I'm in!

SAL

Hey, that goes for me too!

TEDDY

OK, but remember, I'm puttin' up the money for the store, the license and the stock, but I'm not gonna work the store. You guys got that straight! We'll share in the profits equally.

SAL

I got ya, Ted. That's fine with me. Hey, I appreciate what you're doin'.

NICKY

That goes for me too, Teddy.

INT. THE BACK ROOM OF THE LIQUOR STORE - NIGHT (1946)

Six months after the opening, the business partners, TEDDY, SAL, and NICKY are having a business meeting. Nicky is tipsy. Teddy and Sal are in an agitated state.

TEDDY

Nicky, what the hell are you pullin'? We know you are pocketing the bank deposits to cover your gamblin'. And we know you are takin' bottles off the shelf.

NICKY

(in a stupor)

So what?

TEDDY

Look at you, you can't run a business in your condition. This can't go on, Nicky. The business will go under for sure.

NICKY

Oh yeah, if you want me out, you'll have to buy me out.

Teddy and Sal are taken aback by Nicky's remark.

TEDDY

What the hell are you talkin' about? Nobody wants you out! All we want is for you to sober up.

NICKY

Bullshit! Buy me out! Buy me out!

TEDDY

Sonavabitch! You're serious?

NICKY

You bet you're sweet ass I am!

TEDDY

All I gotta say, Nicky, is you got some pair of balls. I gave you a chance to make somethin' of yourself. AND at no cost to you.

(pause)

Ah, shit! What's the use? Get the hell outta my sight!

Nicky staggers to the door and exits, slammin' the door behind him. Teddy and Sal put their heads together to discuss the situation.

SAL

Geez, Teddy, I'm sorry about this, but Nicky is out of control.

TEDDY

That's OK, Sal. It couldn't go on like this much longer. OK, I'll put up the money to buy him out, but I still can't work the store. Any ideas?

SAL

How about my father? Pop hasn't had a steady job in years.

TEDDY

It's OK by me. Give him a shot.

INT. THE LIQUOR STORE - DAY

NICK BARONE is working the liquor store. Nick has unofficially gone into partnership with Sal and Teddy. Nick put one sale in the cash register and the next in his pocket.



Nick also likes his drink, pulling bottles off the shelf, drinking and hiding the bottle under the counter.

INT. THE BACK ROOM OF THE LIQUOR STORE - NIGHT

Weeks later, SAL has called TEDDY in for a business meeting. Teddy has put in a day of drinking. Sal is turned off by Teddy's appearance.

SAL  
(sarcastically)  
Well, it's good to see you nice and sober for a change.

TEDDY  
What the hell is it to you? What the hell is the problem now?

SAL  
I fired Pop. He wasn't much better than Nicky.

TEDDY  
I figured that was gonna happen. Your father likes his drink and the ponies. I didn't think he'd last too long. So whattaya gonna do now?

SAL  
You're gonna have to work the store.

TEDDY  
Are you fuckin' nuts? This wasn't part of our deal. Hire somebody, for chrissakes!

SAL  
Hiring somebody costs money. Besides they steal.

TEDDY  
Look, Sal, I'm catchin' a lot of shit from both you and your sister. I put in a full day at my other interests. I don't need this!

SAL  
Hey, we tried your brother and my father. They didn't work out. What are we supposed to do throw away the night business from the dock-workers?

TEDDY  
(resignedly)  
Goddammit! OK!  
(MORE)

TEDDY (CONT'D)

But let me tell you this, I'll be damned if I'm gonna work every night in the week. We're gonna have to hire a clerk.

BARBARA (V.O.)

Much to Sal's chagrin, a clerk named Mario was hired.

Meanwhile, at a rundown warehouse in Manhattan, Paulie and Fat Dom are questioning a prize fighter, PADDY WALSH.

INT. RUNDOWN WAREHOUSE - NIGHT

PAULIE

What the hell were you thinkin'? You were supposed to take a dive in the fifth round. Instead you haul off and knock the guy out.

PADDY

Geez Paulie, I don't know what came over me. All of a sudden I saw the guy was a chump and I could take him easy. Honest, I didn't mean to do it.

PAULIE

Didn't mean to do it. Ha! That's a laugh! Do you know how much money you cost me? Well, let me tell you somethin'. That was your last fight.

PADDY

Pleez, Paulie, don't do that! Fightin's all I know. How'll I make a livin'?

PAULIE

That's not my problem! You shoulda thought of that before you wanted to be a hero. If I don't make an example of you, who's gonna listen to me.

Paulie nods to Fat Dom who steps forward with a baseball bat that he held behind his back.

PADDY

Pleez, Paulie, pleez.

Fat Dom swings the bat at the prize fighter's legs. PADDY emits a blood curdling scream as we hear the sound of bones cracking.

Two years pass, it is now 1948.

EXT. THE LIQUOR STORE - EARLY MORNING (1948)

SAL is opening the store for the new day's business and heads into the back room.

Sal takes a look at the messy room and goes right to the phone and places a call to DOLLY.

SAL

Hello, Dolly? How ya doin? How's the kid?

DOLLY

Oh, hi Sal. I'm all right. Barbara's fine too. She just getting ready to go to school.

SAL

Well, he did it again. Came in drunk. We argued. I left. He must have had a gang in here cause when I came in this mornin', I found the place a pig sty. Now I gotta clean the place up. I'm gettin' tired of this!

DOLLY

You don't have to tell me he was drunk. He smelled like a distillery. And the smell of stale cigar smoke. Uch! Made me want to puke.

SAL

I don't know how you put up with him, Doll. He's never gonna change his ways.

DOLLY

Don't worry, Sal. I've got a plan. All I want to do is get the kid through college and get her married. Then if he doesn't change his ways, out he goes.

INT. TEDDY'S HOME - DAY

DOLLY, dressed in short shorts, a tube top and platform high heels, cigarette in hand.

She is steaming from her conversation with Sal. She walks out onto the porch tossing her long black hair.

Her expression changes dramatically from the scowl to a great big smile as she gazes onto the sight of VIRGIL, one of the landscapers at work on her property. Virgil is shirtless, his perfect six foot two body glistening with perspiration.

Dolly's expression changes to a dreamlike trance as she fantasizes herself in an embrace encircled by Virgil's muscular arms.

As she comes out of her trance, she gives Virgil a big smile and waves to him. He returns her smile and wave.

As their eyes are locked onto one another, a loud blast of a horn from a passing car startles them. They turn to look at the car and see one of Teddy's men driving by. The man waves and calls out.

TEDDY'S MAN

Hiya, Dolly! Takin' a little sun in that sexy outfit.

Dolly gives the man a weak smile knowing full well that Teddy's man will give a full report on what he has seen.

Later that day, Teddy and Dolly are having a conversation.

TEDDY

Oh, by the way, I had to fire Virgil and his crew. His prices were just too high.

DOLLY

You did what?

TEDDY

Don't worry, I hired s new gardener. He'll start this weekend.

Dolly shoots Teddy a very suspicious look knowing he never took an interest in gardening before.

At the end of the week, Dolly is sitting on the porch. Her usual cigarette is in her hand as she reads the newspaper.

A strange noise causes her to look up. A small Italian man pushing a wheelbarrow filled with gardening tools approaches the house.

Dolly's jaw drops as she hears her name spoken in broken English.

ITALIAN GARDENER

Gooda mornin'. Are you Mrsa. Martin? My name is Gaetano. I'ma the new gardener. I'ma herea to starta my work. Where shoul da Ia starta?

Dolly is speechless. Once again, Teddy has bested her.

INT. TEDDY'S HOME - DAY

DOLLY has been fuming for days trying to think of how to get back at Teddy for firing Virgil. An idea strikes her.

DOLLY

Virgil too expensive? I'll bet. I know he's owed a lot of money. If I can find where he keeps his accounts. I'll go and collect. I'll show him.

She rummages through Teddy's hiding places where she knows he keeps his bookmaking accounts. She finds a notebook and leafs through it.

BARBARA arrives home from school that afternoon. Dolly has been waiting for her arrival.

DOLLY (CONT'D)

Put down your books. Don't bother changing. Come with me.

BARBARA

(sarcastically)

Now what!

DOLLY

Don't give me any back talk! Just get in the car!

They drive off to a home a few blocks away. Barbara has a quizzical look on her face. They walk up to the front door of a house. Dolly rings the bell. A WOMAN in a house dress answers the door.

WOMAN

Whaddaya want?

DOLLY

The money your husband owes my husband.

WOMAN

What money? What are you talkin' about?

DOLLY

The money your husband bets on the ponies. He owes a lot.

Barbara stares at her mother with disbelief. She senses an oncoming disaster.

WOMAN

(visibly upset)

I can't give you any money.

(MORE)

## WOMAN (CONT'D)

We don't have it. I don't know what you're talkin' about. I have to speak with my husband.

The woman proceeds to slam the door in their face.

Dolly continues her quest at other addresses with the same result, no money. Nothing. In frustration, Dolly finally gives up.

## INT. TEDDY'S HOME - LATER THAT DAY

As they enter the house, Teddy is standing in the den. He moves towards them, gnashing his teeth, his eyes afire.

Knowing no good will come of this, Barbara gives a quick hello and rushes past him up to her room.

Teddy rushes at Dolly and grabs her long black hair. He pulls her head back and twists her head to face him so that her face is only inches away from his.

## TEDDY

Now I know you're crazy! Do you know the trouble you caused me today. By your stupidity? I'm gettin' phone calls from all the poor bastards whose wives you visited today. They're all in hot water.

Dolly face is one of insolence. She stares back at him unafraid. A smirk comes over her face.

## DOLLY

I was gonna use the money to rehire Virgil! Ha! If money was the real reason you fired him.

Teddy, in disgust, yanks her hair harder and storms out of the house.

## INT. BOXING ARENA - NIGHT (1950)

A boxing match is in progress, TEDDY is the referee. BARBARA is watching avidly from a ringside seat.

The FIGHTER in the black trunks lets loose with a right cross that staggers the OPPONENT in the white trunks right in front of TEDDY.

Teddy gracefully dances backwards, then moves alongside the boxers. Photographers are flashing their cameras, catching all the action. The boxers work themselves into a clinch.

TEDDY

Break! Break! Nice and easy! Keep  
it clean!

The fighter in the black trunks uncorks a left hook that staggers the fighter in white trunks sending him crashing to the canvas.

Teddy quickly motions the fighter in black to a neutral corner, leans over the fallen fighter and starts his count. Barbara is wide-eyed, intent on her father's actions.

Barbara is beaming with pride at her father being center-stage.

Teddy finishes the count and sweeps his arms over the fallen fighter. Teddy reaches for the victor's arm and raises it in victory.

All hell breaks loose in the arena -- wild cheers and screams. The winner, filled with the adrenaline of victory, jumps on the ropes and shakes his fist at the crowd.

Teddy grabs him by the elastic of his trunks and pulls him down back into the ring. Teddy gives him a slap on his behind. Barbara is exhilarated by the mayhem.

INT. BOXING ARENA - NIGHT

The same arena, later that evening. The arena is empty. The air is still thick with smoke as the cleanup crew is sweeping the aisles.

Teddy walks out of the locker room putting the finishing touches on his tie. He walks down the aisle to find Barbara fast asleep, her head resting on the ring canvas. Teddy smiles.

INT. TEDDY'S HOME - LIVING ROOM - NIGHT

DOLLY is pacing the room smoking a cigarette.

INT. TEDDY'S HOME - HALLWAY - NIGHT

The front door opens. TEDDY enters carrying a sleeping BARBARA in his arms. He is met by Dolly who speaks in angry whispers.

DOLLY

Do you have any idea how late it is?

TEDDY

Shhh! I'll take her upstairs.

Teddy carries Barbara upstairs.

INT. TEDDY'S HOME - LIVING ROOM - NIGHT

DOLLY lights another cigarette, exhales a stream of smoke.

INT. TEDDY'S HOME - BARBARA'S BEDROOM - NIGHT

TEDDY gently places the sleeping BARBARA on her bed, covers her with a blanket, softly kisses her on the forehead.

INT. TEDDY'S HOME - LIVING ROOM - NIGHT

Teddy enters and starts to make himself a drink.

DOLLY

Really Teddy, this is too much.

TEDDY

Three of the fights went the full ten rounds. What could I do?

DOLLY

She shouldn't be there at all.

TEDDY

You told me I should bond with my daughter. Well, that's how I bond.

DOLLY

Don't give me that. There are plenty of other places to bond.

TEDDY

Oh yeah. The last time I made her pick the place. She chose Coney Island. She wore me out. And then we got stuck at the top of the parachute jump. I was never so scared in my life.

DOLLY

So, don't go to Coney Island, but don't take her to the fights either.

TEDDY

No, she enjoys watching her old man in action. She's proud of me.

DOLLY

Well, I don't care if she's proud of you. I don't want her in that environment. I mean it!

TEDDY

Keep it down, will ya? You'll wake her up!



DOLLY

I will not keep quiet. Hanging around with you, she'll be smoking, drinking and betting by the time she's twelve.

Teddy knocks down his drink and pours himself another.

TEDDY

Cut the crap, Dolly. I'm tired.

DOLLY

Listen to me -- I don't want my daughter hanging around the boxing crowd! Oh, why do I bother? You're never going to change.

INT. THE KENMARE STREET SOCIAL CLUB - NIGHT

TEDDY is making another payment to TOMMY. They have their drinks. Tommy is not his friendly self.

TOMMY

Teddy, this is the way it is. You're gonna have to become made or lose the White Rose. I can't keep things the way they are any longer.

TEDDY

Geez, Tommy, this is takin' me by surprise. I mean I can't afford to lose the White Rose, but ...

TOMMY

That's just the way it is, I'm sorry. The pressure on me is just too great.

Teddy pauses to contemplate just what this means. As he ponders, he visualizes Barbara in his mind pleading with him to say no. Teddy shakes off the image.

TEDDY

OK! OK! What do I have to do?

TOMMY

Awright! Here's the deal! You gotta whack somebody. Look, it's not as hard as you think. Anybody can pull a trigger.

TEDDY

Geez! Who?

TOMMY

Sorry, it's Patsy, a friend of yours. Patsy has been foolin' around with the wife of one of my capos.

TEDDY

Patsy, you gotta be kidding. C'mon give me a break.

TOMMY

(shaking his head)

As you know, that's against the rules. I'll arrange the whole thing. You'll be in a group goin' out to Aqueduct to see the horses run.

TEDDY

Christ, not Patsy.

TOMMY

Patsy'll sit in the front passenger seat, you'll sit behind him. As the car reaches the Brooklyn-Queens border, you'll pump two in the back of his head. My boys'll take care of dumpin' the body.

TEDDY

Geez! Not Patsy!

EXT. THE DOCKS OF BROOKLYN - NIGHT

A black Cadillac pulls up in front of a warehouse. A figure darts out from the shadows and jumps into the car. The car pulls away.

TEDDY

You stupid bastard. Did you think they wouldn't find out? Shaddup, I don't want to hear any bullshit.

Teddy pulls out an envelope and shoves it into PATSY'S hands.

TEDDY (CONT'D)

Here's 10G's. I'm takin' you to Penn Station. Get the hell outa town. Don't go home to pack. Don't call anyone. Just disappear. You're on your own. Capesce!

PATSY

Geez, Teddy, thanks. I'll never forget this.

INT. TEDDY'S HOME - NIGHT

As Teddy arrives home that night, Dolly is in a huff because Teddy has thwarted her in her choice of workmen around the house.

DOLLY

OK wiseguy, you've left me without a carpenter, without a plumber. You better come up with somebody to finish the work around here.

TEDDY

Don't worry about it. I have someone lined up.

DOLLY

And if you're going to be so choosy, you had better roll up your sleeves and do some of it yourself. You don't do anything around here.

TEDDY

What? You think I can't do anything? What do you need done?

DOLLY

For starters, the white picket fence outside needs a painting.

TEDDY

That's it? I'll do it this Sunday, right after church.

Sunday rolls around, Teddy returns from church. Teddy sets up to paint the fence in front of his home. But one thing separates Teddy from the usual. He is not going to change his clothes.

BARBARA (V.O.)

Nothing was going to stop Dad from his promise. Even though Sundays were reserved for what was known as the Second Communion in my home.

Things are going well until a later mass lets out. Then parishioners who are Teddy's neighbors and friends drive past the Martin home.

As they drive past, they toot their horns and yell and wave greetings. Teddy acknowledges their greetings by turning and waving back.

This happens so often that eventually Teddy becomes disoriented, loses his balance and knocks the paint bucket over ruining his expensive suit and shoes.

Teddy starts cursing and carrying on. At the sound of the disturbance, Dolly comes running out of the house.

DOLLY

For Pete's sake, can't you do anything right? Go into the house, but take off those shoes first. The guys will be here in an hour. Go ahead, will you, I'll clean up your mess.

BARBARA (V.O.)

That was an expensive lesson for Dad. Teddy never again did any work around the house.

Later, Teddy, in a change of clothing, greets the guys.

The men are in separate groups with cocktails in their hands speaking in hushed tones. Teddy has a look of satisfaction on his face as he visits with each group.

BARBARA (V.O.) (CONT'D)

This was the usual Second Communion at the Martin home, a gathering of policemen, mobsters, lawyers and politicians who came to make their secret deals and settle disputes.

INT. TEDDY'S HOME - DAY

The next day, Dolly walks over to a table and picks up her pack of cigarettes. It feels light. She shakes the pack. She's down to her last cigarette. She calls out to Barbara.

DOLLY

Babs, I want you to run to Artie's and get me a couple of packs of cigarettes.

BARBARA

Must I? I'm busy with my homework.

DOLLY

It won't take you more than a couple of minutes. Don't be so lazy.

EXT. 84TH STREET, BROOKLYN - DAY

Barbara starts walking the block and a half to Artie's. The side of the street that she is walking on is occupied by a Norwegian Orphanage. The large orphanage gives the block an almost deserted look.

Barbara is walking along when a car pulls to the curb. A man leans out the driver's window and calls out to Barbara.

MAN

Hi, little girl, can you tell me how to get to the Belt Parkway?

Barbara stops and gives him instructions.

BARBARA  
Just go down 14th Avenue.

MAN  
I can't hear you. Can you come closer  
and tell me again?

Barbara stands still and repeats the instructions louder.

BARBARA  
Just go down 14th Avenue.

MAN  
I still can't hear you. Please come  
closer.

Barbara again repeats the instructions now even louder.  
With that, the man starts opening his door.

Barbara turns and runs back home as fast as she can. She is  
breathless as she enters her home. Dolly confronts her.

DOLLY  
That was fast. Where's my cigarettes?

BARBARA  
What? Your cigarettes? A man tried  
to kidnap me.

DOLLY  
Kidnap you? You're dreaming!

BARBARA  
Oh yeah, this wasn't the first time  
somebody in a car tried something  
like that. It's happened near school  
and in the park.

DOLLY  
I don't believe you. Who would want  
to kidnap you? Now I suppose I'll  
have to go get the cigarettes myself.

Dolly grabs her purse and walks out of the house in a fit of  
exasperation.

BARBARA (V.O.)  
We never told my father of the  
kidnapping attempts.

INT. LIQUOR STORE - NIGHT (1951)

A year passes, it is now 1951. TEDDY is on the phone talking  
to DOLLY.

TEDDY

Dolly, I need you to come pick me up. I had to send my driver on another errand.

Dolly is quite annoyed at the interruption.

DOLLY

Oh, for Pete's sake! I'm watching my favorite TV show.

TEDDY

Don't give me none of your lip. Just be down here by nine o'clock.

INT. TEDDY'S HOME - NIGHT

Dolly is still dressed from the day in an off-the-shoulder, low-cut, short dress. She irritably calls out to Barbara.

DOLLY

Babs, throw on a pair of shorts. We have to go pick up your old man.

EXT. LIQUOR STORE - NIGHT

DOLLY and BARBARA arrive at the liquor store after driving under the dark and deserted West Side Highway. The only activity in the area is a few longshoremen working the docks.

As they pull up, TEDDY comes rushing out.

TEDDY

Hi Babs! Didn't expect to see you!

DOLLY

What the hell did you expect me to do with her? Leave her home alone?

TEDDY

OK! OK! But you gotta do me another favor. You gotta make a delivery of booze to Washington. He's waitin' for you on the docks. You know where.

Washington is an entrepreneur who sells booze by the shot to the longshoremen on the docks.

DOLLY

Oh damn! Teddy, one of these days, you're going get me pinched.

Teddy ignores Dolly's protest, rushes into the store and exits carrying a case of booze. Teddy places the case in the trunk. Dolly is about to slam the trunk shut when Teddy stops her.

TEDDY

Wait a minute! Don't close the trunk,  
I have a surprise for you.

Teddy rushes back into the store and emerges with arms full of fur coats. Dolly is puzzled.

DOLLY

What the hell have you got there?

Teddy places the furs into the trunk next to the case of booze and slams the trunk shut.

TEDDY

Don't ask! They're a gift.

Dolly rolls her eyes knowing that the furs are swag. She shoots daggers at Teddy.

DOLLY

Babs, get out of the car and stay  
with your father. I'll make the  
delivery alone. No sense the both  
of us going to jail.

EXT. A DOCK OFF THE WEST SIDE HIGHWAY - NIGHT

DOLLY pulls up to a dock. WASHINGTON, a large black man approaches and greets her as an old friend. Dolly gets out of the car.

WASHINGTON

Hiya Dolly. Good to see ya. Thanks  
for deliverin' my stuff.

DOLLY

Oh, Wash, it's no problem. It's  
good to see you too.

Dolly opens the trunk and Washington removes the case of booze as he looks over at the furs.

WASHINGTON

Been huntin', Dolly?

Dolly shrugs her shoulders and gives Washington a wry smile while quickly closing the trunk. With a parting wave, Dolly drives back under the dark highway.

Policemen in a police car parked under the highway with the lights off have been observing the dock. As Dolly pulls away in the Cadillac, they switch on their lights and pull her over.

Very annoyed, Dolly obeys and stops her car. A POLICEMAN walks over to Dolly. Dolly rolls down her window.

DOLLY  
What's the problem?

POLICEMAN #1  
I'll have to ask you to open your  
trunk, ma'm.

The policeman sizes up the sexily dressed woman in the car.

DOLLY  
No way I'm opening the trunk. I  
know my rights.

The policeman, disturbed by Dolly's self-assurance and her  
arrogance, walks back to his partner in the police car.

POLICEMAN #1  
There's gonna be a problem. She  
refuses to open the trunk.

The second policeman gets out the patrol car and walks towards  
Dolly. As he approaches the car, he recognizes both Dolly  
and the car.

POLICEMAN #2  
Geez Dolly, It's so dark under here,  
I didn't recognize you or the car.

Dolly recognizes the cop as one Teddy's liquor store card  
playing buddies.

DOLLY  
Gee Kelly, I didn't know it was you  
in the car. It IS so damn dark here.

KELLY  
I'm sorry for the inconvenience. My  
partner is new in the area and has a  
lot to learn. I hope you're not  
mad. Give Teddy my regards.

Dolly gives Kelly a smile and waves off the inconvenience.  
Inwardly, she is shaken by the experience. Her outward  
expression is one of bravado.

EXT. LIQUOR STORE - NIGHT

As DOLLY arrives back at the liquor store, TEDDY and BARBARA  
are standing in front of the closed store.

Teddy climbs into the front seat while Barbara gets into the  
back. Teddy looks over at Dolly and sees an angry expression.

TEDDY  
What the hell's the matter with you?



DOLLY

(snarling)

We'll discuss this when we get home.

EXT. WHITE ROSE TAVERN - DAY (1952)

A year has passed. It is now 1952. As Teddy approaches the tavern, he spots a derelict on crutches. Something about the derelict causes Teddy to examine him closely.

TEDDY

Paddy? Paddy Walsh? What the hell has happened to you? I haven't seen you for years.

PADDY

Yeah, I dropped outta sight since I lost the use of my legs. It's been rough these past few years livin' like a bum.

TEDDY

How'd you get hurt? I always thought you'd get to be a champ. You really had the ability.

PADDY

You know who did this to me. 'Cause I didn't take a dive.

TEDDY

Paulie! That sonava bitch! All he's good for is fixin' fights, stealing fighters and ruinin' lives. Somebody's got to stop him from ruinin' the fight game.

PADDY

I'll tell ya Teddy. I'm ready to do anything to bring him down. I don't care if it kills me.

TEDDY

OK, OK. We'll talk about it another time. But for now, here's 500 bucks. Get yourself cleaned up and some good food.

PADDY

God, I sure can use a good meal.

TEDDY

And come around. I'll get you a desk job with the railroad so you can live decently.

PADDY

Geez, thanks Teddy. I really appreciate what ya doin'.

They separate, Teddy enters the White Rose staring at Paddy as he maneuvers away on crutches.

INT. NIGHTCLUB - NIGHT (1953)

It is now 1953. TEDDY moves through the crowded room like a movie star, accompanied by an entourage. The MEN are laughing and ready to party.

Teddy is smiling, shaking hands, getting slapped on the back from businessmen and wiseguys.

PAULIE CARBONARA is at another table seated with FAT DOM. Paulie gets up and waves to Teddy.

PAULIE

Hey Teddy, come over for a moment.

Teddy, in a good mood, complies with the request.

PAULIE (CONT'D)

Hey Teddy, I apologize for goin' to see Tommy. I was outta line. Let's let bygones be bygones. Whaddaya say?

TEDDY

Let bygones be bygones? You gotta be kiddin'. Look I'm not one of your crew and never will be.

PAULIE

C'mon Teddy, be a sport.

TEDDY

Be a sport? You really tried to put the screws to me. What the hell am I doin' here anyway?

With that, Teddy turns to leave. As he turns, Paulie grabs his hand in a handshake as a nightclub PHOTOGRAPHER snaps their picture.

Teddy shakes free from Paulie's hand. He attempts to go after the photographer but she quickly disappears into the crowd.

Teddy returns to his friends.

WAITERS have set out bottles of scotch and wine and offer cigars to the group. Teddy has a troubled look on his face.

PAULIE leans over to FAT DOM.

PAULIE

Make sure you get copies of those pictures.

Back at Teddy's table, waiters are serving the men steaks and lobsters.

EXT. TEDDY'S HOME - EARLY THE NEXT MORNING

A crowd of REPORTERS has gathered in front of Teddy's home.

As TEDDY emerges from his home, the REPORTERS swarm around him shoving microphones in his face.

REPORTER 1

Teddy, can we have a statement?

REPORTER 2

Teddy, are you going to refute the charges?

TEDDY

What the hell are you guys talkin' about?

REPORTER 3

The story in the papers ...

TEDDY

What story? What papers?

Someone shoves a copy of the tabloid to Teddy.

Teddy stares at the paper in disbelief.

TEDDY (CONT'D)

(reading softly almost to himself)

'What was famed referee Teddy Martin doing socializing with Paulie Carbonara? Carbonara, a suspected fight fixer, is a notorious member of organized crime. Can it be that he's arranging with Martin to fix a fight?'

(out loud)

Sonavabitch! That dirty bastard! Sorry, fellas, no statement until I get to the bottom of this.

With that, Teddy pushes through the crowd to his waiting car and driver. They drive off.

EXT. THE KENMARE STREET SOCIAL CLUB - DAY

Teddy's car pulls up in front of the social club. TEDDY hops out and rushes to the club.

TEDDY

Where's Tommy?

CLUB MEMBER

He's in the back. Hey, I'm sorry about your trouble.

Teddy nods his appreciation and continues into the back room without knocking.

TEDDY

Tommy, did you see what that rat bastard Paulie is tryin' to do to me?

TOMMY

You bet I did, Teddy. And don't think he's gonna get away with it. He's not only puttin' the screws to you - and I warned him about that - he's screwin' up my whole operation.

TEDDY

The sonavabitch! What the hell is wrong with him? Just 'cause I wouldn't play ball with him.

TOMMY

Before you know it, an investigation will start. One thing'll lead to another and the heat'll be brought down on everything I got goin' here.

TEDDY

He didn't need me! He's got so many people in his bag! He's gonna screw up everything, the greedy bastard!

TOMMY

You're right there, Teddy. Look Teddy, here's what you gotta do. Keep that low profile. I'll see what I can do to keep the heat off you.

TEDDY

Damn, damn, damn.

TOMMY

Look, when you get called in, deny everything. Sure you know Paulie. So does everyone in boxin'. Deny! Deny! Deny! Take the fifth. As far as Paulie is concerned, I'll take care of him.

TEDDY

OK, Tommy, I'll do what you say about Paulie. That rat bastard! Damn, I've always been able to keep a low profile.

INT. TEDDY'S HOME - UPSTAIRS HALLWAY - NIGHT

Teddy is knocking on his bedroom door.

TEDDY

Dolly.

He tries the door -- it's locked.

TEDDY (CONT'D)

Dolly, open up. Come on, Dolly, we gotta talk.

He tries the door again.

TEDDY (CONT'D)

Dolly, you're actin' like a kid. Open the door!

Suddenly, the door is flung open.

Dolly flashes Teddy a cold, cutting stare as he enters.

DOLLY

You have humiliated me beyond belief.

TEDDY

It ain't my fault. I didn't do nothin' wrong, believe me!

DOLLY

Your picture is plastered all over the newspapers and on television. This is just the beginning.

TEDDY

What? You think I did it? You think I was in on a fix? You really don't know me. I'm bein' set up.

DOLLY

It doesn't matter whether you did it or not. The damage is done.

TEDDY

Well, nothin's happened yet, so don't go flyin' off the handle.

DOLLY

But the publicity, how will I face the neighbors?

TEDDY

Publicity? That's all you ever worry about. It comes with the territory. You were never concerned where the money was comin' from. We just got to ride this thing out.

DOLLY

Ride this thing out? Easy for you to say.

TEDDY

You know Dolly, I can remember when you really cared about me. Good or bad. But now I just don't know ...

DOLLY

That was a long time ago, Teddy. Now I'm just sick to my stomach.

A year has passed. It is now 1954.

INT. THE NEW YORK STATE ATHLETIC COMMISSION - DAY (1954)

TEDDY has been summoned to appear before the New York State Athletic Commission. The COMMISSIONERS, headed by COMMISSIONER JULIUS BERTRAND are seated at a head table in a hearing room.

Teddy pushes his way through a crowd of fight FANS and REPORTERS and enters the offices. He is ushered into the hearing room. The hearing is closed to the public.

BERTRAND

Ah, Teddy, thank you for coming. Please take a seat. Teddy, this is an informal meeting of the Commission. We are trying to gather information to clear the air with regard to the allegations and innuendos that are appearing almost daily in the newspapers.

TEDDY

Commissioner, I am happy to appear before the Commission. There is nothin' I'd like better than to get a chance to tell my side of the story.

BERTRAND

Very good, Teddy. Let's get down to the business at hand. What is your explanation for the pictures and comments of you sitting and drinking at a table in a restaurant with Mr. Paul Carbonara?

TEDDY

Well, Commissioner, it happened like this. I was out celebratin' with a group of friends and headin' to our table for dinner after havin' a few drinks at the bar. As we were walkin' to our table, Paulie, ... er ... Mr. Carbonara called out to me to come over to his table, which I did.

BERTRAND

Are you trying to say you were in a completely different group prior to the invite from Mr. Carbonara?

TEDDY

That's right! That's exactly right, Commissioner. It was just a coincidence that we were in the same restaurant on the same night. I was in a good mood. So when he called me over, I was curious as to what he wanted.

BERTRAND

So, what you're saying is that it was a chance encounter and a spur of the moment decision to visit with Mr. Carbonara?

TEDDY

That's it, Commissioner! That's the way it happened. Ordinarily I keep my distance from him.

BERTRAND

Do you admit to knowing Mr. Carbonara?

TEDDY

Yes, I do. Anyone who has been in boxing as long as I have, Commissioner, has to meet up with him sooner or later. He's all over. At boxing matches. At promoter's offices. At the Garden. At St. Nick's. All over. Wherever boxing people get together, he's there.

BERTRAND

Are you aware of Mr. Carbonara's criminal background?

TEDDY

Only what I read in the papers. I figured if he's allowed to hang around boxing people the way he does, it must be okay.

BERTRAND

Didn't it ever occur to you that as a professional fight referee, a man whose reputation must be above reproach, you would be sullied by being seen in the same company of a person like Mr. Carbonara?

TEDDY

Well, Commissioner, I have to admit that, in the past, it did occur to me that I should avoid certain people. But, I don't know whether it was the mood I was in, or the drinks I had, or the fact that Mr. Carbonara is always around boxing people, it just didn't occur to me that night.

BERTRAND

So, what you are saying, Teddy, is that it was a chance encounter and a momentary lapse in good judgment. Is that it?

TEDDY

Yes, Commissioner, that's exactly it. A lapse in good judgment. A chance encounter.

BERTRAND

OK, Teddy, that will do for now. Will you please step outside the hearing room while the commissioners confer. We'll give you our determination presently.

TEDDY

Yes, of course, Commissioner.

Teddy rises out of his chair and leaves the hearing room.

Later, an ATTENDANT summons Teddy to re-enter the hearing room. Teddy nervously complies.

BERTRAND

We, the commissioners and I, appreciate this opportunity to hear your side of the story. We are satisfied that this was a unique occurrence and not part of some dark conspiracy to affect the outcome of boxing matches. But, let me warn you, a stigma of conspiracy has been raised, and you will be closely watched in the future as to your selection of friends and associates.

(MORE)



BERTRAND (CONT'D)

I advise you to be careful and use good judgment. That is all, Teddy, thank you for coming.

TEDDY

Thank you, Commissioner.

BARBARA (V.O.)

That was the beginning of years of harassment for Teddy.

EXT. THE FORREST HOTEL, NYC - DAY

TEDDY is beside himself with rage at being called on the carpet. He seeks out Paulie at his office.

Teddy bursts into Paulie's office, a ferocious look in his eyes. FAT DOM attempts to intercept him. Teddy, with a combination of left and right hooks floors Fat Dom.

Next, Teddy places his beefy left hand on Paulie's desk, propels his body across the desk, grabbing Paulie by the throat.

TEDDY

You fuckin' sonova bitch! You greedy, sneaky bastard! You just had to put the screws to me.

Teddy belts Paulie with a right cross, then finishes the job with a swift uppercut to the jaw leaving Paulie unconscious.

Teddy, his fists still clenched in anger, walks swiftly towards the door, steps over Fat Dom, turns and gives him a vicious kick into the ribs.

INT. PAULIE'S OFFICE - NIGHT

Days later, Paulie and Fat Dom are still sporting various bruises from the beating administered by Teddy.

PAULIE

Let me tell you Dom, Teddy's life ain't worth a plug nickel. But he is still protected by Tommy and I don't want to start a war. But I'm gonna hurt him bad.

FAT DOM

I was wonderin' when you were gonna get around to that.

PAULIE

I'm gonna hurt him by hurtin' the one person he really cares about.

FAT DOM  
Whaddaya talkin' about?

PAULIE  
What am I talkin' about? His  
daughter, dummy. Teddy dotes on  
her.

FAT DOM  
His daughter?

PAULIE  
Yeah, his daughter. That'll take  
care of Mr. Teddy Martin for now.  
Then when the opportunity presents  
itself, we'll take care of him  
personally.

FAT DOM  
Hey, we've tried to snatch her off  
the streets before with no luck.  
She's too smart and too fast. Now  
what bright idea have you come up  
with?

PAULIE  
Easy! I heard about this kid Mario  
through his uncle. He works for  
Teddy and he's got the hots for her.  
I'll tell him he's got my permission  
to work her over any way he wants.

FAT DOM  
I got to hand it to you, Paulie.  
When it comes to playing dirty, you're  
a genius.

Several days go by, Mario is called into Paulie's office.

PAULIE  
Okay Mario, I called you in because  
I know you work for Teddy Martin and  
you got the hots for his daughter.

MARIO  
You got that right. I've been tryin'  
to nail her right from the start.

PAULIE  
OK. I've got a job for you. If you  
handle it right, I'll make it worth  
your while. If you don't ... Well  
lets not talk about that. Now here's  
what I want you to do.

Days later,

INT. TEDDY'S HOME - DAY

DOLLY is on the phone calling Mario, the clerk, at the liquor store.

DOLLY

Hello, Mario? This is Dolly.  
Remember when you said if I ever  
needed a favor to call you?

MARIO

Sure, Dolly, anything you need.

DOLLY

Thanks. Well, I'm busy here at home  
and can't pick Babs up at the Beach  
Club. Will you do me a favor and  
pick her up and drive her home when  
you're finished there?

MARIO

Absolutely. I'll be glad to pick  
her up.

DOLLY

You will? Great! Why don't you  
swing by the house and pick up the  
Caddy before you go to the Beach  
Club? This way, she'll recognize  
the car and won't give you a hard  
time. ... Thanks a million.

EXT. BEACH CLUB - DAY

BARBARA, unaware of her effect on men, is wearing a leopard bikini and is giving a demonstration of her prowess with a speed punching bag. Barbara is a beautiful voluptuous teenager with long blonde hair.

EXT. BELT PARKWAY - DAY

MARIO, with a shit-eating grin on his face, is tooling along the parkway in Dolly's Cadillac going to the Beach Club.

He pulls into the parking lot next to the club fence where he has a clear view of Barbara without her seeing him.

He honks the horn, steps out of the car, calls out to Barbara and waves to her. Barbara runs to the fence.

BARBARA

What are you doing here?

MARIO

Your mother asked me to pick you up.  
She's busy at home.

BARBARA

OK, give me a minute! I just want to throw something over my suit.

Unfortunately, Barbara, in her innocence, hurriedly threw on a pair of short shorts which hardly provides much cover

EXT. BELT PARKWAY - DAY

As they drive back to Barbara's home, Barbara is singing along with the music blaring from the radio.

Barbara is totally unaware of Mario's lustful sideways glances.

As Mario pulls off the parkway, he comes to an intersection. He seeks and parks at a desolate area adjacent to a golf course. \*

BARBARA

Mario, where the hell are you going?

As Barbara is protesting, Mario proceeds to try to attack her. He roughly grabs her hand and tries to put it on his penis and then forcefully thrusts his body on top of her.

Barbara puts up a fight that Mario never expected. As he tries to pull her pants down, she flails her legs and moves her body from side to side.

She then punches the poor bastard until he is bleeding and begging her to stop.

He does not retaliate in kind for that would leave telltale marks of his stupidity.

Barbara realizes she has achieved the upper hand. She stops, catches her breath and stares coldly right into his eyes.

BARBARA (CONT'D)

What the hell did you think you were doing? And why did you think I would let you get away with it?

MARIO

I've always seen you kissing and God knows what else when you come home from your dates at night.

BARBARA

You mean you've been watching me?

MARIO

Yeah, so what?

BARBARA

How long have you been doing this?

MARIO

I don't have to tell you that.

BARBARA

You fool. Take me home!

Mario is convinced he has no alternative, but is very apprehensive about what he has done. He has no choice but to drive her home.

EXT. TEDDY'S HOME - DAY

Mario reaches Barbara's home, pulls into the driveway. Barbara jumps out of the car. Mario throws the car keys to Barbara and runs to his own car and speeds off.

Barbara sullenly walks into her home. Dolly notices immediately that something is wrong. Barbara averts looking into Dolly's eyes.

DOLLY

What took you guys so long to get here?

BARBARA

Mario decided to take the scenic way home.

DOLLY

What scenic way home? It's all scenic.

Barbara ignoring Dolly's retort, with eyes looking away, walks straight upstairs to her bedroom slamming the door behind her.

Later that night, Teddy arrives home exhausted.

DOLLY (CONT'D)

We have to talk.

TEDDY

Not now, Dolly. I'm exhausted.

DOLLY

I don't care, this is important. This concerns Barbara.

At the mention of Barbara's name, Teddy's eyes narrow. Dolly has his full attention.

TEDDY

What about Barbara? What's goin' on?

Dolly explains having Mario pick up Barbara at the Beach Club, and her suspicions about what must have transpired on the trip home. Teddy explodes.

TEDDY (CONT'D)

That miserable bastard! I'll kill him!

DOLLY

Wait a minute, Teddy! Before you go off the deep end, let's make sure. Let's speak to the kid. Her behavior was totally out of character.

Teddy and Dolly rush to Barbara's bedroom. Teddy kisses Barbara on the forehead, his usual way of awaking her.

TEDDY

Hey kid, wake up. We have to talk.

Barbara rubs her eyes, flickering her eyelids.

BARBARA

It's late, what's going on?

Teddy and Dolly fumble for the right words, both speaking at the same time.

TEDDY

Did something happen to you on the way home from the Club?

With that, Barbara sits up and starts to cry hysterically. Teddy sits on the edge of the bed, his face contorted with anger. Barbara throws her arms around him.

INT. WHITE ROSE TAVERN - DAY

The next day, TEDDY places a call to MARIO.

TEDDY

Mario, meet me in the back room of La Rosa's Bar at 10 o'clock tonight. I have something for you to deliver to one of the boys.

MARIO

OK Teddy, you got it.

Mario, while suspicious, knows that this is not an unusual request. He has no choice but to obey.

INT. BACK ROOM OF LA ROSA'S BAR - NIGHT

MARIO knocks on the door to the back room. The bar regulars maintain their attention on the ball game on the TV set.

The door swings open, TEDDY'S meaty hand grabs Mario by the throat, pulls him into the room, slamming the door closed.

Mario's eyes widen with fear. There is no discussion. Teddy proceeds to beat Mario to within an inch of his life. Guilt-ridden, Mario offers no resistance.

MARIO

Please Teddy, please. It was Paulie  
put me up to this. I had no choice.

Teddy opens the door and calls out.

TEDDY

Rocco, Butchie! Get back here.

Two men, who have been waiting for this call, immediately jump off their bar stools and rush into the back room slamming the door behind them.

Without any discussion, they pick up Mario's barely breathing limp body.

TEDDY (CONT'D)

Get rid of this piece of shit. That  
fuckin' Paulie.

Mario is thrown into the back seat of a black sedan. The car speeds away. Later that night,

INT. LIQUOR STORE - NIGHT

TEDDY walks in to relieve SAL.

TEDDY

How come I have to work tonight?  
Where the hell is Mario? I told you  
I have no time for this shit.

SAL

I don't know where Mario is. I called  
around. Nobody seems to know. I  
didn't want to bother you, but I  
need some time off too. I'm beat.

Teddy dismisses Mario's absence with a wave of his hand.

TEDDY

Ah, you know these guys. Even the  
best of them become unreliable after  
awhile. We'll hire someone else.

SAL

It's not gonna be so easy. He had  
become like family and at least he  
didn't steal.

From the look on Teddy's face, Sal knows better not to probe any further.

The annual harassment of Teddy resumes. It is now 1955.

This time it's the New York District Attorney's office conducting an investigation of boxing.

INT. NEW YORK CITY COURTROOM - DAY (1955)

PROSECUTOR

Do you admit to being an acquaintance of Mr. Paul Carbonara?

TEDDY

On the advice of my attorney, I respectfully decline to answer on the grounds that my testimony may tend to incriminate me.

The year is now 1956 and now it's the Athletic Commission picking up the investigation of boxing.

INT. NEW YORK STATE ATHLETIC COMMISSION - DAY (1956)

TEDDY

On the advice of my attorney, I respectfully decline to answer on the grounds that my testimony may tend to incriminate me.

The year is now 1957 and once again the District Attorney's office is investigating.

INT. NEW YORK CITY COURTROOM - DAY (1957)

TEDDY

On the advice of my attorney, I respectfully decline to answer on the grounds that my testimony may tend to incriminate me.

BARBARA (V.O.)

On and on. Year after year. Teddy's problems never seemed to end.

INT. AN OFFICE AT THE ST. JOHN'S RAILROAD YARD - DAY

Teddy is reading a newspaper. Paddy Walsh is working at another desk, his crutches are off to one side.

TEDDY

Holy shit! Listen to this! Paulie has finally gone too far. He has been indicted on all kinds of shit including extortion.



PADDY

You gotta be kidding me.

TEDDY

No kidding. At last, there are some managers willing to testify against him.

PADDY

There is a God.

TEDDY

Look Paddy, here's your chance to get even. You've got to testify what he did to you.

PADDY

I'll be only too glad to do it. I don't give a shit what happens.

TEDDY

Don't worry about the heat. The government will put you in a witness protection program. Hell, if necessary I'll get you a job in another city until things cool down.

PADDY

Nothin' would give me more pleasure, Teddy. I'll do it.

A year has passed. It is now 1958.

INT. ANOTHER NEW YORK CITY COURTROOM - DAY (1958)

Paddy Walsh is on the stand giving his testimony. Paddy is very emotional.

PADDY

... after he broke my knees, I was never able to fight again.

Paulie's reign as the kingpin of boxing is coming to an end.

Paulie stands before a judge.

JUDGE

Mr. Paul Carbonara. You have been found guilty of assault, conspiracy, undercover management, unlicensed matchmaking, and extortion. I hereby sentence you to twenty-five years in federal prison without parole.

Paulie is led away in handcuffs.

In another trial, Fat Dom stands before a judge.

JUDGE2

You have been convicted of several counts of criminal enterprise. I hereby sentence you to nine years in a federal prison.

Fat Dom is led away in handcuffs.

INT. A FEDERAL PRISON - DAY (1958)

Months later, one of Paulie's mobsters visits Paulie in prison.

PAULIE

(angrily)

Look at me! Look at this dump! I'm rotting away in here while those two bastards, Tommy and Teddy, are still walkin' around on the outside.

MOBSTER

I know, Paulie, I know.

PAULIE

No, you don't know. Just the thought of those two makes me sick. Somethin's gotta be done. And all those sons of bitches who testified against me. Capisce!

MOBSTER

Don't worry about it, Paulie. I'm already workin' on it.

EXT. A DARK BROOKLYN STREET - NIGHT

TOMMY PONTILLIO is leaving a brownstone house. He kisses his girlfriend good-night and descends the steps.

As he steps onto the sidewalk, TWO MEN in dark suits and fedoras step out of the shadows.

TOMMY

(surprised)

Hey, Lenny! Tony! What the hell are you doin' here?

LENNY

Sorry, Tommy!

Lenny and Tony whip out silenced pistols and empty them into Tommy. Tommy slumps to the ground. Lenny and Tony disappear into the shadows.

Tommy's GIRLFRIEND hearing sounds reappears at the front door. She sees Tommy lying in a pool of blood. She screams.

BARBARA (V.O.)

With Tommy gone, Teddy had lost his  
godfather, his protector in the mob.

INT. THE KENMARE STREET SOCIAL CLUB - NIGHT

JOEY PALUMBO is seated at the table that Tommy once occupied.  
TEDDY is seated before him.

JOEY

Teddy, thanks for coming. I'll get  
straight to the point. Teddy, these  
investigations into boxing are  
bringing heat down on all our other  
operations.

TEDDY

I know, believe me, I know.

JOEY

Yeah, but guys are being pulled off  
the streets for questioning on a  
daily basis. It's been very  
disruptive. The boys are grumblin'.

TEDDY

Joey, I know what you mean. I'm  
tryin' my best to get outta my  
problem. I've hired top lawyers.  
It's costin' me a fuckin' bundle.

JOEY

I can appreciate your predicament.  
But business is business. Now I  
know you've been a very good earner  
and loyal when Tommy was runnin' the  
show.

TEDDY

I smell that rat bastard Paulie's  
hand in poor Tommy's killing.

JOEY

We'll handle that at another time.  
The fact is Tommy's no longer with  
us, and I gotta make the hard  
decisions. So here's the deal.  
Either you give up boxin' and join  
our family full time, or I'll have  
to put someone else in your place at  
the White Rose.

TEDDY

Joey, I appreciate the offer. I  
mean it. But I can't give up boxing.  
I'll follow any other orders you  
give me, but I can't give up boxing.

JOEY

I see. Teddy, I respect your decision. Look, I'll be in touch. We'll work out a transition plan.

BARBARA (V.O.)

Teddy stayed true to his love of the boxing game. He lost the White Rose, his major source of income.

The year is now 1960.

INT. NEW YORK STATE ATHLETIC COMMISSION - DAY (1960)

TEDDY has been summoned to appear before the ATHLETIC COMMISSION to hear their final determination of his status as a referee.

BERTRAND

Teddy, we have asked you here today to tell you our final determination as to your status as a professional fight referee in New York State.

Bertrand pauses and looks at the other commissioners.

BERTRAND (CONT'D)

We regret that your testimony in the matter of the influence that organized crime has exerted over boxing has not been forthcoming. Time after time, you invoked the protection of the Fifth Amendment before the investigating bodies.

Bertrand again pauses for effect. Teddy is apprehensive.

BERTRAND (CONT'D)

For that, we, the commissioners, are disheartened. However, no evidence has been uncovered involving you influencing the outcome of any boxing match. For that reason, you will be allowed to retain your license as a professional fight referee. From hereon, your performance and your associations will be closely watched.

BARBARA (V.O.)

Teddy's financial status took a big hit with the loss of the White Rose and the cost of lawyers. But through all his trouble, he never let on how bad he was hurting.

INT. PACKER COLLEGIATE INSTITUTE - DAY

BARBARA is attending a private high school, Packer Collegiate. Very Ivy League.

BARBARA (V.O.)

I was sent to a private high school,  
Packer Collegiate in Brooklyn Heights  
...

EXT. AMERICAN UNIVERSITY - WASHINGTON, DC - DAY

BARBARA (V.O.)

... and American University in  
Washington, DC. Attending AU was a  
wonderful experience for me.

INT. LA ROSA'S BAR - NIGHT

TEDDY is drinking as heavily as ever. The loss of the White Rose and his legal troubles are constantly on his mind.

INT. THE LIQUOR STORE - DAY

SAL is throwing fuel on the fire with his daily phone call to DOLLY.

SAL

Dolly, he was drunk as a skunk again  
last night. The place here is always  
a pig sty. How much longer will you  
put up with him?

DOLLY

Don't you worry, Sal. My day will  
come soon.

Dolly hangs up the phone, looks off in the distance, blows a stream of cigarette smoke, as she contemplates her next move.

Barbara steps onto a stage at American University to accept her diploma.

BARBARA (V.O.)

Graduating from college completed  
phase one of Dolly's grand plan.  
Now she started phase two.

INT. TEDDY'S HOME - DAY

The year is now 1961. DOLLY and BARBARA are getting dressed to go shopping.

BARBARA

I hope I can find four-inch heels in  
gray. I've looked all over.

DOLLY

I'm sure you'll find them. Not to change the subject, but you had better start thinking about getting married. You're not getting any younger.

BARBARA

What did you say? Get married! Are you crazy? I just graduated. I'm not ready. No way!

Dolly smirks after having planted the seed of her plan.

BARBARA (V.O.) (CONT'D)

Dolly kept badgering me to get married for over a year. I was equally determined not to get married. I was dating a number of guys.

A year has passed. It is now 1962.

INT - BARBARA'S ROOM - DAY

Barbara's has just finished Sunday's dinner. Her phone rings.

BARBARA

Hello.

CALLER

Hello. Barbara?

BARBARA

Yes?

CALLER

My name is Jim. Tony told me to call you to see if you would be interested in going out this evening.

BARBARA (V.O.)

I agreed to go out on a blind date, something I never did before.

EXT - JIM'S CAR - NIGHT

Two weeks later, Jim and Barbara are sitting in Jim's car in front of her home. Jim is a tall, handsome man of Italian-American heritage.

JIM

Barbara, I really enjoy going out with you. Would you consider going steady?

BARBARA

No, I don't believe in it.

(MORE)

BARBARA (CONT'D)

I went steady with a guy in college.  
It went nowhere.

EXT. - JIM'S CAR - NIGHT

Two weeks later, Jim and Barbara are again in Jim's car in front of her home.

JIM

Okay, I know you don't want to go steady, so will you marry me?

BARBARA (V.O.)

I still wasn't ready to get married, and yet I said yes when he asked me. Go figure.

Time lapse. Four years pass. It is now 1965.

INT. TEDDY'S HOME - NIGHT (1965)

DOLLY and TEDDY are alone in their home. Teddy is reading a newspaper, unusually sober. Dolly is pacing the floor smoking a cigarette.

DOLLY

(suddenly)

Teddy, I want you to know I sold the house.

TEDDY

(jumping up)

You did WHAT?

DOLLY

(haughtily)

I told you. I sold the house. With Barbara married, the house is too big for just the two of us. I'm tired of taking care of it.

TEDDY

You can't do that!

DOLLY

The hell I can't. Remember, you put the house in my name so you wouldn't lose it.

A short pause.

DOLLY (CONT'D)

Well, between your gambling and drinking, I'm afraid we WILL lose it. So I took the bull by the horns and sold it.

TEDDY  
 Fuckin' sonavabitch!

Teddy storms out of the house.

BARBARA (V.O.)  
 Dolly knew Teddy's Achilles heel,  
 the house he loved. This was her  
 way of getting even. She rented an  
 apartment on Shore Road.

INT. DOLLY'S APARTMENT - NIGHT

TEDDY shows up drunk in the hallway outside Dolly's apartment.  
 He can't find his keys so he starts banging on the door.

TEDDY  
 Dolly! Dolly! Open the door!

Dolly hesitates on the other side of the door.

DOLLY  
 Damn him! I've a good mind to let  
 him sleep in the hall.

Suddenly, she opens the door and drags Teddy into the  
 apartment.

Teddy, tired and inebriated, plops into a wing chair in front  
 of the television set, turns volume up, lights a cigarette,  
 flicking his ashes on the rug.

BARBARA (V.O.)  
 Making a racket, embarrassing Dolly,  
 making a mess in the apartment was  
 Teddy's way of getting back at Dolly  
 for selling their house.

INT. DOLLY'S APARTMENT - DAY

Days later, DOLLY is on the telephone.

DOLLY  
 Hello, Vinnie? This is Dolly. You  
 know, Teddy's wife.

VINNIE  
 Oh hi, Dolly, how ya doin'?

DOLLY  
 I'm fine. Thank you. Vinnie, the  
 reason I'm calling is I have a few  
 suitcases that Teddy wants. I wonder  
 if you would be a good fellow and  
 pick them up and deliver them to La  
 Rosa's bar?



VINNIE

Sure thing, Dolly. I'll be right over.

DOLLY

That's great. Thank you ever so much.

INT. LA ROSA'S BAR - NIGHT

TEDDY rolls in after drinking elsewhere. He is in a happy mood.

BARTENDER

Teddy, there's a bunch of suitcases in the back for you.

TEDDY

Suitcases? What suitcases? I dunno about any suitcases.

BARTENDER

Yeah, Vinnie brought them in. He said Dolly called him and said you wanted them brought here.

TEDDY

The bitch threw me out! Where's Vinnie, the stupid bastard! I'll kill him.

(pause)

I'll bet she's changed the fuckin' lock already.

INT. DOLLY'S APARTMENT - NIGHT

Days later, BARBARA and JIM are visiting DOLLY.

DOLLY

Jim, you've got to do me a favor.

JIM

What's that, Mom?

DOLLY

I want you to go down to the liquor store. Your father-in-law is there tonight. I want you to deliver my ultimatum. Either he agrees to stop drinking completely or I'm going to file for a separation.

BARBARA

Oh Mom, that's asking a lot of Jim.

JIM  
You're not kidding. He'll probably  
belt me one in the chops.

DOLLY  
Please Jim, you've got to do it for  
me. It's our last chance.

JIM  
(reluctantly)  
OK, OK, but remember all I want is  
nice quiet funeral.

INT. THE LIQUOR STORE - NIGHT

It's a quiet night at the liquor store. TEDDY is in the  
back room seated at a table smoking a cigarette and watching  
television.

JIM enters the store and walks into the back room. Teddy is  
cordial.

TEDDY  
Well Jim, what brings you out on a  
night like tonight, as if I didn't  
know?

JIM  
Dad, I want you to know up front, I  
take no pleasure in this. But, if I  
can help to keep the family together,  
then it's OK with me.

TEDDY  
What does she want now?

JIM  
Here's the deal. Dolly wants you to  
agree to stop drinking completely or  
else she's going to file for a legal  
separation.

TEDDY  
Stop drinkin'! Stop drinkin'! Look  
Jim, I offered to stop drinkin' the  
way I have been, but I want the option  
of havin' a glass of wine with dinner  
and an occasional drink at parties.

JIM  
That would have been a reasonable  
request at one time, but now I don't  
know.

TEDDY  
Look, you're new to the family.  
(MORE)

TEDDY (CONT'D)

Dolly and her mother turned Nick Barone into a pussy. They wouldn't allow him to have a drop. So what happened? They turned him into a sneaky drinker. He's always grabbin' a nip on the sly. Well, that's not gonna be me. No way!

JIM

Geez! I can appreciate how you feel, but can't you say yes for now until we can figure something out.

TEDDY

No way, no sir.

JIM

Let things calm down, then, maybe, we can negotiate some new conditions. Can't you do that for the sake of the family?

TEDDY

No way! No, Jim, I can't. I gave her my word that I'd change, that I wouldn't drink the way I have been, but no way is she gonna turn me into some kinda pussy!

Jim shrugs his shoulder.

JIM

Well, there's not much else I can say or do. Thanks for the drink. Take care of yourself.

Jim leaves the liquor store.

INT. DOLLY'S APARTMENT - NIGHT

Later that night, JIM drives back to Dolly's apartment to report his lack of success. DOLLY and BARBARA anxiously await him.

JIM

No luck! I'm sorry, but he wouldn't agree to stop drinking completely.

DOLLY

What were his exact words?

JIM

He said he wasn't going to let you turn him into a sneaky drinker.

(MORE)

JIM (CONT'D)

His exact words were he wasn't going to let you turn him into a pussy like your father.

DOLLY

(sardonic grin on her face)

I knew it! I knew he'd say that!

EXT. LIQUOR STORE - NIGHT

A few nights later, BARBARA drives up to the liquor store and parks in front. It's a quiet night, no one but TEDDY is in the store.

Barbara enters the store. Teddy's face lights up. He's happy to see her.

TEDDY

Hiya Hon, I haven't seen you for a while. How've you been?

(pause)

I hear your mother has filed for a separation.

BARBARA

Are you surprised? Jim warned you she would. But you just assumed otherwise. Look, I've come down here to get something off my chest.

TEDDY

(resignedly)

Go ahead, say what you gotta say.

BARBARA

I hear you've been going around playing the victim, that you are the wronged party. How on earth can you do that? Have you ever taken a good look at the hurt and heartache you've caused over the years?

TEDDY

(bluffing)

What hurt? What heartache?

BARBARA

To my mother! And to me! My mother's got her faults, but all she's ever wanted was for you to make her proud. How the hell can she be proud when you come home drunk night after night.

TEDDY

What are you talkin' about? I offered to stop drinkin' heavily. All I wanted was an occasional drink, like at parties.

BARBARA

(sarcastically)

Yeah, an occasional drink. Like that wouldn't lead to an all-nighter! Anyway, by the time you made that offer, it was too damn late. Now she wants you to stop all together. And, of course, your damn stubbornness and pride won't let you do that.

TEDDY

(getting louder)

Like I told Jim, I'm not gonna let them turn me into a sneaky drinker or some kinda pussy who lets a woman push him around.

BARBARA

(getting louder)

Six months! A lousy six months! That's all it would have taken to keep the family together. It isn't that you drink too much once in a while, it's that you drink too much too often.

TEDDY

(petulantly)

Well, that's the way I like it. That's the life I want.

BARBARA

(angrily)

Yeah, that's it. You finally got the life you always wanted. Complete freedom to come and go as you please. Complete freedom to drink as much as you want. Complete freedom to stay out as late as you want.

TEDDY

(shouting)

Stop it, will ya? Stop it!

BARBARA

(shouting back)

I will not stop! You hear me! I will not stop! You never should have gotten married or had a family!

(MORE)

BARBARA (CONT'D)

You had no right to become a husband or a father! So, go ahead, keep on drinking! Enjoy the life you're leading! It comes with a heavy price, the loss of your family!

Barbara turns and storms out, slamming the door behind her.

Teddy is crestfallen. He turns and pulls a bottle of scotch off a shelf.

BARBARA (V.O.) (CONT'D)

In retrospect, I regret the confrontation I had with my father. He had always been so good to me. He was my hero and protector. He only dug his heels in further. We became estranged.

INT. LIQUOR STORE - EVENING

Weeks later, Teddy drags himself reluctantly into the liquor store. Sal is ready to leave but lingers while Teddy takes off his jacket and lights a cigarette.

For awhile, they do not speak to each other. Then,

SAL

You know Teddy, now that you and Dolly are separated, I don't think it's a good idea for us to remain partners.

TEDDY

Oh yeah? Whataya have in mind?

SAL

Either you buy me out or I buy you out.

TEDDY

That's easy! You buy me out. I hate this fuckin' place

SAL

OK, I'll buy you out. I figured you'd say that so I took the trouble to have this place appraised.

TEDDY

Christ. You and your sister must have been plotting this for some time.

Sal pulls out a notebook.

SAL

I have a notebook here that lists all the booze you pulled off the shelf over the years to entertain your friends.

TEDDY

Hey, those bottles went to pay for protection from the police and the boys.

Sal continues.

SAL

The way I figure it the dollar value of the booze you took off the shelf just about covers your half of the store.

Teddy is incensed realizing he's been taken.

TEDDY

Why you connivin' sonova bitch. You'd have had nothin' if it wasn't for me.

Teddy pushes Sal. Sal pushes back. With both having been boxers, the pushing match is pretty even.

Finally, they separate and stare at each other

TEDDY (CONT'D)

Take the damn store and choke on it.

Teddy grabs his jacket and storms out of the store.

EXT. A FEDERAL PRISON - DAY

Fat Dom has served five years of his nine year prison term. He is being released.

Two years have passed, it is now 1967. Barbara pays Dolly a visit at Dolly's apartment.

INT. DOLLY'S APARTMENT - DAY

BARBARA

Mom, I just dropped by because I want you to know that I'm going to apologize to Dad for the things I said to him.

DOLLY

You're going to do what? Whose side are you on?

BARBARA

Whose side am I on? I'm on nobody's side. I tried to get him to reconcile with you. I tried to bring him to his senses.

DOLLY

Apologize? For what?

BARBARA

Dad has always been good to me. I just lost my temper because of his stubbornness.

DOLLY

You're wasting your time with that stubborn bastard. But let me tell you I'm angry you're even talking to him. I thought you were on my side.

BARBARA

Oh, what's the use of talking to you? I going down to the Narrows to where he jogs every day.

EXT. THE PEDESTRIAN PATH ALONG THE NARROWS - DAY (1967)

It's an unseasonably warm day for early December. TEDDY is jogging along the path by the water.

The pedestrian path is crowded with people involved in all forms of physical activity: biking, skating, jogging, etc.

Barbara is against the railing, waiting for Teddy to come up to her.

Teddy spots her wondering what can she be up to now.

At the same time, he spots a black Cadillac parked on the highway shoulder.

Teddy's instinct for danger comes into play as the passenger door opens.

A man in a dark suit with a fedora pulled down shading his eyes emerges from the car.

Teddy runs to Barbara and pushes her down to the ground.

He then shouts warnings to all the other people in his vicinity to get down to the ground.

Then he turns and runs to the mobster who has drawn his pistol.

The gunman fires as Teddy keeps running at him. The first shots miss wildly. But as Teddy closes in on the mobster,



Teddy is hit several times in the chest before he reaches the gunman and grabs him around the throat.

With his last breaths, Teddy exhibits his prodigious strength and snaps the gunman's neck. They both crumble to the ground.

The black Cadillac makes a hasty, tire squealing escape.

Barbara runs to her father and turns him over.

BARBARA

Oh Daddy, Daddy, hang on. Please hang on. We'll get help. Don't die, please don't die. I love you, Daddy. I'm so sorry for what I said.

Teddy's eyes flicker open as he struggles to speak.

TEDDY

I love you too, princess.

With those words, Teddy's eyes close as he expires. Barbara is left crying hysterically as she cradles his head. The crowd gathers around.

BARBARA (V.O.)

The Narrows, where Teddy trained as a fighter, strolled with Dolly, and exercised as a referee and died.

INT. DOLLY'S APARTMENT - DAY

Later that day, Barbara has fully regained her composure and her sardonic sense of humor.

She returns to Dolly's apartment. Dolly opens her door. Barbara is standing there.

BARBARA

Is this the widow Martin?

DOLLY

What do you mean? Widow Martin? He's dead? How?

BARBARA

Yes. He's dead. Rubbed out.

DOLLY

What!! Rubbed out?

Dolly's face portrays a person lost in thought.

BARBARA

I'm calling Andy Torregrossa and have Dad waked there.

(MORE)

BARBARA (CONT'D)

And you, my dear mother, are going to make an appearance!!

Dolly returns to the present.

DOLLY

What? Oh no! I can't. You know I never go to wakes. You know how they upset me. I pass out. I won't go. I can't.

BARBARA

Listen to me. You are going. I don't care if you sit in the back and never go up to the casket, but you are going to make an appearance. I am not going to have the family talking about you.

Dolly retreats into her own thoughts.

EXT. TORREGROSSA'S FUNERAL HOME - NIGHT

Torregrossa's Funeral Home is a stately white building with a large awning covered stairway leading to the viewing rooms.

The interior is decorated in Italian Baroque with paintings and commendations on the walls, carpeted flooring and chairs and sofas tastefully set around the main hallway.

Classical Italian music plays softly in the background.

INT. TORREGROSSA'S FUNERAL HOME - NIGHT

The viewing rooms are entered off the large main gathering room.

INT - THE VIEWING ROOM - NIGHT

TEDDY is laid out in a copper-colored casket in one of these rooms.

MOURNERS quietly file in, walk over to DOLLY who is seated on a long velvet couch in the rear of the room and offer their condolences.

Dolly, her cosmetics perfectly applied, is impeccably dressed in black with a lynx coat draped over her shoulders. She is haughty, regal, holding court like a queen.

Mourners continue their way to the casket stopping at the front row of seats to offer their condolences to BARBARA.

JIM is seated alongside Barbara.

Separating BARBARA and DOLLY are rows of RELATIVES, FRIENDS and ASSOCIATES, the sad faces of one man's lifetime.

Barbara, at times seemingly lost in thought, turns, on occasion to look back at her cold, regal mother and then to her dead father.

Suddenly, the quiet buzz in the room is interrupted by the entrance of a GROUP of ex-prizefighters into the room.

They are led by a rough-faced EX-PRIZEFIGHTER who offers his condolences to Dolly, then to Barbara and then leads the group in front of the casket.

These men are members of Ring 21, a fraternal organization of former prize fighters. The leader reads a eulogy.

EX-PRIZEFIGHTER

We, the members of Ring 21, have come to pay a last tribute to our brother Teddy Martin. Teddy, an ex-prizefighter achieved greater fame as a professional referee.

The ex-prizefighter pauses to regain his composure.

EX-PRIZEFIGHTER (CONT'D)

The evil influences in boxing tried to corrupt him, but he was incorruptible. Teddy was considered one of the best referees in boxing. He couldn't control a fighter's performance, but he controlled the fight.

The ex-prizefighter pauses once again.

EX-PRIZEFIGHTER (CONT'D)

God bless you, Teddy.  
(pause)

Let us bow our heads for the final ten-count for our fallen brother.

A boxing ring bell is rung for the ten count.

That ceremony completed, Teddy's driver, Angelo, seeks out Barbara and pulls her aside.

Angelo has aged but is still a formidable figure of a man.

ANGELO

Barbara, I've been askin' around. I found out it was Paulie's people who killed your father. Fat Dom got out of stir only a few weeks ago.

Barbara stiffens upon hearing this news, her eyes narrowing.

BARBARA

Angelo, I always felt Paulie's people were behind it. Thanks.

(pause)

Angelo, I may call upon you for help in the future.

ANGELO

Anything, anytime, any help you need. I'll be there for you. I loved your father.

EXT. ST. JOHN'S CEMETERY, QUEENS, NY - DAY

The weather has changed drastically. Teddy's funeral is held on one of the coldest days in December.

The entire GROUP of mourners is gathered at the grave site, huddled together to keep warm.

The entire group, that is, except DOLLY. Dolly is seated in the back of a limousine parked at the curb near the grave site.

Dolly is staring out the window holding a long stem rose in her hand.

The group is growing very impatient awaiting the arrival of the priest. One of the men, Teddy's brother Dr. Julie, turns to Barbara.

DR. JULIE

Where the hell is the priest? I'm freezing my ass off.

BARBARA

I don't know. He should have been here by now.

A car pulls up at the curb. The PRIEST gets out and quickly walks to the grave site.

He opens his prayer book and begins praying and blessing the casket.

The prayer service over, the mourners, one by one, file past the casket placing a rose on the casket, then head for their cars.

Barbara walks over to Dolly.

BARBARA (CONT'D)

Are you going to place the rose?

DOLLY

I can't.

Barbara takes the rose from Dolly's hand and walks back to the grave site.

BARBARA

This is from Dolly, Dad.

A close-up of Dolly staring out at Barbara. A tear flows slowly down her cheek.

INT. BARBARA'S HOME - NIGHT

That night Barbara is off by herself in a darkened room at her home. She lights a votive candle in front of a picture of her father.

She opens a drawer and pulls out a pistol and places it in front of Teddy's picture.

She picks up a phone and dials a number.

BARBARA

Hello, Angelo. Barbara. We have to talk.

FADE OUT