PRINCE OF THE CITY

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Final Draft
1 INT: BEDROOM - NIGHT

Dark. We see the top of a bureau and make out the shape of a gun. We become accustomed to the dark. Camera moves. We see a bed, two people sleeping.

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

The man sits up, shocked awake, very frightened. The woman opens her eyes, turns toward the man.

CARLA
(whispers)
What? What is it?

CIELLO
(staring at the open bedroom door)
At the door!

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

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

CARLA (cont’d)

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

CIELLO
Christ!

CUT TO:

2 INT: COFFEE SHOP - AFTERNOON

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

SANCHO
A hundred-and-fourteenth and Seventh.

Ciello gets up, leaves a dollar. Shakes hands with Sancho and goes.

CLOSE UP

of Sancho's hand. It holds a nickel bag of heroin that Ciello
CONT'D

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

EXT: 114TH & SEVENTH AVENUE - LATE AFTERNOON

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

CLOSE UP

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

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

CIELLO
I want to talk to Dom Bando, please.

INT: CATHOLIC PARISH GYM - LATE AFTERNOON

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

CIELLO (VO)
Four o'clock.

BANDO hangs up, dials.

BANDO
Is Gus Levy there?

CUT TO:

INT: DANNY'S HIDEAWAY - DAY

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

BANDO (VO)
(filter)
Four o'clock.

LEVY hangs up and starts to dial.

CUT TO:
INT: MARINARO SUBURBAN HOUSE - BASEMENT DEN

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

LEVY (VO)
(filter)
Four o'clock.

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

CUT TO:

INT: BASEMENT

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

CUT TO:

INT: APARTMENT

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

SOUTH AMERICAN
Bueno? Bueno?

He hangs up the dead phone.

CUT TO:

EXT: A QUIET, RESIDENTIAL STREET IN QUEENS

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

CUT TO:

CAR'S POV

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

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

CUT TO:

11 EXT: THE APARTMENT HOUSE

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

CUT TO:

12 EXT: APARTMENT HOUSE

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

CUT TO:

13 INT: APARTMENT HOUSE

CIELLO and LEVY climb the stairs.

CIELLO
You never get used to it.

LEVY
Look, I'll get the door today.

CIELLO
(shakes head, angry at himself)
I'm alright.

CUT TO:

14 INT: APARTMENT HOUSE - THIRD FLOOR

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

CUT TO:

15 INT: APARTMENT

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

CUT TO:
16 INT: BATHROOM WINDOW

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

CUT TO:

17 INT: LIVING ROOM

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

CUT TO:

18 INT: BEDROOM

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

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

19 INT: WALDORF ASTORIA BARBERSHOP

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

LEVY
(to the barber)
Hey, Gio, your cigar stand sucks, you know that? Sorry, gentlemen ...
(as he passes out cigars)
... their best is none too good.

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

LEVY (contd)
Here you go, kid. Mother’s milk.

He throws himself into a fourth chair.

MARINARO
(a Shirley Bassey number on the radio)
Sing it to me, Shirley, sing it to me.

CUT TO:
INT: DETECTIVES SECOND FLOOR SQUAD ROOM

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

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

CUT TO:

CLOSE UP

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

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

SERGEANT

Lemme give you a hand.

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

MARINARO

(merrily)

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

MARINARO takes one suitcase, CIELLO the other and the procession with the PRISONERS heads down the stairs.

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

CUT TO:

INT: NIGHT COURT

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

The double doors burst open. CIELLO, LEVY, MARINARO and
MAYO enters and heads straight down the aisle, through the exits and holds standing inside the rail.

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

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

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

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

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

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

OFFICER
No, your honor.

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

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

JUDGE
Either of you gentlemen in a hurry?

CIELLO
Detective Mascone?

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

CIELLO
Thank you, Detective Mascone. Your honor, one of our prisoners has got nothing on (MORE)
CIELLO (contd)
under her fur coat. I'm sure the Court wouldn't want her to catch cold.

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

The banter is over, the PRISONERS are led in.

CUT TO:

22A INT: PATSY'S RESTAURANT

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

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

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

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

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

TITLE

22B INT: CAPPALINO TEMPORARY OFFICE - LATE AFTERNOON

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

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

Come in, Detective.

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

CAPPALINO (contd)

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

CIELLO

It's okay. I got a light day.

CAPPALINO

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

CIELLO

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

CAPPALINO

(good humored)

I hope you're impressed.

CIELLO

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

Sure I am. I'm a cop.

CAPPALINO

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

Look, Detective ...

(handles file)

... you're not personally under any investi-
gation, any suspicion.

CIELLO

Then why am I here?

CAPPALINO

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

CIELLO

Why narcotics?

CAPPALINO

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

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

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

CIELLO
Sure. We walk on water.

CAPPALINO
You work virtually unsupervised . . .

CIELLO
We're judged on results, sir.

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

(looks at file)

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

(a beat)
You know there's been talk, Detective.

CIELLO
About me, sir?

CAPPALINO
About the City Narcotics Division.

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

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

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

CAPPALINO
That's right. And I can't tell you how sorry I am that cops are easy.
CIELLO
In my whole career, I've seen nothing but good cops. And in SIU I see great cops. Great detectives.

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

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

CAPPALINO just smiles.

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

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

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

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

CIELLO leaves. CAPPALINO dials an inside number.

23 INT: BROOKS PAIGE IN ANOTHER FEDERAL OFFICE

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

PAIGE
Paige here.

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

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

CUT TO:

24 INT: CAPPALINO OFFICE

CAPPALINO
Or something. This one I see again.

CUT TO:

25 EXT: CIELLO'S BACKYARD

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

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

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

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

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

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

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

ROSE MASCONÉ
Hey, Gino! The report say where they got
themselves bit?

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

CARLA
Sure, Gino, you ought to put
in for a medal!
(catches up Serena,
takes a marble out
of bar mouth, deposits
her on Socks' lap)

MAYO
Who needs a drink?

LEVY
I'll keep you company,
Bill.

SOCKS
(reprovingly to Tony)
Nino, you're supposed to watch what your
sister puts in her mouth ...

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

MARRANO
Anybody in this outfit ever read an actual
(wistfully)
I'm reading the new Vonnegut. You guys ought
to try Vonnegut.

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

CARLA
Your father and Ernie have got Ronnie upstairs.

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

LEVY
(to Masone, but watching after
the departing Ciello)
I read that report, Gino ... one of the worst
hazards of the profession, biters.

CUT TO:

26 INT: CIELLO BEDROOM - DAY

SOCKS trying to wash up the bleeding face of his younger
son, RONNIE. RONNIE is eighteen, a gangling, uncoordinated,
near-sighted boy. He has obviously been beaten-up.
FALLACCI hovers nearby, turns instantly to CIELLO as CIELLO enters the room.

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

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

SOCKS
His cheek is cut bad ...

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

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

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

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

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

CIELLO
We earn what we got, Ronnie. Nobody gives us anything.

RONNIE
I look at those cops downstaire, these guys, what're you telling me? You guys are civil servants? You guys are doing more shit than me or any of the people I know would ...
CIELLO
What do you want? You want to search my house? Like the other times? Search my house ...

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

In his rage and frustration CIELLO gives RONNIE a shove that knocks him toward the window. RONNIE just laughs, thrusts his head out the window, yells down at the MEN below.

RONNIE (contd)
Everybody down there got the right time on their gold Rolex? Everybody ...

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

CIELLO
I'm sorry, Popa ... I just can't ...

SOCKS
(helping Ronnie up)
I know you can't. I know that.
(e long beat as Socks looks at
Ciello sadly)
But what he says ... about ... everything ... your brother's right, Danny. He isn't blind.
And neither am I.

CUT TO:

27 EXT: CIELLO'S BACKYARD - DAY

CIELLO et barbecue. EVERYONE subdued.

MARINARO
I thought you got him in a methadone program.

CIELLO
I got him in two methadone programs ... Christ, Joe. The day he finally makes me give him junk is the day I take my gun and shoot us both!
MASCONE
(moving around with the wine bottle)
Gentlemen? For the digestion?

CUT TO:

27A INT: CAPPALINO'S CPW APARTMENT - EVENING
CIELLO in living room, looking at pictures on wall. Mostly
blow-ups of CAPPALINO's WIFE and KIDS.
CAPPALINO comes in from kitchen opening a bottle of wine,
pours some for CIELLO.

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

CIELLO
(shrugs)
Do it your way.

CAPPALINO heads back toward the kitchen.

CAPPALINO
(over his shoulder)
You like it medium rare.

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

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

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

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

CIELLO snorts derisively.

CAPPALINO (contd)
Look, you called me, Cielo. So why are you
here?
CAPPALINO returns with the salad things which he puts on the table he has set up. No response from CIELLO.

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

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

CAPPALINO (VO cont'd)
Is it common practice to sell narcotics ...

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

CAPPALINO (cont'd)
... to sell narcotics in the Narcotics Division?

CIELLO

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

(a beat)
This steak is raw. And this conversation is bullshit.

CIELLO walks out.

CUT TO:

28 INT: CIELLO'S BEDROOM - NIGHT
The phone ringing jars CIELLO awake.

CIELLO

(quietly so not to wake Carla)
Ciello.

SANCHO

(filter)
Danny, I'm sick. I can't sleep.

CIELLO

Hold on a minute.

He eases himself out of bed, crosses ...

29 ... to the downstairs phone.
CIELLO

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

CUT TO:

30 INT: MEN'S ROOM IN A BAR

The urinal has SANCHO's vomit all over it.

SANCHO

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

CIELLO

It's three in the morning, you fuck.

SANCHO

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

CIELLO

Where are you?

CUT TO:

31 EXT: CIELLO'S HOUSE - NIGHT

His car backs out in a driving rain.

CUT TO:

32 INT: LONG ISLAND EXPRESSWAY - CAR

CIELLO wiping his fogged window.

CUT TO:

33 EXT: RED HOOK - PORT AUTHORITY PIERS - NIGHT

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

CIELLO

Get in the car.

SANCHO

You got somethin' for me?

CIELLO

I'm gonna get you something.

CUT TO:
34 INT: SQUAD ROOM - NIGHT
Almost empty. ONE DETECTIVE typing quickly and expertly. CIELLO enters.

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

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

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

CIELLO
Thanks, Sol.

CUT TO:

35 EXT: STATION HOUSE - NIGHT
As CIELLO gets into his car, SANCHO takes the envelope, a grin coming over his face.

SANCHO
Take me down by the water, Danny.

CUT TO:

36 INT: CIELLO'S CAR
CIELLO driving. In the mirror he sees SANCHO laying his stuff out.

CUT TO:

37 EXT: FULTON STREET - NIGHT
SANCHO is heating his bottle cap with two matches. Suddenly, he screams. The heroin is fizzing like Alka Seltzer.

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

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

CIELLO
We'll drive over to Cy's place.

CUT TO:
38 EXT: ANOTHER STREET - NIGHT

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

CIELLO
I don't believe it.

SANCHO
What?

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

SANCHO
Oh my God! Oh my God, Danny. Danny, what are we gonna do!
(he starts to scream)

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

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

CIELLO
Stay out of sight.

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

CUT TO:

39 EXT: THE PIERS - NIGHT

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

SANCHO
(sobs)
Kill him! Kill the motherfucker!

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

CIELLO
I'm sorry, José. Where's your junk?
JOSÉ

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

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

CIELLO

Jesus, José. I'm sorry.

JOSÉ

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

CIELLO

Wait here.

He goes over to SANCHO, gives him two bgs.

CIELLO (contd)

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

SANCHO

(smiles)

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

CIELLO

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

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

JOSÉ

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

He vomits. CIELLO puts his arm around him.

CIELLO

Come on. I'll take you home.

CUT TO:

40 EXT: TENEMENT - NIGHT

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

CUT TO:

41 JOSÉ, still held by CIELLO, is ringing the bell.
JOSÉ
Jeannie, open up. I got something.
The door opens. The remains of a pretty FIFTEEN-YEAR-OLD opens the door.

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

JOSÉ hands her the two bags.

JOSÉ
From Cy's.

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

CIELLO
You got some iodine?

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

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

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

JEANNIE
(sadly)
I blew my first shot.

JOSÉ
You fucking liar!

He shoves her and moves into the bathroom.

JOSÉ (contd)
Where'd you put the bag?

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

JOSÉ slaps her.

JEANNIE (contd)
I had to take two! I told you I blew the first!

CIELLO. He shuts his eyes. OC, we hear the slaps and JOSÉ screaming.
JOSÉ (OS)
You fucking liar. Didn't you even leave me enough to get through the night?

CIELLO runs for the door, unable to hear anymore.

CUT TO:

INT: STATION HOUSE - SOL'S DESK

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

CIELLO
Thanks, Sol. Your stuff was Alke Seltzer.

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

CUT TO:

EXT: CIELLO'S HOUSE - DAWN

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

CLOSE UP

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

CUT TO:

EXT: CAPPALINO'S TERRACE - DUSK

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

CIELLO
The day I was graduated from the Police Academy was the proudest day of their lives.

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

CIELLO
(uneasy that Cappalino has this information)
Yeah.

(MORE)
CIELLO (contd)

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

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

CAPPALINO

I understand.

(playing Ciello carefully)
Dan, this is the second time you've called me. What is it? I know something's esting you. I want to help.

CIELLO

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

CAPPALINO

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

CIELLO

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

CAPPALINO


CIELLO just looks at him.

CAPPALINO (contd)

(smiles coaxingly)
Cross my heart, kid.

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

CUT TO:

45 INT: CAPPALINO'S APARTMENT - NIGHT

THREE MEN engaged in conversation.

CIELLO

All cops srs like me. I'm no different.
PAIGE
Oh, I think you are. That's why you're here.

CIELLO
(suddenly angry)
You don't know why I'm here.
(a beat)
Where'd you go to school, Paige?

PAIGE
(calmly)
I went to Harvard. And before Harvard, Andover. And before Andover, St. Bernard's.

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

PAIGE
That's not true.

CIELLO
The fuck it's not true. The first thing a cop learns is he can't trust anybody but his partners. Nobody loves him but other cops and not all of them. Shit, everytime we're getting set to make a bust, and I think about the guy I'm going after and I know he's going up for five ...
(a beat)
I wonder if some other cop is on some other stakeout and his target is me? You know? Cops hunt cops. So you don't trust nobody but your partner. I sleep with my wife, but I live (MORE)
CIELLO (contd)

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

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

CIELLO (contd)

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

Dissolve to:

46 EXT: TERRACE - DAWN

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

CIELLO

(hoarse)

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

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

(MORE)
CIELLO (contd)
Everybody's using everybody, right? So what
I want is ... let's be straight, okay? Like
I decide to do this ... I will not give up
my partner. I would want you to break up
my unit so they could be protected ...
(stops)
I mean they're not doing anything but I want ...

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

CIELLO
There are lines I won't cross.

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

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

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

CUT TO:

47 INT: CIELLO'S KITCHEN - DAWN

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

CARLA
(softly)
Who are you going to hurt? Your partners?
Gus? Gino? You going to ruin their lives?

CIELLO
Don't be crazy. I'm not going to implicate
anybody close to us. They're gonna break up
the unit -- rotate the partners out of SIU.
I'm gonna call the shots, Babe.
CARLA
You think they're gonna like you choose? You
think they're gonna say, 'Okay, Dan, whoever
you want to talk us about. You decide.' Is
that what you think?

(a beat)
I know you feel guilty. Stop it. Other people
are guiltier than you. Everybody's guilty.
Mary McLenan ... you ought to hear her. 'My
Neddie's Snow White ... an angel.' Then we're
in the bank together and she's got four hundred
one dollar bills for deposit. Her 'angel's'
been taking from some old woman doing the
numbers in a candy store.

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

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

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

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

CIELLO is very angry with her.

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

CUT TO:

48 INT: CAPPALINO'S APARTMENT - NIGHT

A befuddled CAPPALINO in pajamas opening the door to CIELLO,
who stalks past him into the living room. CAPPALINO follows. There is a moment of silence before CIELLO speaks.

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

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

CUT TO:

INT: STATION HOUSE - DAY

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

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

LEVY
Some of my best work, kid.

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

CIELLO
I think I'm in love!

MAYO
(disbelieving)
These wonderful ladies are perpetrators?

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

CIELLO
I know I'm in love!

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

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

CIELLO blinks with sentiment, then, in a gesture denoting a
momentous decision, takes a small notebook from an inner pocket, leafs through it and tears out a page, hands it to LEVY.

CIELLO
My connection at the phone company.

LEVY stares at CIELLO.

LEVY
That's a serious present, Danny.

CIELLO
Well, Gus, you gimme the tits.

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

MARINARO
No-Doz? Nine years in Narcotics end you take No-Doz?

LEVY
(Laughs)
Mayo, you asshole! I'm gonna bust you for possession!

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

50 INT: NEW OPERATION OFFICE - DAY

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

CIELLO
(looking around, grins)
A safe house, right? I feel like some kind of spy story.

PAIGE
Alright, Daniel. We are going to launder you.

CAPPALINO
Squeaky clean.

PAIGE
(sternly)
We want all of it. Everything.

CIELLO stares speculatively at CAPPALINO for a moment, then rises.
50 CONT'D

CIELLO
Rick, can I see you a minute ... outside?

CUT TO:

50A INT: HALLWAY - DAY

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

CAPPALINO
(incredulous)
Are you threatening me?

CIELLO
Absolutely.

There is a long pause.

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

CIELLO
Good. Then we can both breathe easy.

CAPPALINO
This is a lousy way to begin a partnership.

CIELLO
We're not partners yet.

Turns, goes back into the room where Paige waits.

50B INT: NEW OPERATIONS OFFICE - DAY

CIELLO and Cappalino seated as before. Paige exactly the same, no display whatever of curiosity as to what took place in the hallway.

PAIGE
Are you ready?

CIELLO
I did three things.

Cappalino nods. Paige, however, looks dubious.
PAIGE
Three things in eleven years?

CIELLO
Yes.

PAIGE
Start with the worst.

CIELLO gives PAIGE a little smile, shrugs.

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

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

(another smile for Paige)
... which would have been dropped anyway ... in exchange for money. Because I got connections the guy came to me to make the deal ... which I did.

CAPPALINO
How much?

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

CAPPALINO
Twenty-five hundred.

PAIGE
Bribe, solicitation, probably extortion ...

CAPPALINO
(grimly)
What else?

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

(MORE)
CIELLO (contd)

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

(laughs)

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

(starts now to reenact the drama.
Paige and Cappalino fascinated)

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

(a beat)

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

PAIGE

Just a minute.

(checks notes)

I thought the detective wanted seventy-five thousand?

CIELLO

It was negotiable.

CAPPALINO

Go on.

CIELLO

That's it.

PAIGE

What was the detective's name?

CIELLO

You'll never get corroborating evidence or witnesses. Never. So there's no point in me naming him. You understand?
CAPPALINO and PAIGE look at one another. What they understand is CIELLO has chosen his 'things' very carefully. They are not deceived but they are greedy.

PAIGE
(quietly)
What's the third thing, Daniel?

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

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

That's it.

CIELLO

PAIGE

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

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

CIELLO
Hey, Rick, I did three things.

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

Another moment of silence before CAPPALINO speaks.
CAPPALINO
Alright.
   (a beat)
We'll set you up with new partners.

CIELLO
Guys I don't know.

CAPPALINO
Alright. And then what?

CIELLO
Business as usual. We make cases.

CAPPALINO
And? What do we do? How do we move?

CIELLO
First ... Paige. Can I call you Brooks?
   (Paige nods)
Brooks, you make sure I'm clear on the Federal level.

PAIGE
You're clear.

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

CUT TO:

51 INT: TOUHY'S OFFICE - DAY

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

CIELLO
Captain Touhy ...

TOUHY
(shakes Ciello's hand, gives him a mean little smile)
Fucking superstar. What's the occasion?

CIELLO
(aasily)
Just wanted to check in before we start anything in your precinct, Captain. These guys are my new partners. Bill Corrigan, Ken Loughlin.
TOUHY

(eyes Loughlin)
If there's anything I hate more than old cops
it's young cops. Step forward, Loughlin.
(automatically, Loughlin obeys
the voice of command. Touhy
addresses him like a raw
marine recruit)
So you think you hit the bigtime, Loughlin?
Gonna be a SIU superstar like Ciello? You
look like pussy to me, Loughlin. Like you
ought to be back in Harlem with some nigger
shovin' your nightstick up your ass! Corrigan,
I heard of you but that don't mean diddle-shit
because all men are created equal!

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

TOUHY (contd)
Okay! Loughlin, you think you're tough?
Let's wrestle!
(understandably, Loughlin hesitates)
You gonna wrestle or do I throw you through
the window?

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

TOUHY (contd)
Okay Corrigan — you in the IRA? Right!
Well, the only thing you blow up here is
my ass! Come on!

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

TOUHY (contd)
Okay, Superstar, you're next!

CIELLO smiles.

CIELLO
I'm not wired, Captain.

They laugh — the OTHERS join.

CUT TO:

52 INT. NEIGHBORHOOD BAR — DAY

TOUHY, CIELLO, and a third man, SERGEANT BDELEMAN at a table.
TOUHY
(as he picks up check for
their drinks and pulls out
money)
Okay, Ciello. You work my precinct ... I
don't give a fuck on what ... Just bring me my
full cut. Everything goes through Edelman.
(he stands)
That other thing, Edelman ... work it out with
him.

TOUHY leaves EDELEMAN and CIELLO together.

CIELLO
What other thing?

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

CIELLO
Sell to who?

EDELMAN
An old pal of yours. Rocky Gazzo.

CUT TO:

53 EXT: ANGELO'S CAFE - LITTLE ITALY - DAY
CIELLO walks to cafe, enters.

CUT TO:

54 INT: ANGELO'S

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

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

CIELLO
(sitting)
Everybody's okay, Nick. How's Maria? Aunt
Angela?

NAPOLI
Maria's gonna have another kid. You know
Mama. She thinks she set it up herself.
CIELLO
I'm glad you're in town. I figured you'd be in Miami. Going to the dogs.

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

CIELLO
Yeah. Rocky still in Florida?

NAPOLI
Yeah.

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

NAPOLI
Who's the D.A.?

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

NAPOLI
Who?

CIELLO

NAPOLI
Fucking matzo eater. You vouch for him?

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

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

NAPOLI gives CIELLO a sad look, shakes his head.

NAPOLI (cont'd)
You get your rocks off putting Italians in jail? They ain't enough niggers for you? (smiles, shrugs)
What the fuck.

CUT TO:
55 EXT: FEDERAL LAW ENFORCEMENT BUILDING - CHAMBERS STREET

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

56 INT: AGENTS FLOOR

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

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

CUT TO:

57 INT: OFFICE - DISPLAY BOARD

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

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

PAIGE enters with TWO YOUNG WASP MEN.

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

CIELLO
(syeeeing the length of pants)
Hi.

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

CIELLO
Where you guys from?

ELROY
Dallas.
57 CONT'D

BOBBA

Atlanta.

CIELLO

(very tentative smile)
I hope you know the neighborhood.

BOBBA

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

PAIGE and CAPPALINO exchange glances.

CUT TO:

58 INT: BASEMENT - TENEMENT - THE TEAM

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

LOUGHLIN

(very unhappy)
If we get caught at this, they'll lock us up.

CIELLO

(ignores Loughlin ... speaks to Corrigan)
What's Touhy's number?

CORRIGAN

484-8780.

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

CIELLO

Ouch! They're the ones.

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

CLOSE UP

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

CUT TO:

59 INT: OPERATION OFFICE - DAY

Its furnishing has come along. It is now almost comfortable. As usual, no one is present but PAIGE, CAPPALINO, and CIELLO.
CAPPALINO
But that tap is illegal. You're breaking the law.

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

Both PAIGE and CAPPALINO stare at CIELLO.

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

PAIGE
I'll have to talk to the boss.

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

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

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

CAPPALINO
Nevertheless.

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

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

CUT TO:

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

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

CUT TO:

61 INT: DINER

CIELLO emerges, joins EDELEMAN at the table as ROCKY GAZZO
enters. GAZZO is an enormous man. Very dangerous looking. But he likes CIELLO and is amiable, even affectionate.

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

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

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

EDELEMAN stands to shake hands with GAZZO.

GAZZO (contd)
So now we met. Let's get outa here.

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

CUT TO:

INT: GAZZO'S CAR - NIGHT

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

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

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

CUT TO:

EXT: CARVEL STAND - NIGHT

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

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

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

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

CUT TO:

65 INT: GAZZO'S CAR - NIGHT

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

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

CIELLO and EDELEMAN laugh.

CUT TO:

66 EXT: BRONX RIVER PARKWAY - NIGHT

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

CUT TO:

67 EXT: GAZZO'S CAR

He is getting out.

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

EDELEMAN and CIELLO look at each other.

GAZZO (contd)

Come on!

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

CIELLO
(hard-voiced)
This is a fucking insult. You frisk him, you frisk me.

GAZZO turns, a little taken aback.
GAZZD
(reasonably)
Danny, I don't know this guy.

CIELLO
Well, fuck, you know me!

GAZZO hesitates, then hands EDELEMAN back his coat.

GAZZO
(to Edeleman)
So now we know each other, what have you got?

CUT TO:

INT: GAZZO'S CAR - NIGHT

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

GAZZO
So long.

EDALEMAN
(to Cielo)
I'll catch you later?

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

GAZZO
(reaches in his pocket, pitches envelope over the seat back to Cielo)
Count it.

CIELLO
You should have just give it straight to ...

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

CIELLO
(laughs)
I just got to give it to Edeleman.

GAZZO
(perfectly amiable)
Okay. But I give it to you. I do business by the rules, Danny, you understand?

CUT TO:
69 INT: PAIGE APARTMENT - NIGHT

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

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

POLLY
(to Cappalino)
Rick, just exactly how dangerous is it? I mean ...

CAPPALINO
Anytime a cop wears a wire it's dangerous.

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

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

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

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

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

CAPPALINO
Lawyers are second.

POLLY
(clearly shocked)
Lawyers?

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

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

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

CEILLO

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

(to Polly)

Hey, I'm sorry, Mrs. Paige.

POLLY

(earnestly)

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

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

PAIGE

How did it go?

CEILLO

Beautiful.

(gives Cappalino one)

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

(hands second tape to Paige)

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

My compliments.

CAPPALINO

(eyeing the envelopes)

Money?

CEILLO

(hands him first one envelope, then the other)

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

POLLY

(wide-eyed)

With Touhy?

CEILLO

With everybody. Touhy, and the new partners. (MORE)
CIELLO (contd)
(indicating the second envelope)
That's the ten thousand for Carson. Voucher that, too.

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

PAIGE
It was easy because everybody trusted Danny.
All the years made it easy.
(a beat)
Danny ... I want to tell you that I know you
don't like the move against Gazzo. He came
through your cousin. I also understand just
how dangerous all this is. And I want you
to know ...
(a beat)
... that I appreciate the complications.
Somehow, one day, I hope we can repay you.

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

CUT TO:

INT: NEIGHBORHOOD BAR

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

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

WE SEE that LOUGHLIN is extremely distressed.

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

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

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

CIELLO
(to Lougblin)
Listen, Ken, I already told you ...
EDELEMAN
(to Loughlin)
Boy, you don't belong in SIU. You belong in Harlem eating apples off nigger fruit stands.

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

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

LOUGHLIN turns hurt, bewildered eyes on CIELLO.

LOUGHLIN
Danny ...

EDELEMAN
(laughs, addresses Ciello)
You're married to a fuckin' faggot.

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

CORRIGAN
(over his shoulder to Edeleman)
It was a grand evening, Sergeant. Let's do it again.

71 INT: PAIGE'S APARTMENT

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

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

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

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

CAPPALINO is still very still. Very wary. He is uncertain whether to overrule CIELLO or humor him or what.
CAPPALINO
If Loughlin was totally honest, he wouldn't have taken the money. He was part of the operation. And the operation was typical SIU. Efficient and illegal.

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

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

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

CUT TO:

72 EXT: LONG ISLAND MOVIE HOUSE - NIGHT

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

CIELLO
(laughs, shakes his head)
He'll be late ... we'll miss the first fifteen minutes and Joe'll say 'What's the difference? Didn't you read the book?'

Silence from CARLA.

CIELLO (contd)
What's the matter with you?

CARLA
(not really answering him)
It'll be nice to see Joe and Susan again.

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

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

More important than your old friends?

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

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

Well, Loughlin, for one.

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

I know that. I know ...

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

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

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

EVERYBODY laughs. EVERYBODY's happy.

What's it about?
Ciello

The money. I know how unhappy you were.

Loughlin

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

CUT TO:

INT: Paige's Dining Room - Evening

Festive. It is a birthday party for Ciello. Brooks and polly paige, cappalino and his wife, nancy (pictures of whom we saw in their apartment), Ciello and Carla, and an older couple, Mr. and Mrs. Burton Hayes ALCOTT.

Ciello, (Embarrassed at the fusa, feeling very much out of his element, but doing rather well as we see from Mrs. ALCOTT'S attitude toward him), is blowing out the candles on the cake that Polly has put before him. Everyone applauds.

Polly

What did you wish?

Ciello

(grin at the men)
I'd like to collar a lot more lawyers.

Both ALCOTT and his Wife break up. PAIGE stands.

Paige

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

Cappalino

(to Ciello)
The capo di capo, Danny!

Paige

(smiles, continues)
... I am going to defer to that gentleman who wants to make the toast, Mr. Alcott.

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

(very genial)
Detective Ciello, I want to impress upon you the awesome power of my position and my person. What I have here for you ... (hands the paper down to Ciello) ... and I hope you will regard it as my birthday offering to you ... is the paper giving you legal authorization for the wiretap on Captain Touhy's telephone. I hope it's not late.

General laughter. ALCOTT raises his glass.

ALCOTT (contd)
Happy birthday, congratulations, and our gratitude for the good work.

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

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

CAPPALINO
Come on, Danny. Speech.

CIELLO
(blurts out to Alcott)
I want to know what's going to happen to Loughlin?

ALCOTT
(gently)
Transferred to Intelligence. Next week. I'm sorry. Brocks told me how anxious you were.

CIELLO
(angry)
I look at Loughlin and that could've been me.

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

CUT TO:

75 INT: CIELLO'S BATHROOM - DAY

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

CUT TO:
INT: LAW OFFICE - DAY

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

CUT TO:

INT: NEW OPERATIONS OFFICE

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

CUT TO:

SAME LOCATION - DIFFERENT AREA

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

CUT TO:

INT: CIELLO'S BEDROOM - NIGHT

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

CUT TO:

INT: NEW OPERATIONS OFFICE - DAY

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

CAPPALINO

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

CIELLO shakes his head. He does not know DeBennedeto.

CAPPALINO (cont'd)

The other one ...
  (displays the second picture)
... is a police officer.

CIELLO
  (nods)

Carl Alagretti. I worked with him a couple of times. He don't live far from me.
PAIGE
Good. Then Alagretti's your entrée to DeBenedetto.

CUT TO:

80A EXT: LONG ISLAND - DAY

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

CUT TO:

81 INT: MOVING CAR - SUBURBIA - DAY

ALAGRETTI
Fucking electronic ignition!

CIELLO
What happened to the Lincoln?

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

He turns on the radio.

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

ALAGRETTI
DeBenedetto? What do you want with DeBenedetto?

CIELLO
I might have a thing.

ALAGRETTI
What kind of thing?

CIELLO
Something maybe he could use ...

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

CIELLO
God, no! No ... I mean I'd want you there
to set up the meet.
ALAGRETTI
He's touchy. Like me. He's careful.

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

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

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

CUT TO:

82- INT: GYM - DAY

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

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

ALAGRETTI
So what is it, Danny?

CIELLO
(to DeBennedeto)
Remember Martinez? You bonded him. (no answer)
He says he paid you back. (no answer)
He's waiting for trial on Rikers. He says he's got a tape on you where you admit he paid you. But now you're squeezin' him and if you don't stop he'll play the tape. Okay? That's a felony.

DeBENNEDETO
He's a rat and a punk and he ain't got the heart to wear a wire around me. If I catch a guy wearin' a wire, I'll shove it up his ass and pull it out of his mouth. Nobody wears a wires on me. I can smell 'em.
ALAGRETTI
It's God's truth, Danny. I never seen nothin' like it.

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

(throws tape at him)
And here's the tape. Martinez made you, you fat fuck.

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

88 QUICK CUT SEQUENCE

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

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

CUT TO:

89 INT: NITE TROTTERS - NIGHT

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

CUT TO:

90 INT: SUBWAY STATION - DAY

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

CUT TO:

91 INT: CAPPALINO'S APARTMENT - LATE NIGHT

CAPPALINO and PAIGE are alone. CAPPALINO very tense.

CAPPALINO
He said by eleven. It's ten of twelve.
PAIGE
Was he wired tonight?

CAPPALINO
How would I know? He consults the spirits. He's like some goddam gypsy fortune-teller...
...Tonight? Oh, tonight much danger!
...No wire!
(working himself up into a
real tantrum)
Also, he won't wear his gun! You know where he keeps his gun now? He keeps his gun in an attache case. In the trunk of his car. He's obliged to wear his gun at all times! He's in breach of regulations.

CUT TO:

92 INT: CHEAP BAR - NIGHT

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

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

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

ALAGRETTI
That's not funny.

ALAGRETTI
You want to think about coming over, Carl. Everybody's doing it. See that barmaid over there...
...the one with no tits? She's been wired for six months. She's got a transmitter stuffed right up her pussy.

ALAGRETTI can't help glaring suspiciously at the BARMaid. CIELLO laughs.
BARTENDER
(calling to Alagretti)
Hey, Carl. Phone call here for you.

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

93 INT: CAPPALINO LIVING ROOM - NIGHT

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

The doorbell rings. CAPPALINO literally dashes for the door.

CUT TO:

CIELLO entering apartment. He is very high.

CIELLO
He called me! The fat sonofabitch! It's got
to be big. I mean for a month now he won't pick up on anything I offer him, but now he wants to set up a meet.
(grins broadly)
Him and Alagretti, they're both so hot under the collar about the Chase Commission and their mystery cop ... it's got to be a fucking game! I love it!

PAIGE
What do you mean?

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

PAIGE
You love the danger, don't you Danny?
(laughs)
It's a living.

PAIGE
Don't go wired to this meeting.

CIELLO
I think I will.

CUT TO:

94 INT: CHINESE RESTAURANT - DAY

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

ALAGRETTI
(mouths to DeBenedetto)
He's clean.

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

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

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

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

CIELLO
You guys gonna cut this out and give me a break here?
(smiling)
Do I look like a fucking rat to you or what? Now, I don't want to hear no more of this shit.

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

CIELLO sits.
Silence.

CIELLO

So? I'm not here for the company.

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

Finally, DEBENNEDETO lowers the menu.

ALAGRETTI
(nods at DeBennadeto,
addresses Ciello)
Ever hear of a guy named Michael Blomberg?

CIELLO
(who never has)
Yeah. Fucking creep.

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

CIELLO
(grudging)
Maybe.

ALAGRETTI
They got him for subornation of perjury.

DEBENNEDETO
That means he caused perjury to be committed.

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

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

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

CIELLO
What's this case against Blomberg?
95 INT: OPERATION OFFICE - DAY

CAPPALINO, PAIGE, and CIELLO. Both very excited.

PAIGE
(laughs excitedly)
Blomberg! My God! Every era has a public enemy number one among lawyers and Blomberg's ours.

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

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

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

CIELLO
I didn't.
(he tosses a tape on the desk)
I got it all.

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

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

The THREE MEN start to laugh.

CUT TO:

96 EXT: MOVIE HOUSE - NIGHT

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

CARLA
So-so.

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

CARLA
(grinning)
No.

CIELLO
Babe, you just batted out.

CARLA
I think you're like Marlon.

CIELLO
(happily)
Ain't it a fact?

(whistles s minute, then goes silent, thoughtful)
I'm finally doing it. What I set out to do. I'm going to put the biggest crooked lawyer in New York out of business. Me.

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

CARLA
(takes his hand)
Sure, Danny.

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

CUT TO:

97 INT: LIVING ROOM HOTEL SUITE - NIGHT

Good hotel. ALAGRETTI and CIELLO enter just as MICHAEL BLOMBERG is signing the check for a cart of drinks and hors d'oeuvres. DEBENNEDETTO nods at them, but no one speaks until the WAITER is out of the room.
MICHAEL BLOMBERG is not a good-looking man, but he is well-dressed, well-educated, very much in control. He smiles at CIELLO. ALAGRETTI moves straight to the cart and begins mixing drinks for the crowd.

DeBENEDETO
Okay. Everybody knows who everybody is.
Right?

ALAGRETTI
(speaking for Ciello)
Right. Everybody takes Scotch or what?

DeBENEDETO
(consting himself to the hors d'oeuvres)
Sure.

BLOMBERG
(softly)
Let's get down to business.

DeBENEDETO
Right.
(turns to Ciello)
So?

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

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

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

DeBENEDETO (cont'd)
So what's the answer? Can he get the Grand Jury minutes?

BLOMBERG
(very softly)
Witness transcripts?

CIELLO
You're talking about something the mere possession of which is like's gets pinched... five on the spot. So he don't operate out of love.
DeBENNEDETO
So what's his fuckin' number, your friend? How much?

CIELLO
(directly to Blomberg)
You tell me, Mr. Blomberg. How much do you want to spend?

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

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

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

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

ALAGRETTI
(laughs)
They've just joined the jet set. On the road.

A long beat, then CIELLO decides to frustrate BLUMBERG.

CIELLO
So great. They're not around. Or whatever.
Then what's your problem? You don't need to spend the money.
(indicates Blomberg's pocket which holds the paper)
With witnesses 'on the road' it's not worth spending.

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

BLUMBERG
Just buy me those fucking minutes, Ciello.

CIELLO smiles, shrugs. He has caught his man.

98 TAPE MACHINE - PAIGE'S APARTMENT - NIGHT

playing silently. WE PULL BACK TO SEE PAIGE and CAPPALINO both wearing cans, listening. CIELLO, dressed differently, sits, watches the two LAWYERS' faces, seeking confirmation, approval. CAPPALINO looks up, teps PAIGE.
CAPPALINO
I don't think we'll need the IRS on this
... I think we can go through Interstate Commerce ...

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

CAPPALINO (contd)
(reaches for a law book)
Listen to this ... the United States government versus Carl Terza ...

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

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

CUT TO:

99 INT: ALAGRETTI/DeBENDEDETO'S RESTAURANT/JOHN

JENSEN completing story begun in PAIGE's apartment.

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

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

CUT TO:

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

100 EXT: STREET - MANUFACTURING AREA

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

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

CIELLO — he blows at his breast pocket.

CLOSE UP

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

CUT TO:

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

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

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

CIELLO
Bad? What's the matter?

ALAGRETTI
Everything's wrong. Walk.

They take his arms and start walking.

CIELLO
What's wrong with you two guys?

ALAGRETTI
Walk!

CUT TO:

INT: THE CAR

BUBBA
He's in trouble.

ELROY
Stay with him.

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

ELROY
Okay, okay — go down a block — turn left.

BUBBA
We'll lose him!

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

BUBBA

Shit!

The car jumps the light. Horns.

CUT TO:

102 EXT: THE STREET

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

DeBENNEDETO

You know what we heard a little while ago?

(he is breathing heavily)

CIELLO

What?

DeBENNEDETO

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

CIELLO

(laughing but terrified)

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

CUT TO:

103 EXT: THE CAR

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

CIELLO (VO)

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

CUT TO:

104 EXT: ALLEY

The THREE of them in the alley.

CIELLO

Leave me alone. Wanna leave me alone?

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

CUT TO:
105  EXT:  THE CAR

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

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

CUT TO:

106  EXT:  STREET CORNER

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

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

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

CUT TO:

107  INT:  THE CAR

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

BUBBA
Great God Almighty! Is that them?

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

CUT TO:

CLOSE UP

ELROY -- looking around -- totally confused.

CUT TO:

THE TAPE RECORDER

CIELLO
What? What are you looking for?

CUT TO:
108 EXT: SIDE OF A BUILDING

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

ALAGRETTI
(desperate)
We gotta clip him, Dave ...
(accusingly to DeBenedeto)
It's your responsibility ... you got to clip him!

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

CUT TO:

109 EXT: THE CAR

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

BUBBA
Should we call for help?

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

CUT TO:

110 EXT: SIDE OF A BUILDING

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

CLOSE UP

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

ALAGRETTI
Where's your fucking gun, Dan?

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

ALAGRETTI
No.

CIELLO
I never wear the fucking thing. Only when I'm working. All kidding aside, you're (MORE)
CIELLO (cont'd)
giving me s lot of fucking attitude. It's
... I'm ... I'm really ... no fucking joke.
This is bullshit, playing fucking games!

DEBENDEETO
(moving very close)
We're not fucking playing games here! C'mon!

They start walking again.

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

DEBENDEETO
In a pig's ass.

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

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

CUT TO:

111 INT: THE CAR

Nothing but static.

ELROY
Turn left.

BUBBA
Why?

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

CUT TO:

112 EXT: PHONE BOOTH

CIELLO on ths phone, frantic. ALAGRETTI and DEBENDEETO
outside, talking furiously together.

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

CIELLO
I said this is Detective Ciello. Will you
please get word to Mr. Paige that I am not
going to be able to make court.
WOMAN (VO)
This is recaption. You'll just have to call back.

She hangs up on him.

CUT TO:

113 EXT: DAY
DeBENNEDETO turns around and jerks his head indicating that CIELLO should follow.

CIELLO
I wish you'd stop this horseshit.

CUT TO:

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

CUT TO:

115 EXT: MULBERRY STREET – COFFEE SHOP
CIELLO and the TWO MEN walking fast. Across the street, CIELLO suddenly spots the same coffee house where he met NAPOLI earlier.

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

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

They stop. Look. ALAGRETTI crosses, peers in over the eye-height green paint on the window, beckons. WE SEE NAPOLI come out, spot CIELLO, start to come over and ALAGRETTI stopping him. Their heads come close together. NAPOLI scowls darkly, talks to ALAGRETTI, then makes a little wave to CIELLO, and still scowling, waits for ALAGRETTI to cross back to the OTHERS. He stands and watches as ALAGRETTI and DeBENNEDETO confer.
ALAGRETTI
(Visibly sweating)
I said, we think he's a rat, we think we
should fucking clip him. He says, if you
think he's a rat then you should clip him,
hut if you do you better be sure he's a rat
cause the people that like him, they're good
people.

An endless pause. DeBENNEDETO looks at CIELLO.

DeBENNEDETO
No hard feelings.

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

CUT TO:

116 EXT: A PHONE BOOTH

CIHELLO in a paroxysm of rage.

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

He hangs up.

117 EXT: PAIGE'S HOUSE

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

PAIGE
Jesus, Danny, I...

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

PAIGE
I'm sorry.

CIHELLO
Fuck sorry! I nearly got killed!

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

Their voices have risen. PEOPLE are taking notice.
CAPPALINO
Let's go upstairs.

CUT TO:

118 INT: PAIGE'S HOUSE

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

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

CAPPALINO
Danny, you'll have it all, I promise.
(hands Ciello drink)
Here.

CIELLO
(cannot calm down)
You know what that fucking scumbag said to me? He said it's lucky I showed up because they were on the way to my house. My wife's there. And kids. Alone. There could be someons there now. Call my house. Call my house.

PAIGE starts to dial.

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

PAIGE
There's no answer.

CIELLO
(yells)
Don't tell me no answer!

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

*(After this scene, both CAPPALINO and PAIGE always wear beepers)*
CIELLO
I wanna get out there. I gotta get out there.

PAIGE
I'll get a car.

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

He grabs the phone.

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

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

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

CUT TO:

119 INT: STATION HOUSE

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

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

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

CIELLO
It's okay now. I'm okay. Listen, I got to get home. I can't reach Carle.

EDLEMAN
Where are you? We're on our way.

CIELLO
(atops auddenly, and look at Paige and Cappalino)
I'm at Fulton Straat under the bridge. Right by the old Fireboat House.
Twelve minutes.

120 INT: PAIGE'S HOUSE

He hangs up.

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

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

CIELLO
Where? Go where?

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

CAPPALINO
We'll pick up the tab.

CIELLO
What'll I do there?

PAIGE
Rest. Me too. Rick?

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

CIELLO
What's hard on you?

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

A pause. CIELLO gets up. Stares through them.

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

He goes. PAIGE and CAPPALINO look at each other, suddenly very tired.
121 EXT: BEACH-MONTAUK - MORNING

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

BOBBY
What if you catch a whale?

CIELLO
I'll let him go.

BOBBY
What if you catch a shark?

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

BOBBY
I don't care! Let it go!

CIELLO smiles.

CUT TO:

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

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

CIELLO
Yes they do. They do care about me.

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

122 EXT: WASHINGTON, D.C. - DAY

ESTABLISHING SBOT ... plane landing ... city overview ... Federal building ... whatever.
INT: SANTIMASSINO'S OFFICE - DAY

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

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

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

SECRETARY

Mr. Santimassino ...

SANTIMASSINO

I know Mr. Cappalino ...

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

SANTIMASSINO (contd)

You're Paige.
(before Paige can respond, Santimassino's eyes have moved on to Ciello)
And you're Detective Ciello.

CIELLO

Yessir.

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

SANTIMASSINO

You three have been working a very short time for such nice results. Your operation interests me and I propose to commit men and funds. I think we may have a chance here for some international cases.
(a beat)
I myself will be spending a good deal of time in New York.

There is a stunned silence ... clearly the THREE MEN before him have extremely mixed emotions about this announcement.
They have obviously hit the big time, but the show is possibly being taken away from them. SANTIMASSINO understands exactly. He almost smiles.

SANTIMASSINO (contd)
Let's have a drink and talk.

CUT TO:

DIFFERENT ANGLE - LATER

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

PAIGE
... to date ... sixteen indictments are being prepared ... six Mafia dealers, three of whom we consider major, a corrupt Captain of Police, four detectives, five smaller organized crime soldiers, the bondsman DeBenedeto ...
(he can't help smiling)
... and Mike Blomberg.

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

PAIGE (contd)
We also have four other ongoing investigations.
(a beat)
We're very proud of Detective Ciello, sir.

SANTIMASSINO
I've been studying Detective Ciello's file very closely.
(forcing Ciello to hold his eye)
An interesting career.
(a beat)
Dan, may I call you Dan?

CIELLO
(effusive)
Sure. Yeah ... Dan ...

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

CIELLO and CAPPALINO eye each other.

CAPPALINO
One of the cases we've got going is against Larry Vasco.
CIELLO
We found out Sardino's Vasco's son-in-law.

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

CIELLO
(thrilled, expansive)
A cinch. Easter's coming and things ease up at Easter ... I mean I don't know how it goes with the Feds, but with the cops ...

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

SANTIMASSINO
(a beat)
It's a little different on the Federal side.

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

SANTIMASSINO (contd)
(to Ciello)
We'll meet again soon. You'll be coming to Washington quite often, Dan ...

Through the door and to the SECRETARY:

SANTIMASSINO (contd)
Ask Krimsky to drive these gentlemen to National.

CUT TO:

124 INT: SANTIMASSINO'S OFFICE - DAY

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

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

125 EXT: A NICE RESIDENTIAL STREET ON OCEAN PARKWAY

CIELLO sits in a parked car -- watching VASCO's house. VASCO
comes out, down the steps heading for the white Caddy in the driveway.

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

CUT TO:

126 INT: CIELLO'S CAR
CLOSE UP

CIELLO frustrated. Speaks into transmitter.

CIELLO
Vasco just got himself arrested.

CUT TO:

127 EXT: MASCONe'S HOUSE IN GREAT NECK

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

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

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

The horse comes over and nuzzles MASCONe.

CIELLO
Rose, did Gino ever tell you how we met?

MRS. MASCONe
I knew he was mounted. You too?

CIELLO
Not me. Horses scare the hell out of me. But I'm standing there alone. I'm twenty-three years old and it's like I am the only white (MORE)
CIELLO (contd)
man in Africa. There's two thousand blocks
in the street and they want to burn that
precinct down. Alright? And down the street
comes the U.S. Cavalry -- Fast Gino here on
the lead horse and those nightsticks are flying.

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

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

ROSE MASCONES laughs.

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

They roar with laughter.

CIELLO (contd)
What about the new case? Vasco?

MASCONE
How'd you know about Vasco?

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

MASCONE
From Buddy Meatballs.

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

Yeah. Do you?

MASCONE

Yeah.

CIELLO
MASCONE
You going to tell me who it is?

CIELLO
I thought you knew.
(pause)
I'll who you mine if you'll show me yours.

MASCONE
(with a fond smile)
I don't think so.

MRS. MASCONE
Your soup's getting cold, Danny.

CIELLO
You sound like Carla.

All THREE laugh.

CUT TO:

128 INT: LA GUARDIA

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

SANTIMASSINO
Detective, how are you? Rick.

Handshakes and they start walking.

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

SANTIMASSINO
Who?

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

SANTIMASSINO
But what's his name?

CIELLO
The detective?

SANTIMASSINO
The detective.
CIELLO
His name's Mascone.

SANTIMASSINO
I know that good detective. I want him.

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

SANTIMASSINO
He knows about dope.

CIELLO
I know about dope.

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

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

SANTIMASSINO stops. The ENTIRE GROUP does.

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

CAPPALINO
You're correct.

SANTIMASSINO
(to Cielo)
Was Mascone a partner?

CIELLO
No, but --

SANTIMASSINO
So what's the problem?

CIELLO
He's a friend. And he trusts me.

SANTIMASSINO
(snorts)
He'd sell you and his mother in the same lot. He's Federal level. I want him.
CIELLO
If you're right you'll have to get him some other way. Not through me.

SANTIMASSINO
(unperturbed)
Mmmmm.

128A EXT: LA GUARDIA SHUTTLE - DAY

They've reached the auto island outside.

SANTIMASSINO
Any other way of getting a line to Sardino?

CIELLO
I'm thinking.

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

CAPPALINO
We're going the other way.

SANTIMASSINO
Take it easy.

He's into his car and away.

CUT TO:

129 INT: CRIMINAL COURT BUILDING - DAY

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

DeBENNEDETO
I owe you one. What do you need?

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

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

CIELLO
I want to know where he's holed up.

DeBENNEDETO
Who don't?
CIELLO
You really are an asshole. What'd you do if you found him? Punch him out? Find out for me -- I put a tap on him -- you get the tapes. You sell him the tapes back. You'll walk away with your bond and at least fifty grand. This guy's big.

DEBENNEDETO
What do you get out of it?

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

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

He walks toward a phone booth.

CUT TO:

130 INT: PHONE BOOTH

DEBENNEDETO inside pay phone. Dialing.

CUT TO:

130A EXT: MASCON HOUSE & YARD - DAY

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

DEBENNEDETO (VO)
Gino? Dave. This guy Cielo ... I still don't trust the little prick. He don't give nothin' but needles. He gives plenty needles.

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

He hangs up. Sighs desply.

CUT TO:

131- INT: CRIMINAL COURTS BUILDING

132

DEBENNEDETO looks through a beaten-up address book,
131- CONTD

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

DeBENNEDETO
Park Avenue. Lots of doormen. Wear a suit.

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

DeBENNEDETO
Some guy owed me.

CIELLO
(a beat)
Goddamn, I'm nervous using anything from you.

DeBENNEDETO
Now you know how I feel.

CIELLO
So long, creep.

CUT TO:

133 INT: OPERATIONAL OFFICE - LATE DAY

CAPPALINO, CIELLO. BOTH MEN are nervous, irritable.

CIELLO
He wants Sardino. I'm getting Sardino.

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

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

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

CAPPALINO
Yes. Are you going wired?

CIELLO
(slowly)
Ah ... no. Not tonight.

You're nervous. I knew it.
CIELLO
Rick ... you ain't never gonna learn. I'm always nervous. Other times I'm scared shitless. Tonight I'm scared shitless.

INT: A RESTAURANT - NIGHT

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

ALAGRETTI
How you doin', kid?

CIELLO
Okay. N'you?

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

CIELLO
The tapes are good.

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

DeBENNEDETO
Shit!

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

DeBENNEDETO (cont'd)
What's this? What's this? What's TPF-1?

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

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

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

INT: JOHN

CIELLO in his shorts. ALAGRETTI is tearing the lining of his sports jacket.
CIELLO
I told you I wasn't wearing a wire! You're ruining my jacket!

DEBENDEDETO
Drop your shorts.

CIELLO
Only if you kiss my ass.

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

ALAGRETTI
It's taken.

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

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

DEBENDEDETO hits him again, rips his underwear.

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

CUT TO:

136 INT: THE RESTAURANT

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

CIELLO
(to everybody)
All right! I got four agents outside! Ruggiero call 911!

ALAGRETTI
(to Ruggiero)
Wait a minute! I'm a cop ... 

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

RUGGERO
The phone -- is no work!

CIELLO
They start out the restaurant. DeBENNEDETO starts to negotiate.

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

CUT TO:

137 EXT: THE RESTAURANT - NIGHT
They emerge.

CIELLO
Against the window. Spread!

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

CUT TO:

138- INT: COVER CAR - A BLOCK AWAY
139
TWO AGENTS in front. A uniformed cop ERNIE FALLACCI in back.

ERNIE
Let's go.

AGENT
No. Wait.

CUT TO:

140 EXT: THE RESTAURANT
The GROUP at the window.

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

CIELLO is moving to frisk DeBENNEDETO.

CUT TO:

141 INT: COVER CAR

ERNIE
I tell you he's in trouble!

He breaks out of the car, pulling his gun.

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

ERNIE
(on the run)
I'm here Danny!

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

DEBENNEDETO
I'm bleedin'. Christ, I'm out!

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

CIELLO
You okay, Carl?

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

CLOSE UP - CIELLO

He slowly pulls ALAGRETTI erect.

CIELLO
I'll try ...

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

CIELLO (cont'd)
You want the collar?

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

CIELLO
(to the agents)
Okay. Take Carl. And book him fast. No newspapers. I'll wait with Ernie for the ambulance for that piece of shit there. And I'll tell it to your face. No Feds is ever backing me up again. I'll quit first.
Air, light, the great bridge and its supports dwarfing the PEOPLE, CIELLO, and GAZZO. They are walking at the water’s edge. GAZZO’s parked car a short distance removed. No sign of a backup.

CIELLO
Nice quiet spot you found here, Rocky.

GAZZO
(carefully)
I gotta call you four times to make a meet. You been avoidin’ me.

CIELLO
I been like movin’ around all the time.

GAZZO
Yeah. You been all over.
(gently, quietly)
You doin’ something you shouldn’t, Danny?

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

CIELLO
Ah, shit, Rocky.

GAZZO
You wearing a wire, or what?

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

CIELLO

GAZZO regards him carefully.

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

CIELLO
You’re not gonna get hurt bad, Rocky.

GAZZO
They caught you doin’ somethin’, didn’t they?
If they caught you doin' something and you
didn't come to us for help, then you deserve
to get killed. Cause then you trust them
better than you trust us.

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

GAZZO
You never told me.

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

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

CIELLO
I swear to God, no one's going to get hurt
because you vouched for me or introduced me.

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

CIELLO
If anything you're the victim.

GAZZO
(abruptly he laughs)
I've been a victim since I started tsllking
to cops, Danny.

(he studies Ciello)
So what's going to happen to you with this
thing? When it's over?

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

They are almost back to the car. GAZZO opens the door to
the car, places his bulk on the seat, his feet still on the
ground.
GAZZO
Danny, these people have turned you into a rat. You're not gonna be able to live with yourself. I'm gonna save your life. You meet me tomorrow at Kennedy Airport. I'll give you $75,000. You go anywhere in the world you want. Get back to me through your cousin Nick and I'll send you another $75,000. You start a new life. You won't be a rat.

CIELLO
(he is very moved)
Ah, Jesus, Rocky. Jesus Christ. Where in the world could I go?

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

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

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

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

GAZZO puts the car into gear and takes off.

145 INT: A BEAUTIFUL APARTMENT - DAY

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

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

CIELLO
I'm nervous about Sardino.

SANTIMASSINO
Don't be.

CIELLO
DeBenedeto's out. Sardino knows we got him on tape. He's going to skip.
SANTIMASSINO
He can't. DeBenedetto turned. How can he claim you caught him when he's out on the street? It would be clear he was cooperating. DeBenedetto's ours. Alagretti will be ours tomorrow. Just forty-eight hours. That's all we need.

CIELLO
I want to take Sardino in!

SANTIMASSINO
(a long, speculative look)
Dan ... this is dangerous information I'm about to give you. Do not do anything. Anything at all. You'll screw us up.

CIELLO
(a long beat)
Sardino ... you've turned him.

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

CLOSE UP - CIELLO
Uneasy and confused. He doesn't know why.

CUT TO:

146 INT: POLICE STATION - DAY

MASCONE on phone. Very calm.

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

(he listens impatiently)
I'm going to get with Vasco's man tonight. I can't talk now, Danny.

He hangs up.

CUT TO:

147 INT: CIELLO HOUSE

CIELLO
They're gonna use Sardino to take Gino tonight! I can feel it!
CARLA
You always said Gino was the best cop on the force. How's he gonna ...

CIELLO
Santimaesino's set him up. It'll happen. Believe me.

(he explodes)

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

CARLA
Where are you going?

CIELLO
I got to find Gino!

CARLA
Danny! You warn Gino ... if you find Gino and warn him ... (a beat) Mr. Santimassino ... he'll ...

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

CIELLO
... prosecute me. I know that!

CIELLO stops, takes a deep breath to steady himself.

CIELLO (contd)
What am I gonna do, Carle?

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

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

She just stares at him.

CIELLO (contd)
Go out and use a public phone if you want.

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

CARLA
(whispering)
What did he do, Danny?
CIELLO
Hell, Carla ... he bought s house in Great Neck.
And carpeted the whole upstairs. Just like me.

147A INT: AN ELEGANT EASTSIDE RESTAURANT

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

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

MASCONÉ
How long do you need?

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

MASCONÉ
I'll get the passport.

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

He puts four thousand dollar packets on the table.

MASCONÉ
(shakes his head)
I can wait.

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

MASCONÉ
I don't want your money.

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

MASCONÉ looks long at him. Finally he reaches over and
pockets the money. They get up, walk to door. TWO well-
dressed MEN approach.

1ST MAN
Gino, I'm Agent O'Hara. You've got a problem
here, Gino. Give me this money.

CUT TO:

148 INT: MASCONOE HOTEL/HALL - NIGHT

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

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

CUT TO:

149 INT: MASCONOE HOTEL/HALL - NIGHT

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

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

CUT TO:

150 INT: MASCONOE HOTEL/HALL - NIGHT

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

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

MASCONOE

( hoarsely)
I won't do it.
SANTIMASSINO moves over to the bed where MASCONÉ has been sitting. His manner is quiet, correct, almost confiding.

SANTIMASSINO

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

(almost plaintive)

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

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

SANTIMASSINO (cont'd)

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

(a threat, a shrug)

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

The TWO PROSECUTORS leave the room.

CUT TO:

151 INT: MASCONÉ HOTEL/HALL - NIGHT

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

SANTIMASSINO

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

CAPPALINO

He won't...

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

CUT TO:

152 INT: MASCONÉ HOTEL/HALL - NIGHT

MASCONÉ's body on the floor. CIELLO stands dumbly over it. A choking sound. He looks up. CAPPALINO stands on one side of MASCONÉ's body. The TWO MEN stare at each other.
CAPALINO
Christ! How did we get into this, Danny?

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

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

CUT TO:

153 EXT: CIELLO'S BACKYARD - DAY

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

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

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

MARINARO
That poor dumb kid ...
  (he shakes his head, grins)
... he's six feet five, and black with a barrel ass and a head shaped like this ...  
  (he makes a triangle with hands)
Put five hundred black twenty-one year old perpetrators in a room and you'd pick out Arthur in one sweep. So I say, 'Arthur, you're not cut out for a life of crime. I'm gonna get you a job, Arthur.'

TERRY LEVY
And?

MARINARO
I made them take him on as bouncer in a pornographic bookstore.
  (laughs)

Silence from the others.

MAYO
What's so funny about that? You said it was a funny story.
LEVY
That a book store needs a bouncer?

MAYO
Oh.

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

CIELLO
Hit me too, Gus.

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

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

(laughs)

... and the guy was twenty-three, Kaminsky's forty-two ... anyway, Kaminsky caught him and the guy started lashing at Kaminsky with a huge knife. Kaminsky disarmed him and held him until two patrolmen ran up. So then Kaminsky presented them with the knife, the cash and the jewelry the guy had taken from the woman, and gave them the collar.

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

MAYO
What's so funny?

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

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

Once a cop, always a cop.

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

CIELLO (contd)
Don't you think that's funny?
MARINARO
Danny, why don't you go wash your face, lie
down for a while ... you're exhausted. You
ought to try to take some time off ... with
Carla ... go up to your cabin ...

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

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

CIELLO
(turns urgently to Alvarez)
Raf ... you know I didn't have anything to do
with Gino ... You know that.

MARINARO
(shocked)
Jesus, Danny, nobody ever thought that.

CIELLO
(to all of them)
Sometime in the future you are gonna hear all
kinds of things ...

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

ALVAREZ
(very calm)
I know all that stuff.

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

CIELLO
What? What do you know?

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

CIELLO
I did some things.

ALVAREZ pales ... the OTHERS motionless, stunned. Only LEVY
stays the same, drinking, watchful, seemingly relaxed.
CIELLO (cont'd)
I did nothing to hurt you guys ... nothing to hurt Gino. Gino found himself in a situation ... I tried to warn him, Carla tried. I want you to understand.

CUT TO:

154 INT: CIELLO'S HOUSE - DAY

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

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

MAYO
I believe you, Danny.

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

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

MARINARO (contd)
What can we do, Danny? Can we help in any way?

MARINARO looks around the OTHER COPS for help.

BANDO
Where's your gun, Danny?

CIELLO
(yells)
I'm not gonna do that!

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

ALVAREZ
I think you ought to give us your gun.

CIELLO
I'm not giving you my fucking gun!
LEVY

Right.

(quietly to Ciello)
You shoot yourself, Danny, and there's no
pension for Carla.

LEVY and CIELLO lock eyes.

MARINARO
Do you need money, kid? Do you need help
like that?

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

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

CUT TO:

155 INT: OPERATION OFFICE - DAY

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

CAPPALINO

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

PAIGE

 grimly picks up a phone
Get Tug Barness in the U.S. Marshal's office
... tell him I want Detective Ciello scooped
up. Immediately. And send six armed agents
cut to King's Park to guard his wife and kids.
(turns and speaks to Cappalino)
We'll have to move them out.

CUT TO:

156 INT: OPERATIONS OFFICE - DAY

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

CAPPALINO
Dan ... are you taking all this in? I don't
think I'm making myself clear.
CIELLO
(slowly)
I didn’t understand ... how long it would be ... two years ...
(swallows)
... if I’m going to be testifying for two years ...
(pleading)
You can’t coop my kids up in a motel room for two years.

BARNES
He’s right.

CIELLO
And what after two years? What will we do then? Am I supposed to be safe ... after the trials are over ... is everybody going to be safe then?

CAPPALINO
We’ll face that when the times comes. What we have to do now is find a safe place for now.
(to Paige)
Any bright ideas?

PAIGE
I have to think.

CIELLO
We’ve got a cabin. Up in the Catskills ... we could go up there.

BARNES
Who else knows about it?

CIELLO
Nobody ... Gus Levy ...

BARNES and CAPPALINO exchange worried looks, PAIGE nods.

PAIGE
Okay.

CUT TO:

157 INT: ELEVATOR IN FEDERAL BUILDING — DAY

BARNES and CIELLO in elevator, going down.

BARNES
From now on till it’s over, it’ll be my job
(MORE)
BARNES (contd)
to take care of you and your family. You
are my job. Understand?
(Ciello nods dumbly)
Anything worries you, anything you need, I
take care of.

The elevator stops and lets them out in an ...

UNDERGROUND GARAGE

BARNES puts his arm around CIELLO’s shoulder and leads him
from the elevator.

He has directed CIELLO to a car where another MAN is standing.
A MAN who is holding a submachine gun. CIELLO stares at the
gun.

BARNES
This is Ned Chippy, and that’s Pete there in
the back ...

A THIRD AGENT is already sitting in the back seat of the car.
He grins and taps the window with his submachine gun. Then
CEILLO sees that there is a second car and THREE MORE AGENTS.
He just accepts it all passively.

BARNES (contd)
(as he moves Ciello into the car)
Whatever you need, we are going to get it for
you.

The second car pulls out first. Then the car with CIELLO,
BARNES and CHIPPY follows.

CUT TO:

EXT: HIGHWAY (L.I.E.) - DAY

WE SEE the two cars moving along in convoy. At an inter-
junction, TWO MORE CARS, parked and waiting, pull out, one
in front of the original two and one behind.

CUT TO:

INT: MARSHAL’S CAR - DAY

BARNES, driving with CIELLO, in the front seat beside him,
picks up a radio transmitter, speaks into it.

BARNES
You know the route.

CEILLO, finally impressed with the operation.
CIELLO
You guys are pretty careful.

BARNES
(smiles)
Yes we are.
(a beat)
Dan, how about giving me a rundown on some names?

CIELLO
Whose? What kind of names?

BARNES
Anybody you think might be a threat. Anybody.

Over CIELLO's shoulder, WE SEE MED CHIPPY with a notepad balanced on one knee. He is able to control the pad, the pencil, and the submachine gun without too much trouble. CIELLO thinks a second.

CIELLO
District Attorney Carson.
(a beat)
Dave Bennedetto, Sergeants Edelsman, and Fellini, Captain Touhy ... Corrigan, Alagretti, Jerry Fields ... Kelson, Blomberg, Caprice ... all the lawyers, Ceppy Bergstein ...
(takes a deep breath)
Christ, there's a lot ...
(a beat)
I guess Rocky Gezzo ... I don't know ...

BARNES
(carefully)
Anybody close to Mascone.

CIELLO
Absolutely not.

161 INT: CIELLO'S BEDROOM - DAY

The TWO CHILDREN sit on the bed. Very quiet and still.
CARLA, calm but moving fast, trying to pack up every necessity. CIELLO just standing in the middle of the room, helplessly.

MED CHIPPY, machine gun at his side, stands in the doorway, his back to them.

CARLA
(quietly)
Tell that man his gun makes me nervous ...
(MORE)
CARLA (contd)
they're all over the house ... out in the
yard ...
(hisses at Ciello)
Can't you see Bobby's scared?

CIELLO grabs the BOY, holds him.

CIELLO
Hey, nino! Hey, it's like TV! Just like
a dumb TV show?

Suddenly he hears the sound of a heavy motor. He goes to
the window.

161A EXT: CIELLO HOUSE/STREET - DAY

CIELLO'S POV

Two moving vans in his driveway; one enormous, one medium
sized.

CUT TO:

162 INT: CIELLO LIVING ROOM - DAY

TWO MEN taking down curtains. MARSHALS with machine guns
move around. CARLA stands, little SERENA by the hand, just
staring, offering no word of advice, reproof, or commendation.
BARNES comes into the room.

BARNES
Okay ... Dan and Bobby are in the car ...
(smiles soothingly at her)
Everything you marked will be up by tonight.

CARLA turns and without a backward look, leaves her home.

CUT TO:

163 INT: MIDDLE CAR - DAY

BARNES again driving. CHIPPY beside him. CIELLO, CARLA, BOBBY
and SERENA in the back. SERENA is asleep. But BOBBY is
wide-eyed and rigid with fear.

CARLA
(to Barnes)
How many men will there be? With us?

BARNES
Three shifts. Eighteen.

CARLA
(to Ciello)
163 CONTD

BARNES overhears. Tries to comfort her.

BARNES
The cabin is yours, Carla, not the men's.
You don't have to worry about the men.

CARLA
(a beat)
If they have to use the bathroom, it's in
the basement.

CUT TO:

164 INT & EXT: CATSKILL CABIN - DAY

CARLA and CIELLO trying to unpack, sort, make some accommodations
for the crates the MOVERS are bringing into the little cabin.

CARLA
(whispering)
There are eighteen of them. Where are they
going to sleep?

CIELLO
They've got sleeping bags and tents.

CARLA
It's the mountain. It's cold.

CIELLO
For God's sake, Carla. You don't have to
have eighteen U.S. Marshals in a four-room
house. Barnea told you.

Very cheerful, red-headed GUARD sticks his head in the door.
He carries a machine shotgun.

GUARD
When you need some muscle, Miz Ciello,
just give a holler.

CUT TO:

165 INT: CABIN KITCHEN - NIGHT

CIELLO is finishing dinner.

CARLA
I can't help it.

She gets up, walks to the back door, opens it. Instantly
a MARSHAL steps into the light.
CARLA (contd)
When it gets too cold, you can take turns
in the living room. Tell the others.

GUARD
Yes, ma'am!

She starts back in, then turns.

CARLA
You can use the TV if you keep it low and
don't wake the kids.

The MAN nods, grins. CARLA closes the door, comes back to
the table.

CUT TO:

166 INT: CABIN BEDROOM - NIGHT

It is very late. CIELLO is asleep, CARLA wide awake. We can
hear the very faint sound of the TV below. CARLA turns over
restlessly then turns again. Then she gets up and finds her
robe, puts it on in the dark and leaves the bedroom. When
she gets to the etaire she starts down, trying to move
absolutely silently. But the etairs creak and groan. There
is no way that CARLA can get to the bathroom past the MEN who
are in her living room without their seeing her.

The MEN are quite aware of her horrible self-consciousness.
They try to ignore her, or just mumble a friendly sound as
she goes past them and down to the bathroom which is directly
under them.

167 INT: BATHROOM - NIGHT

The bathroom door doesn't lock and is open at the top and
CARLA can hear the TV and the MEN as well as if they were in
the room with her. We understand her humiliation. If she
can hear them, then they can hear her. Hear her sounds.
She resorts to the age-old device of women who have been
taught that bodily functions are shameful. She turns on the
tap of water in the basin. She starts to sob. Silently.

168 INT: LIVING ROOM - NIGHT

Below them, the GUARDS hear the tap water go on in the basin.
ONE of the MEN, a VERY YOUNG ONE, grins, mouths the words,
'Tinkle, tinkles ... '. But a ferocious look from an OLDER MAN,
educates him. The OLDER MAN, staring down at the YOUNGSTER,
leans forward and turns the TV up ... not enough to wake the
sleeping CHILDREN but enough to give CARLA below in the
bathroom, a sense of privacy.

CUT TO:
CARLA going back up the stairs, and ...

... INTO THE DARK BEDROOM.

She crawls back into bed. CIELLO turns to face her. He is awake.

CIELLO
Babe, you okay?

CARLA
Yes.

CIELLO
They're taking me out tomorrow.

CARLA
Oh God. Where?

CIELLO
I'm going to be in a military barracks on Governor's Island during the week. I'll be back here every weekend.

(a beat)
I didn't want to tell you till I had to.

They lie there, just staring at one another.

EXT: GOVERNOR'S ISLAND FERRY - DAY

CAPPALINO and CIELLO standing on deck in an out of the way nook. Off to one side WE SEE BARNES. Nearby, AGENT CHIPPY.

CAPPALINO
Something else, Danny. I wanted to tell you alone ...

(he is both nervous and elated)
I'm going to be leaving soon. I've been appointed Commissioner of Investigation ... it's a cabinet level post. What about that?

CIELLO's reaction is mixed. He is pleased for CAPPALINO but alarmed for himself. He embraces CAPPALINO.

CIELLO
Hey, listen! I'm happy for you, Rick!

CAPPALINO
You're responsible ... what you've done ...

CIELLO's face turns away from CAPPALINO.
CIELLO
What's going to happen to me?

CAPPALINO
Listen, you're going to be with a terrific team of guys ... they're going to work your ass off ... thirty to forty indictments to get out ... it's an embarrassment of riches ... too many defendante, too much evidence ... you're going to have to roll into Foley Square every morning before eight and ...

The ferry lands and under the watchful eye of BARNES, CIELLO and CAPPALINO step off.

CIELLO
Roll back to this fucking prison at six. That's the way it's going to be, isn't it?

171 EXT: GOVERNOR'S ISLAND

Off the ferry, the TWO MEN step, take a step aside and let off the few cars that have come over including their own.

CAPPALINO
Dan, you're going to be so pooped every night that ...

CIELLO
It's loony tunes, Rick. The guys you put under indictment they'll make bail in twenty-four hour. They'll be out and living their lives.

Here WE SEE the rows of the barracks, very bleak.

CIELLO (cont'd)
I'm the first to go to prison.

As if on cue, the ferry gate slams shut.

172 INT: WILLY BURANO'S OFFICE

CIELLO and BURANO having sandwiches and beer. The tape machine is going, a STENOGRAPHER taking notes.

BURANO
It's important, Dan, to have a clear picture of when and where you made this recording. It's vital for the Blomberg trial.
CIELLO
I know, I know, Mr. Burano. But it's like fourteen months ago. There's been a lot of recording since. I don't ...

BURANO
Dan, you're doing great. Listen to the whole thing again.
(he starts rewinding the tape)
You're sure it's not the one in the Chinese restaurant?

CIELLO
I'm not sure of anything. There are more goddamn meals in my life ...

BURANO punches forward play -- D.A. GOLDMAN's head pops in the doorway.

GOLDMAN
Willy, can I borrow Dan? Just two seconds and we'll get him back to you.

BURANO
No problem. Danny, do you mind?

CIELLO starts wearily up.

GOLDMAN
Bring your sandwich in. No talking. Just listening.

CIELLO takes his sandwich. They exit and start down a corridor.

INT: CORRIDOR - CIELLO WITH GOLDMAN

They pass an open room where a mass of audio equipment has been assembled in a sort of mix room. An ENGINEER is listening on a headset to a reel-to-reel. GOLDMAN stops.

GOLDMAN
Okay, Dan, this is Ralph Rubela, from R.C.A. He's cleaning your tapes up. Ralph, Detective Cielo.

CIELLO
Cleaning them up -- the talk too dirty for you?

Laughter. More than necessary.
KUBELA
A little electronic magic. I'm eliminating
a lot of the background noise — adding a
couple of HIS so the words are clearer —

CIELLO is staring at a metal rack with fifty or sixty boxes
of reel-to-reel tape. The name CIELLO has been scrawled in
black grease pencil on the boxes. They are scattered about.
GOLDMAN sees the expression on CIELLO's face.

GOLDMAN
Dan Cielo, this is your life!

CIELLO
Yeah!
(he laughs too loud again)

KUBELA
Oh, by the way, if you could give me five or
six hours, I sure could use it, Mr. Cielo.
Whoever cataloged and indexed those tapee didn't
know what the hell they were doing. My master
log doesn't match with all the identification
numbers at all.

CIELLO
I think Mr. Burano needs me all day.

GOLDMAN
And don't forget me.

CIELLO
You said two seconds.

GOLDMAN
Now. Two seconds now — later, two hours.

KUBELA
Maybe tonight. We can order from Lum Pongs.

CIELLO
Yoghurt for me.

GOLDMAN
Enough already. I got to get you back to Burano.

"Nice to meet you's" as GOLDMAN pulls him out of office.

CUT TO:

174 INT: GOLDMAN'S OFFICE

Another STENOGRAPHER waits.
GOLDMAN
Just one sentence, Danny, and we can complete
this transcript.

He plays the tape.

CIELLO
Let me hear it again.
(rewind-forward)
Give me the cans.
(hse puts on the headset --
rewind-forward)
Shit -- I forgot my sandwich. I'm sorry.
I was talking. Can I hear it again?
(rewind)

CUT TO:

175 EXT: WOODS SURROUNDING CABIN - DAY

CIELLO and CARLA alone as they ever are these days ...
walking in the woods, talking in low voices. Behind them,
at no great distances, armed BODYGUARDS.

CARLA
What's going to happen?

CIELLO
(low-voiced explosion)
You keep asking what's going to happen?
I don't fucking know what's going to happen!
(instantly appalled by the
way he has spoken to her)
I'm sorry ... I'm going crazy.
(a beat)
Babe, if I tell the truth ... about stuff ...
my credibility is shot and thirty cases are
out the window. At the very least yours'll be
a departmental trial and I'll get thrown out.
At the most, the government will prosecute.
I'll go to jail and so will everybody who ever
worked with me.

CARLA
(bitterly)
Danny, if you aren't going to hurt your
partners, you've got to lie, Danny.

CIELLO
Christ, don't you think I know that!

A squirrel runs down a tree and angrily CIELLO spins the
short stick he is carrying after the squirrel.
CIELLO (contd)
I'm going to spend the rest of my life lying.
I'm going to ...

A shot rings out. In one swift instinctive moment, CIELLO throws himself on CARLA, knocking her to the ground with his body covering hers. They are instantly surrounded by MARSHALS, guns at the ready.

A moment of silence, then the sound of movement in the woods. NED CHIPPY sights down the barrel of his gun. WE SEE:

A THIRTEEN YEAR OLD BOY with a twenty-two rifle. He stares, terrified, into the guns of the MARSHALS.

    (his voice trembling)
    A squirrel ...

CUT TO:

176 INT: GOVERNOR'S ISLAND BARRACKS - MORNING

PAIGE has come out to drive CIELLO into town ... an excuse
to talk to him alone. They are leaving the barracks,
heading for PAIGE's car, the MARSHALS already waiting in
another car.

    PAIGE
    I might as well just blurt it out. I've been named N.Y. Head of the Justics Department Joint
    Strike Force against Organized Crime. I'm cleaning out my desk and moving across the
    plaza.
    (gets a look at Ciello's
    stricken face)
    But. I'm not abandoning you.

    CIELLO
    You don't know what ... what I'm wrestling
    with here ... I've got a lot of worries ...
    problems ...
    (a beat)
    Christ, you guys ... you say, this is your
    life and I'll take care of it ... then ...
    you move on.

They get into the car and drive off.

CUT TO:

177 INT: PAIGE'S CAR - MORNING

Driving toward waiting ferry. PAIGE sees how extremely
worried, anxious CIELLO is.
PAIGE
I know you're worried about the trial. But you'll be prepared. We'll set up a pre-trial meeting with Blomberg's a lawyer.

CIELLO
With Heinsdorff? Why? Why do I have to meet him before the trial?

PAIGE
You don't have to. But it would be to your advantage. Find out exactly what you're going to be up against.

EXT: GOVERNOR'S ISLAND FERRY

The car is now on the ferry, but no one gets out. Bravely, CIELLO makes an attempt to lighten the air.

CIELLO
Brooks, I don't mean I'm not glad about your job. You know? What are you going to work on first? You know?

PAIGE is grateful to CIELLO for the switch in conversation. He answers with some enthusiasm.

PAIGE
We're going to make a very serious run on the garment district ... maybe you can do me one last favor. I need an undercover man there.

CIELLO
You need Gus Levy.

PAIGE
(after a beat)
That was fast.

CIELLO
Brooks ... I got to get him out of Narcotics.

PAIGE looks away.

PAIGE
I'm going to pretend you didn't say that.

(a beat)
Dan, listen to me. I want to tell you something. I don't care about what's past. I don't care if you sold junk or whatever you did in the past. What you were then is not what you are now. You've changed your life.

(MORE)
PAIGE (contd)
(a long beat)
But, Danny, if you allow yourself to take the stand, then perjure yourself ... I understand that you might want to do that, but if you do it ... you'll force me into a position where I would have to take the stand and testify against you. Don't do that to me, Danny.

CIELLO
Jesus Christ! How did I wind up over here!

PAIGE
Because you're one of us. And the difference between us and Blomberg is when we take an oath, we tell the truth.

CIELLO stares straight ahead, enguished.

CUT TO:

179 HEINSDORFF'S OFFICE

Beautifully appointed office, very quiet, very rich. HEINSDORFF himself has a totally shaved head. He is beautifully dressed. Everything, including the head, shinns. He is low-key, almost gentle. He greets BURANO and CIELLO.

BURANO
Hello, Mr. Heinsdorff.
(they shake hands)
This is Detective Ciello.

CIELLO shakes hands with HEINSDORFF.

HEINSDORFF
(to Cielo)
I won't make this too uncomfortable for you, Detective. I just want to chat about those three little episodes of misconduct.
(a beat)
Three seems to be a ... a meagre number.
To spread over eleven years.

CIELLO
Sorry I'm not the big time criminal you lawyers expect cops to be ...
(laughs)
You make me ashamed I didn't show more initiative.

HEINSDORFF laughs. BURANO smiles.
HEINSдорфф

(to Burano)
Detective Ciello is a very charming fellow.
I believe we are in a lot of trouble.

BURANO

(to Ciello)
Don't be deceived, Dan, Mr. Heinsдорфф will
not be this kind to you in court.

HEINSдорфф

We're dealing here with a man's career and
his life. Michael Blomberg is not such a
terrible man.

BURANO

That's open to debate.

HEINSдорфф

I want you to know, Detective, that I've done
a great deal of work in the narcotics areas.
I've defended users and dealers and policemen.
Did you know Detective Carey? In SIU?

(Ciello nods)

And Carey knows you. I've spoken to a number
of addicts who have come forward and who will
testify at this trial. They say they know you.
They say you are guilty of many more acts of
misconduct than you admit to.

CIELLO

Well, they're lying.

HEINSдорфф

Alright. Let's begin. You don't mind if
there's a stenographer present?

CIELLO turns, surprised to see the WOMAN who has come silently
into the room and seated herself, pencil poised. CIELLO does
mind, but he shakes his head.

CUT TO:

180 INT: FERRY TO GOVERNOR'S ISLAND

CIELLO is pacing, BARNES and CHIPPY hovering nearby. Fog,
rain. CIELLO starts to go outside -- they start to follow.

CIELLO

I just need some air. It smells in here.

CHIPPY

We don't mind a little rain.
CIELLO
Please, Ed. A minute alone. I need a minute alone. There's a band around my head so tight --

BARNES
Stay in sight, Danny.

CUT TO:

181 INT: A CAR ON THE FERRY

NAPOLI is watching CIELLO. He taps his horn lightly. CIELLO spins. NAPOLI gets out ...

182 EXT: FERRY

... walks to the rail. CIELLO, aware of BARNES and CHIPPY, eases over to NAPOLI.

CIELLO
God, Nick, I'm glad to --

NAPOLI
They're lookin' to hurt you, Danny.
(pause)
They think you should be hit.

CIELLO
Fuck. Who's that crazy? I'm surrounded day and night.

NAPOLI
Like right now? They wanted me to do it. I said, hey, the kid's my cousin. He's my uncle's son. I said no.

CIELLO stares at his cousin, then looks away.

CIELLO
Who'll they get?

NAPOLI
Who knows. I told them I wouldn't interfere. I told them I owe you a warning and that's all. I'm telling you now. Watch yourself.
(a beat)
If it was me, I'd watch the guards.

CIELLO
No.
NAPOLI
Danny, they got to look the wrong way a second, that's all. Shit -- anybody can be hit -- you know that.

CIELLO
Are you going to be alright?

BARNES and CHIPPY emerge, looking frantically about. They see CIELLO, and relieved, come over.

CIELLO (cont'd)
Nick, this is Tug and Ned. "How are yous" and they stand there.

CIELLO (cont'd)
Huh, Nick -- you gonna be okay? Or what?

NAPOLI
(laughs)
I never hid the fact you're a cop. Black sheep of the family.

CIELLO
How's my father looking?

NAPOLI
Lookin' good.

CIELLO
Your's?

NAPOLI
(a beat)
Not so good. Take it easy.

He goes back to his car.

BARNES
Don't make it tough for us, Danny. You can't afford it and we can't afford it.

CIELLO
Sorry.

CUT TO:

183 INT: COURTROOM - DAY

CIELLO is on the stand. BURANO is questioning him.

BURANO
We'll come back to the details of those three
(MORE)
BURANO (contd)

acts, Detective. Let me first ask you a very simple question. In addition to those three acts you are going to describe to us, did you ever engage in any other misconduct of any kind?

CIELLO's eyes have moved frantically from BURANO's face to the front row where PAIGE has said he would be. And so he is. And so is every young PROSECUTOR in the Criminal Division. About twenty-five of them. Mostly blazered and stripe-tied. They look like the Yale Choir and collectively and individually their support goes out to CIELLO. BLOMBERG is seated.

CIELLO
(takes strength, speaks in a clear voice)
No, sir.

Never?

BURANO

Never.

WE SEE BROOKS PAIGE smile. Beside PAIGE sits a good-looking young ATTORNEY, very intent on CIELLO.

BURANO

Now, Detective Ciello, will you tell the jury what those three acts were and how they took place?

CIELLO

The first time I did something ...

CUT TO:

COURTROOM - DIFFERENT ANGLE

SAM HEINSDORFF advances toward the witness box, slowly, easy, relaxed.

HEINSDORFF

I want you to go back to the beginning, Dan. I want to hear again, but in much finer detail ... much finer detail ... about those three acts of misconduct.'

(a smile to the jury, asking them to enjoy with him, the absurdity of the word in this context)

... that you claim are the only misdeeds you committed in the eleven years you were a policeman.

CUT TO:
DIFFERENT ANGLE ON HEINSDORFF

HEINSDORFF
At the time you set up the contact between Rocky Gazzo and Detective Don Logan did you believe yourself to be committing a crime?

CUT TO:

AGAIN ON HEINSDORFF

HEINSDORFF
So from the time you contacted Mr. Simonetta, you knew that you were committing a crime?

CUT TO:

AGAIN ON HEINSDORFF

HEINSDORFF
What did you do with the money? The money you extorted?

CUT TO:

AGAIN ON HEINSDORFF

HEINSDORFF
How much did you say? Will you repeat that amount for the jury? The exact amount was how much?

CUT TO:

183A INT: 2ND COURTROOM - ANOTHER DAY

CIELLO again in stand, different clothes.

HEINSDORFF
Come now, 'detective.' Eleven years a cop, eight years in narcotics and you never once made an illegal wire-tap?

CUT TO:

HEINSDORFF AGAIN

HEINSDORFF
You never gave drugs to informants? To poor junkies crying out for help? Never once?

CUT TO:
I never did.

CIELLO

CUT TO:

184 INT: COURTROOM - FOCUS ON JURY

JURY is wearing earphones, reading the transcripts as tapes are being played.

HEINSDORFF

Just a minute ...
   (he stops the tape)
I believe it is my duty to make sure that the jury ...
   (a nod to Judge Suseman)
   ... understood that last remark of Detective Ciello. He called Mr. Blomberg ...
   (reads from the transcript)
'... that cheap Jew ... !' The first reference, if I may remind you, was 'that goddamned cheap Jew.'
   (a long, long beat as Heinisdorff looks sadly at the jury which seats several Jews)
Who needs Auschwitz? We have Daniel Ciello.

CLOSE UP - CIELLO'S BURNING FACE

CUT TO:

184A INT: 2ND COURTROOM/WITNESS ROOM - DAY

ANOTHER CLOSE UP - CIELLO'S FACE

CIELLO
Are you angry with me?

CAMERA REVEALS that CIELLO and BURANO are alone in witness room.

BURANO
   (absently, very nervous)
You did a great job. I just hope to God I didn't forget anything. I hope my summation was okay.

CUT TO:

185 INT: BURANO'S OFFICE - MANY HOURS LATER

It is empty. Suddenly the door bursts open. CIELLO and an exhuberant BURANO enter, followed almost immediately not only by RIGE and CAPPALINO but what seems like every ATTORNEY in
the building ... all wanting to shake BURANO's hand, pat him on the back. General euphoria. CAPPALINO embracing CIELLO. A bit back from it all, the intent YOUNG ATTORNEY, watching. Always watching CIELLO. PAIGE grinning from ear to ear, GOLDMAN pounding CIELLO's back. Cries to BURANO of 'You did it! You did it! You got the bastard!'

BURANO

(softly)
Not me. Him.
(points to Ciello)
He did it.

PAIGE

Damn right.
/arm around Ciello
You must feel wonderful, Danny!

CIELLO

I'd just ... just like to get home.

GOLDMAN

You were a great witness, Dan.

CAPPALINO

(very emotional)
Congratulations, Danny. Keep up the good work. This is only the beginning.

CLOSE UP - CIELLO'S BLEAK EXHAUSTED FACE

CUT TO:

QUICK CUT SEQUENCE - 6 OFFICES

CIELLO is in a chair. In each shot, the other PERSON enters, CIELLO rises, and shakes hands.

186 INT: OFFICE ONE

D'AMATO

I'm District Attorney D'Amato. Louis D'Amato. We'll be working together on the Kelso case. We're going to lock up another lawyer.

CIELLO

Good.

187 INT: OFFICE TWO

MARGUTTA

I'm Federal Attorney Margutta. I've been (MORE)
MARGUTTA (contd)

handed that Queens D.A. case — what’s his name?

CIELLO

Eckhart. Good to see you.

GOLDSTEIN

Special Investigator Goldstein. How do you do?

CIELLO

Good to meet you.

CORSO

Jim Corso — How are you, Detective?

CIELLO

Dan. Nice to see you.

LEARY

Attorney Leary — I.R.S.

CIELLO

Hi.

SILVER

Assistant D.A. Silver — a pleasure.

CIELLO

Yeah. Me too.

CUT TO:

EXT: THE CATSKILLS — DAY

A beautiful morning. CIELLO, bundled up against the cold, comes out of the cabin, heads for his car. NED CHIPPY runs up with another MARSHAL.

CHIPPY

Gimme your csr keys.

CIELLO

What?
CHIPPY
New orders. From now on we start your car.

CIELLO
Get out of here. You're guarding the goddamn thing! Who's gonna put anything under my hood!

CHIPPY
Danny, we got our orders. Everything is by the book now — they're gonna be very tight on you now. Anything happens to you, it's our ass. This is over and above the fact that we love you.

CIELLO
It's no fucking joke! I start my car! Me! Nobody else! It's my life!

CIELLO storms toward his car. Suddenly the reality hits. He opens the door, gets in, but his hand stops as the key is in the ignition. He looks up. CHIPPY is standing about fifty feet away, eyes squashed shut, his fingers in his ears. CHIPPY peeps, sees CIELLO's face, starts to break up. So does the OTHER AGENT. CIELLO also starts to laugh. It grows, finally becoming uncontrollable, the tears running down his cheeks.

CUT TO:

193 EXT: FOLEY SQUARE

BARNES, CHIPPY, CIELLO park car and get out. The time is continuous with preceding scene.

As the THREE MEN start from their car, a MAN steps from behind another car, confronts them. It is THE KING. His clothes are not so elegant anymore, though they're the same. The tis is perfectly knotted, but the shirt is several days old.

KING
Hey ... Babyface.

Before he finishes the sentence, CHIPPY and BARNES have him between them. The quickest and best frisk anyone has ever seen.

KING (contd)
Easy, gentlemen, easy. The King never carriss. The King works with the mind.

CIELLO
It's cool, guys. How you doing King?
KING
Not the best, Babyface. Ths King has fallen upon bad times.

CIELLO
Sorry to hear it.

KING
The government's cut me out. I've blown my car, my boat, and my ponies. Ths mortgage is due, Babyface, and I'm snowed under by all manner of problems. You dig?

CIELLO
I'm not sure.

KING
My man, I'm flat broke. I got five kids. A wife. Same as you, Babyface, same problems. (a beat)
I want you to understand.

CIELLO
(slowly)
You do what you have to do. Just don't lis. (a beat)
I'll see you around.

KING
(exaggerated black accent)
It do look likely.

He goes.

BARNES
We better add that one to the list.

CIELLO
He's not a doer. He's a talker. Which is probably worse.

BARNES
He talks, you deny.

They smile. But CIELLO is worryd.

CUT TO:

INT: SANTIMASSINO'S OFFICE - WASHINGTON

CIELLO, BURANO and D'AMATO are present.
SANTIMASSINO

(reading from deposition)
'Another 1971 case in which I received narcotics directly from Ciello involved the arrest of three people at a Spanish grocery store on the southeast corner of 122nd Street and Lexington Avenue. In another case, I informed Ciello that I had seen seven kilos of heroin at a particular house on Atlantic Avenue in Brooklyn. A seizure was made at the house of heroin, narcotics paraphernalia, and guns. Ciello handed me three to four ounces of heroin' ... etc, etc, etc.

A soft tap on the door and D.A. POLITO enters. He's hard and compact, a humorless man.

SANTIMASSINO (contd)
Dan, this is George Polito, Chief Prosecutor, Eastern District.

POLITO
Mind if I sit in?

CIELLO
Something here you're working on?

POLITO
I hope not.

(he nods at Burano and Louis D'Amato)
Willy. How are you, Louis?

SANTIMASSINO
George's on special assignment.

BURANO
I hear you're working the French Connection case.

D'AMATO
I still don't believe it! One hundred and twenty pounds of heroin waiting to be used as evidence just vanishes? From a Police Property Office? It's a farce.

POLITO
(grimly)
Not to me. I'm going to nail whoever did it even if it means arresting the whole goddamn SIU.

(he has shot a look of distrust at Ciello)
SANTIMASSINO
(to Ciello)
Georgs's interested in the King's deposition. The King clearly has a lot of contact with the SIU.

CIELLO
So he claims. But it's a known fact that he was on the Federal payroll for four years.

BURANO
Let's stop quibbling and get on with the deposition.

POLITO
Thank you,
(again a look at Ciello)
I'm anxious to hear it.

CIELLO
Wait a minute.
(to Santimassino)
Does the King suggest I was involved with The French Connection rip-off?

SANTIMASSINO
(blandly)
Let's get on with the reading.
(does so)
'To my personal knowledge, Ciello supplied heroin to many other individuals I was personally involved with. On at least a dozen occasions, Ciello and Marinaro notified me that they had a package of heroin for me ...'

CIELLO
(interrupting)
Bullshit.

SANTIMASSINO
(ignores Ciello)
'... Slim took about a whole kilo each time for which he paid approximately $32,000. For a long period of time I gave Ciello approximately $100 a week ...'

BURANO
This is sickening.

SANTIMASSINO ignores BURANO precisely as he has ignored CIELLO. We must understand that whatever evidence comes to light, SANTIMASSINO makes no real moral judgement. The only judgement in his thinking is 'how can this be used?'
SANTIMASSINO

(he scans the pages of the deposition, with which, he is, of course, already familiar)
He also cites fourteen other specific instances of the exchange of heroin and money between Detective Ciello and himself and other perpetrators and he says he bought three automobiles ...
(for the first time he looks at Ciello)

... for you and your wife.

CIELLO

Balls!

BURANO

If this is true, Dan, one goddam word of it, then all our cases are down the drain.

CIELLO

I'm never going to be able to get through this! It's a fucking nightmare and it never stope. I'm being forced to sit here listening to this shit, having to defend myself to the guye I'm working with. Are we supposed to be partners or not?

SANTIMASSINO

(calmly)
No one but the King ...
(a thin little smile)

... only the King has accused you of anything, Dan. Now what we must do, if we can, is to put the deposition and its author in the shredder. And we must do it as expeditiously as possible because Mike Blombarg has asked for a reversal of his conviction on the basis of this affidavit.

BURANO

I'm asking you again: Is any of that deposition true? Any instance or detail? Any goddam word? If there is, I'm going to be practicing divorce law in West Virginia.

CIELLO

None of it's true.

D'AMATO

There are twenty-three other convictions that could be overturned if we're caught unprepared.

(MORE)
D'AMATO (contd)
If there's anything, anything at all, give it to us now.

CIELLO
No, nothing! Nothing else!

D'AMATO
(pressed)
Whatever it is, we'll help you through it.

POLITO
I think you should know this. Nobody I've spoken to has ever not mentioned your name. You know what I hear with every SIU man I pull in? Quote: 'I'm not saying I did anything, but if I did, can I get the same deal you gave Ciello?' If I've heard it once I've heard it fifty times.

CIELLO
You'll hear it sixteen more.

POLITO
Why?

CIELLO
There are seventy detectives in SIU. All but four of them want my ass. Can I get some water?

SANTIMASSINO
(pouring for him)
Did you ever know a junkie named Sancho?

CIELLO
(a beat)
I've known a lot of junkies. Their names change.

SANTIMASSINO
Blomberg's lawyer has a deposition from a Frank Sancho who claims you kept him supplied on a regular basis. Also another junkie named Jose and his girl, Jeannie.

CIELLO
Look, Mr. Santimassino, it's no secret we use informants that are junkies.

SANTIMASSINO
Did you ever sell Sancho heroin?

CIELLO
No!
POLITO
Did you ever give him heroin?

SANTIMASSINO
George, forget Sancho. He's penny-ante. The King's the one that interests me. It's a very detailed story.

POLITO
(to Santimassino)
Nobody's penny-ante if you catch him lying. It takes just one.

CIELLO
Stop talking about me like I'm not here.
I'm here!

SANTIMASSINO
(as if the others hadn't spoken much less yelled)
Let's pick the King up. I'm going to put him on a lie detector.

BURANO
Will he consent?

CIELLO
How come you don't ask me to take the test?

POLITO
(to Santimaseino)
Yes, I'd like the answer to that one. Why haven't you?

SANTIMASSINO
(to Ciello, as if the idea had never occurred to him)
Would you?

CIELLO
Fuck you all. I'm going home.

CUT TO:

195 EXT: A STREET IN LITTLE ITALY - DAWN
A city garbage truck moves slowly down the street, the garbage cans being emptied into its grinding rear. The MEN reach a tenement. ONE of them moves two cans to pull them toward the waiting truck. He pulls but the garbage cans barely move.

FIRST SANITATION MAN
Jesus -- hey, Moe -- gimme a hand.
195 CONT'D

The SECOND MAN comes over. Each pulls a can to the truck -- then both grab one can, remove the lid and start to lift. With a scream, they drop the can and back off.

CUT TO:

196 EXT: GARBAGE CAN

NAPOLI's bloody head and hand are sticking out. WE PAN up to the second can, which obviously contains the other half.

CUT TO:

197 EXT: QUEENS FUNERAL HOME - DAY

Car bearing CARLA and CIELLO pulls up, the other two Federal cars in convoy sandwiching CIELLO car in the middle. They have a little trouble parking.

WE SEE SOCKS and RONNIE. SOCKS is waiting in the doorway, on the lookout for CIELLO.

RONNIE, in a very proper blue suit and tie, just lounges against the building, taking in the scene, enigmatic behind his thick glasses.

SOCKS spots CIELLO. Quickly, before the MARSHALS can get the car in a position so they can escort CIELLO out, SOCKS burries over to the car; CIELLO opens the door and falls out, into his father's arms. SOCKS tries to comfort the sobbing CIELLO, but holds him firmly where he is, on the curb.

SOCKS

Danny ... you can't come in, Danny. They don't want you ...

(Ciello is not surprised, but he is shoked, almost incoherent)

Danny ... it breaks my heart ... I know you been trying to be a good guy ... I know ...

Throughout the scene, we are conscious of RONNIE, still slouched indifferently against the building as he watches the scene between his brother and his father. RONNIE's face wears a thin, cynical smile.

CUT TO:

198 EXT: CATSKILL CABIN - DAY

Once again, WE SEE the moving vans. MARSHALS helping the movers. The children, CIELLO, all involved in emptying out the cabin.

CUT TO:
199 INT: CABIN BEDROOM

CARLA sitting disconsolate on bed. BARNES with her.

BARNES
Honey, this time we're going to do it right.
You don't get there until I got it perfect.
My present to you.

200 INT: CONVOY CAR - DAY

CIELLO asleep on CARLA's shoulder. Both BOBBY and SERENA happily ensconced up front with BARNES and CHIPPY now the children's closest and most trusted friends.

CARLA becomes aware that CIELLO is having a nightmare. She shakes him slightly, whispers.

CARLA
Danny ... shhh.

CIELLO's eyes open wide with horror.

CIELLO (contd)
Shhh ...

CIELLO sits up, shakes himself, lights a cigarette.

CIELLO
(quietly)
I keep hearing Nick laugh.

CUT TO:

201 EXT: HIGHWAY - DAY

Four black sedans, one smaller.

They cross the state line into Virginia.

CUT TO:

202 EXT: QUIET VIRGINIA STREET - DUSK

Middle-class neighborhood. Convoy stops in front of a very nice, ranch-style house, which is all lit up.

SHOT of CARLA looking curiously out the car window.

CUT TO:

203 INT: VIRGINIA HOUSE - DUSK

BARNES proudly ushering the CIELLOS in. CARLA first. RED-HEADED MARSHAL there to receive them. Everybody but CARLA beaming.
BARNES
(t to Carla)
What do you think, honey?

CARLA stares around at the carefully decorated room ... all
the best of the furniture from the CIELLO's first house, but
with a few nice additions, a comfortable room. On the coffee
tabs, a bouquet of roses.

CARLA breaks into horrible wracking sobs. CIELLO holds her,
BARNES and the OTHER AGENTS leave taking the CHILDREN.

CIELLO
Babe ... I know you didn't mean to hurt the
guys' feelings. They tried to do everything
so right ...

CARLA
Oh, Danny ... my God, Danny, it's everything
I ever wanted.
(she turns her head, looks
at him. He sees that the
tears are still strasking
down her cheeks)
Just not this way.

204 INT: SMALL GLASS-SIDED ROOM - DAY

It is a room designed to allow viewings through a one-way
mirror of whatever is taking place on the other side in
another small room. What is taking place now is THE KING's
polygraph test.

Watching, listening are SANTIMASSINO, GEORGE POLITO, and
the YOUNG ATTORNEY we saw next to PAIGE at the trial,
twenty-nins, quick to smile, extremely bright.

The government MEN stare intently at the show on the other
side of the glass ... listen to the TECHNICIAN's DRONING
VOICE.

TECHNICIAN
Is my tie red?

KING
No.

TECHNICIAN
Is the wall white?

KING
No.

TECHNICIAN
Did you regularly give money to Detective Ciello?
KING

Yes.

A pause in the questions during which the door to the listening room opens and CIELLO and BURANO enter.

The VOICES of the TECHNICIAN and THE KING pick up again and continue over the other dialogue.

TECHNICIAN
Are you a German citizen?

KING
No.

TECHNICIAN
Am I standing up?

KING
No.

TECHNICIAN
Am I wearing glasses?

KING
No.

TECHNICIAN
Were you present when Slim paid Daniel Ceillo for the kilo of heroin?

KING
Yes.

A long beat now before the next question.

TECHNICIAN
Does a cat bark?

KING
No.

TECHNICIAN
Did you give Daniel Ceillo three automobiles?

KING
Yes.

Now we hear the TECHNICIAN thank THE KING and begin to unfasten his arm. SANTIMASSINO clicks off the sound from
the adjoining room. CIELLO, the LAWYERS all stand. CIELLO, emboldened by VINCENTE's smile, returns it, then turns to include POLITO. But POLITO looks at CIELLO with a cold, unyielding face.

POLITO
(accusingly)
The man was very relaxed, very easy.

BURANO
(to Ciello)
If the test is positive, I'm going to prosecute you myself, Ciello.

The door between the rooms opens and TECHNICIAN comes in bearing a long sheet of graph paper.

TECHNICIAN
(hand Santimassino paper)
Every time he answered yes, the needle went off the page.

SANTIMASSINO
(calmlly)
Yes. I see.

BURANO
My God, what a relief! I've felt sick for five days.

CIELLO looks from face to face, reading the relief on every face but POLITO's. As for himself, he feels strangely let-down, depressed. VINCENTE alone senses this.

CIELLO
If you don't mind, Mr. Santimassino, I'd like to get on home now.

CUT TO:

205 EXT: N.Y. STREET

CIELLO climbing in with BARNES and CHIPPY who have waited the whole time. BARNES searches CIELLO's face, smiles.

BARNES
(softly)
You did it again. You got out of it, didn't you?

CUT TO:

206 INT: LIMO - DAY

CIELLO settling in, as the CHAUFFEUR closes the door.
Suddenly VINCENTE calls out. He is running toward the car. CIELLO gestures to the MARSHALS that this man is alright.

VINCENTE sticks his head in the door, is astonished to see TWO MEN with machine guns.

VINCENTE
Oh. Sorry, I didn’t ...
(grins engagingly)
I wanted to talk to you some more. I was going to invite myself home with you.

CIELLO
It’s Friday. I only get to be with my family on the weekends.

VINCENTE
I’ve got to be down in Washington. We’ll share the ride.

CIELLO hesitates. This is just another endless line of prosecutors ... lawyers into whose hands he has had to trust himself, men who have used his cases and him to make careers for themselves, and who have then moved on. None of them have been the friends he hoped for. Still, there is no denying his dependence on these men, each in his turn.

He shrugs.

CIELLO
Get in.
(at this, Chippy gets out, climbs in front)
This is Tug Barnes and Ned Chippy ...
This is ... uh ...

VINCENTE
(grins)
Mario Vincente, U.S. Attorney’s Office.
(indicates the armament)
Boy. You don’t travel light.

Car moves off.

CUT TO:

207- INT: AIRPLANE - DAY
208
First Class cabin, CIELLO and VINCENTE seated together. A STEWARDESS is handing them drinks. She is very pretty and professionally flirtatious.

STewardess
Would you like some cheese and crackers?
CEILLO regards her with solemn interest; VINCENTE answers.

VINCENTE

Not for me.
(to Ciello)
You?
(Ciello, his eyes on the
Stewardess, shake his head)

STEWARDESS
You do want anything, you just holler.

She gives CIELLO a little 'later' kind of wink and struts off.

CEILLO

You know I never had one of those girls ever
even speak to me before I started riding
first class.

VINCENTE raises his glass to CIELLO.

VINCENTE

Well ... congratulations ...
(grins)
I mean about this afternoon ... you were
totally vindicated.

He is beginning to understand just how depressed CIELLO is.

CEILLO

I'm feeling nothing. I like the King. He's
just trying to earn.
(a beat)
It's the poor fucking junkies that beat your
arse ... like Sancho and Joe and Jeannie.
They break your heart, junkies. And you just
try to get them through the night. Ten years
later some legal eagle takes it and starts
pulling your fingernails out one at a time.
(he drinks)
If that polygraph had had one wrong line on
it Santimaseino'd of crucified me.

VINCENTE

But it didn't. It vindicated you.

CEILLO

But it could have gone the other way. You
know why those tests are inadmissible in
court as well as me. Some guy's a little
schitzo ... he believes what he's saying.
(MORE)
CIELLO (contd)
And if he believes it, it won't show up on
that machine. Or somebody like me. You ask
me a question, I feel like I'm lying, even
though I'm telling the truth. It's been so
long since I didn't have to think about my
answer... man, I was on the streets and under-
cover over ten years! ... I don't even know
what the truth is anymore. And the guy
asking the questions... what does he look
like... sound like... who does he remind
you of? If I'd gone on that machine who knows
what the result could have been. I figure it
was the same with the King. It could have
gone either way... there's only one thing I
saw for sure today. Santimassino, Polito... 
all those guys... they are not my friends.
No, sir.
(a beat)
So what was it you wanted to talk to me about,
Mr. Vincente?

VINCENTE
Nothing in particular. But we're going to
be spending a lot of time together. I just
wanted a chance to get to know you better.
(grins engagingly)
And my name is Mario.

CIELLO
(eyes him speculatively)
What? You want to be my friend, Mario?

INT: KANTER'S OFFICE - DAY

KANTER speaking to a roomful of ATTORNEYS. Among them,
VINCENTE, POLITO, D'AMATO, BURANO.

KANTER
I have a clear mandate in this city. Clean
it up. Gentlemen, I'm going to tear this
town apart and I'm going to start with the
French Connection rip-off and the reason I'm
going to start with the French Connection
rip-off is because it's a goddam outrage and
I've promised myself it's going to be solved.
So what you're going to do, gentlemen, is
you're going to make my word good. The target
is cops. The weapon is indictments. And I
don't give one infinitesimal fuck whether
it's indictments that will stick. Because
(MORE)
KANTER (contd)

for a cop, any indictment means a departmental
trial which is a euphemism for fini. The end
of badge, gun, pension and pals. I want
cops' names.

(a long beat)

KANTER

You got an "A", give it to me!

VERY YOUNG MAN

Uh ... Mr. Kanter, I have an "A" ... uh ...
possibly perjury but ... uh ... a very weak
case ...
ALVAREZ (contd)

bust legal. I'll give you all the details you want. But what I'm never gonna give you is what happened to that fucking hundred and twenty pounds of heroin. I didn't do it. Why don't you talk to your friend Ciello? Didn't you ever think about that? Why the hell is Ciello getting away with all this shit and you tell me I'm a dead man.

(laughs)
Because you're a bunch of fucking hypocrites.

POLITO

Can you give us any evidence against Ciello?

ALVAREZ

I never worked with him. But I worked with Gus Levy. Levy worked with Ciello.

KANTER

Have you any evidence against Levy?

ALVAREZ

Maybe.

211 INT: SQUASH COURT - DAY

POLITO and VINCENTE playing ... near the end of a game.

POLITO winning.

POLITO

(makes a vicious hit)

Ciello's dirty. And you know it.

VINCENTE

Nobody's offered me one shred of real evidence and you know that.

POLITO makes the winning point. Walks toward the wall just as PAIGE appears above the gallery.

PAIGE

Who's the winner? Who do I play?

VINCENTE

Prosecutor Polito. The Scourge of God.

POLITO

(suddenly openly angry)

Alvarez is ratting so big they're running out of tape! He's going to give us Gus Levy and as sure God made greedy cops Levy is going to give us Ciello.
PAIGE
You're not going to make Levy. He's working for me, Polito. So far Alvarez's evidence against Levy is pathetic. It's also uncorroborated.

POLITO
I may take a little time, friends, but we're going to get the whole Ciello unit. It stinks.

PAIGE starts to warm up. Only then does he expose any anger of his own. His warm up shots are too hard.

PAIGE
First Alvarez's unit, now Ciello's. You're decimating the best group of detectives this city's ever had.

POLITO takes the court and begins to slam PAIGE's balls back at him. VINCENTE listens and watches, fascinated, as PAIGE and POLITO go at each other.

POLITO
What's got into you, Paige?

PAIGE
It's more complicated than you're willing to grant.

POLITO
Twenty million dollars worth of heroin has been stolen by policemen. By officers of the law. I am a servant of the law and so are you. That case rocks the whole system. What's so complicated about that?

PAIGE hesitates, misses a shot.

PAIGE
It's the men who are complicated.

CUT TO:

212 EXT: COLONNADE - MUNICIPAL BUILDING - DAY

The season indicates to us that some months have passed since we were in Virginia. CIELLO and VINCENTE, CHIPPY and a NEW AGENT are walking around. CIELLO and VINCENTE separate from the OTHER GUARDS.

VINCENTE
For the very reason you told me. The polygraph is not admissible in court. Blomberg's motion for a new trial is based entirely on the King's (MORE)
VINCENTE (contd)

deposition. You're going to have to go on the stand and deny it.

CIELLO

Shit.

(a long beat)
What's happening with Alvarez? Will he get a deal?

VINCENTE

(very carefully)
He's cooperating fully.

(casually)
Didn't you and Alvarez both team up with Gus Levy ... at different times?

CIELLO

(instantly alert)
Is that fuck Alvarez trying to pin something on Gus?

CUT TO:

213 INT: SEVENTH AVENUE LOFT SPACE - DAY

Open space with WORKER cutting bolts of cloth. At one end an office, door open.

CIELLO enters loft space, locates office, starts toward open door. HIS POV. Inside office, LEVY, talking to EMPLOYEE. LEVY is sharply dressed, dressed like a Jewish hood ... open shirt, gold chains around his neck, a lot of chest showing. He gives an angry grunt and moving to a corner of the little office, picks up an enormous bolt of fabric and beaves it at the EMPLOYEE.

CIELLO smiles, walks into the office.

214 INT: LEVY'S OFFICE - DAY

CIELLO

Mr. Dana?

LEVY

Yeah?

CIELLO

My name's Estrada ... I got some stuff I'd like to ...

LEVY holds up a hand.
LEVY
Yeah. Let's take a walk.
(to the other employees)
You call that chiseler and tell him his overhead goes down when my overhead goes down
... I ain't payin' freight on his featherbed.

By this time he has guided CIELLO out the door and firmly closed it.

LEVY (contd)
(to Ciello, cheerfully)
My office is bugged.

215 INT: LEVY'S LOFT SPACE—DAY

LEVY and CIELLO walk across the space, between the cutting tables, the bolts of cloth. They walk to an area near the elevator where they can talk with some privacy.

LEVY
When we were first getting started, I unloaded all the stuff, myself. Only way I could get an honest count until I figured out some controls.
(grins at Ciello)
The last six months we've been in profit.

(CIELLO
(grins)
Congratulations.

(LEVY
(shrugs)
The work's congenial.

CIELLO laughs. LEVY regards him, amiable.

LEVY (contd)
I heard you travel with a fucking army these days. Where's the guns?

CIELLO
I gave them the slip.

LEVY
What's so important?

CIELLO
They've got Alvarsz.

LEVY
Yeah. I heard. I heard he's a real little chatterbox.
CIELLO
He was your partner, Gus.

LEYV
He can't hurt me. I never let that Spic put one penny in my hand. Let him yap.

They stand aside to let a WORKER pulling a dolly piled high with fabric bolts. LEVY frowns after him.

LEYV (contd)
Son of a bitch never takes a full load.

CIELLO
Alvarez doesn't have to hurt you much, Gus. Just a little. It's Kanter. And a prosecutor named Polito. They've got the French Connection thing like a fly on their nose. And it's finally going to hurt everybody.

LEYV
(indifferently)
I didn't steal the fucking hundred and twenty pounds of horse, Danny. Did you?

CIELLO
Jesus Christ, Gus!

LEYV
You're losing your sense of humor, kid. It's the company you're keeping.

CIELLO
They're very serious men.

LEYV
Fuck 'em. But I understand what you're saying. What you've come here for is to say, I'm okay, you're okey. Right?

CIELLO
They want to get you so they can get me, then I'll come back on you.

LEYV
So what have we got to worry about? Nobody can give us up but each other, Danny.

CIELLO can't help but smile at LEVY's strength and insouciance.

CUT TO:

216 INT: POLITO'S OFFICE - DUSK
CIELLO alone in a chair.
POLITO
Dan, we got off to a bad start. I apologize. Look. There are eight different investigations on about that three hundred pounds of heroin. But I still need your help. We have a ton of work here. We have indicted all these detectives. One of them has to know something about the case. I want you to tell me what kind of men they are.

CIELLO
Mr. Polito, it's Friday night. I haven't seen my family in a week.

POLITO
If you prefer, you can come in Saturday morning.

CUT TO:

217 INT: VIRGINIA SUN PORCH - DUSK

CIELLO gingerly touching his tender gums.

CARLA
You didn't even look at Bobby's drawing. He's been waiting all week to show them to you ... his teacher said they were ...

CIELLO
Carla ... things are getting bad ... (sees blood on his finger) Goddamn I'm bleeding to death!

CARLA
Dr. Gianni says nerves can make your gums bleed. (a beat) What's so bad, Danny? We've gone through it. It's over, the bad part ... I never thought we'd survive it, but we did.

CIELLO
It's coming to an end ... everything.

CARLA
Everything what?

CIELLO
Levy thinks what he's doing for Paige is going to protect him. It's not. They're going to indict him for bad breath if that's all they've got.

CARLA
(stunned)
Gus? They're gonna indict Gus?
CIELLO
I can feel it happening.

He opens a bedside table and takes out a bottle of valium, pope two or three.

CARLA
You don't need that many.

CIELLO
Don't tell me what I need.

CUT TO:

218 INT: KANTER'S OFFICE

The same as in previous scene. A number of PROSECUTORS present. Also CIELLO.

KANTER
You're not telling me anything, Detective. What I want to know is which one of you fuckers made the French Connection rip-off!

CIELLO
Mr. Kanter, you want the French Connection case. I can't give you the French Connection case. I can't give you what you want.

KANTER
You can give us much more than you have, Detective. You can give us Mascone.

CIELLO
Mascone is dead, Mr. Kanter. You want Mascone's body? Go dig him up.

KANTER
If I thought he had the French Connection heroin on him I would.
(a beat)
You can go, Detective. Mr. Polito's waiting for you.

CUT TO:

219 INT: POLITO'S OFFICE - DUSK

POLITO
I'm sorry. I was really trying to avoid this Friday again, Danny. But this is important. You remember a bust you made when you first came into SIU ... Here this may help you ...
He presses a buzzer. The door opens. An insolently handsome, South American MAN saunters in, stares at CIELLO, spits, and saunters out.

CIELLO
(white with anger)
How do you let a piece of shit like that walk in here and spit at me? I'm a police officer! What are you?

POLITO
You remember him?

CIELLO
Yes, I remember him. He's shit.

POLITO
(sighs)
Tell me about the case. You were working with Gus Levy, Bill Mayo, and Dom Bando, right?

CIELLO
(takes a deep, calming breath)
It was a very sweet bust. He was a dealer. He offered us his wife. Gus kicked his ribs in. At the stationhouse the guy's partner came down with the guy's wife. They offered us five thousand. We arrested them all. For attempted bribery, procuring, and loitering for purposes of prostitution. It felt good.

POLITO
Mr. Ramirez out there seys someone took four hundred dollars from him. Which one of you took the four hundred? Or did you split it four ways?

CIELLO
(angry laugh)
That scumbag offered us five thousand and we locked up three people for it. And you're saying we split up four hundred dollars?

POLITO
I'm not seying it. Mr. Ramirez is seying it.

CIELLO
I never saw his fucking four hundred dollars.

POLITO
One of you sew it.
CIELLO

Christ, Polito, I'm really trying not to hate you. Look, even if it happened, which it didn't, but if it did, don't you think it's possible I might not know about it?

POLITO

In my opinion, no. I don't think it's possible. I think you took whenever there was anything to take. I think you shared in everything. I think you were in on Mr. Ramirez's four hundred. I also think I can get an indictment.

CIELLO

(yells)
You're a fucking lunatic! You can't make a stupid, hairless, nutcase accusation like that stick! Not on me!

POLITO

If not on you then on Levy or Marinaro or Mayo. Half the SIU will be coming in here. And they will cooperate.

CIELLO

They were not going to cooperate.

POLITO

Nearly all of them will cooperate. They're cops. In their hearts they want to admit their guilt. That's the way cops are.

(a beat)
That's how you got here. Don't you understand that?

220 INT: VIRGINIA LIVING ROOM - NIGHT

CIELLO is broiling a steak on the grill. In the distance, WE SEE FOUR MARSHALS. VINCENTE is sipping a beer.

CIELLO

He's right and it makes me hate him even more. Did you see the "Times" this morning? In the entertainment section. Some asshole movie director just did a cop movie.

(reading)
"I've always been fascinated by the similarities between the criminal and the police mind. To me they've always been opposite sides of the same coin." Asshole. Cops don't shoot themselves. Cops do.

(a beat)
Could you?
VINCENTE
I don't think so. Danny ... Polito is pulling Gus Levy in next week. He's going to indict him.

CIELLO
On what?

VINCENTE
The four hundred dollar caper.

CIELLO
(bitter, frightened)
It's me he's after. Okay? Right?

VINCENTE
Whatever you want to tell me, Danny ... I won't give it to Polito. Let him make his own goddam case.

CIELLO
I swear on my children, Mario. I don't know a fuck about that goddam missing junk. Okay? Nothing. And I don't think Gus does either.

(anorts)
Or the famous four hundred dollars. Shit.

VINCENTE
So far every allegation against you ... the King's, this Ramirez ... anyone's is unsupported. But if just one cop comes in and corroborates anything, you'll go to jail. Me, no one could save you.

CIELLO
Gus Levy isn't going to put me in jail, Mario.
(calls out)
Carla ... call the kids. It's ready.

VINCENTE watches CIELLO, knows he's guilty but confused as to what.

221 INT: FEDERAL BUILDING HALLWAY - DAY

GUS LEVY striding purposefully along. He heads unhesitatingly for a door in the distance. WE TRACK him. When he stops, WE SEE that it is before POLITO's office. He knocks, opens door.

CUT TO:

222 INT: POLITO'S OFFICE - DAY

LEVY standing in front of POLITO'a desk.
LEVV
You indict me on the squawk of a spic dealer
who tried to sell me his fucking wife? You
break up another Federal operation that will
put away more quality mob guys in a year than
you'll touch in your whole piss-ant career!

POLITO
(cooly)
Detective Levy, you are hardly in a position
to ...

With a roar of rage and frustration, GUS LEVV upends POLITO's
desk.

LEVV
I'll tell you what I'm in a position to do and
that's throw you out the fucking window. It's
only the fifth floor, but I can try to aim you
so you'll land on your pointed little head!

POLITO
Levy, you can easily avoid trial ... all you
have to do is cooperate.

LEVV
(laughs)
Fuck it. If you've got your mind made up to
try me, then try me. But not for four hundred
dollars. At least get me for assault!

He aims and executes a well-aimed kick at POLITO's rear end.

223 EXT: LA GUARDIA - NIGHT

LEVV and CIELLO walking together. CIELLO's BODYGUARDS about
twenty paces behind.

LEVV
The indictment is bullshit.

CIELLO
Gus, take a lie detector test. You didn't
doit, so make them give you a test.

LEVV stops walking and starea at CIELLO.

LEVV
You take the lie detector test, Dan. That
guinea prosecutor ain't getting yee, no, or
maybe from me.

(a beat)
I'll never cooperate. So don't let one of
(MORE)
LEVI (contd)
those three-pieces suits ever get you in a room
and tell you I'm talking. I aint talking.
We hang together, kid, or like they say,
we hang aspar....

CIELLO

(quickly)
They can cut me up in little pieces and I'm
not telling them nothing. That's it. They've
had their fun with me.

Suddenly the TWO MEN embrace, something they have never dons
before. They stand in the night, hugging each other tight.

Then LEVI breaks away, and moves off toward his car. At the
last moment he turns and calls.

LEVI
Dan, I've never felt closer to you than I do
right now.

CIELLO
Me too, Gus.

LEVY gets in his car and drives quickly away before CIELLO
and his GUARDS are into their own car.

CUT TO:

TWO SHOT - CIELLO AND GUARD

The guard, BILLY, looks out the window, eyes narrowed as he
watches the fast disappearing tail gate of LEVI's car.

BILLY
Was he wired?
(Ciello shakes his head)
Don't trust him. He's going down the tubes.

CUT TO:

224 INT: VINCENTE'S OFFICE - LATE DAY

VINCENTE

(on phone)
Dan ... listen, Polito's getting an indictment
against you. I'm coming down there on the
next shuttle.

CUT TO:
225 INT: CIELLO'S VIRGINIA LIVING ROOM - DAY

CIELLO
(stubbornly)
You're telling me to trust Polito instead of
my own people!

VINCENTE
'Your people' are out to get you worse than
anybody on our side! Internal Affairs, DEA,
the regulars ... nothing you ever say or do
is going to convince them you're not a rat
... Danny ...
(a beat)
Danny ... they hate you.

CUT TO:

226 INT: VIRGINIA LIVING ROOM - DAY

VINCENTE
You have run out of options. You have got
to tell the truth. Whatever it is.

CIELLO
I won't involve my partners. I won't cross
that line. Ever.

VINCENTE
Don't you realize that by just saying that
you've confessed? Confessed that you're all
in it? I could arrest you right now.

CIELLO
Why don't you?

VINCENTE
(yells)
I don't want to, you dumb fuck! Christ, Danny
... I wish I could undo the whole goddamn
thing, go back to square one! But I can't.
You're in this all the way!

CIELLO tenderly fingers the tissue around an eye tooth.

CIELLO
My goddam gums ...

VINCENTE
Dan, you're a nervous wreck. You're going to
crack right open. And for what? You know
I'm not so goddamn sure that if the positions
were reversed, your partners wouldn't face
reality better than you're doing. I know a
little about your partners.
CIELLO
Nothing. You know nothing. They wouldn't
give me up.

VINCENTE
If you go on the stand and lie, you're finished,
Danny. I promise they'll get you. And when
they do, you'll have set Mike Blomberg free and
two D.A.'s, seven lawyers, a police captain, a
lieutenant, two sergeants, fourteen detectives
... twenty-two mob guys ...

(a beat)
Help us, Danny. Help us to help you.

CIELLO gets up and circles the room in jerky, frenzied
movements.

VINCENTE (contd)
You must understand ... whether you try to save
your friends or not ... and you can't ... just
about every detective who ever worked in SIU
is going to jail.

CUT TO:

227- EXT: VIRGINIA HOUSE - DAY
229
VINCENTE leaving. Embraces CIELLO, roughly.

VINCENTE
Monday at nine.

CIELLO nods but doesn't speak. He and VINCENTE exchange one
last look, then VINCENTE leaves.

As VINCENTE leaves, CIELLO turns, heads for garage. YOUNG
GUARD follows him but CIELLO indicates that he intends to
take the car alone.

YOUNG GUARD
(calling for his partner)
Billy!

(then to Ciello)
Danny, I can't ...

CIELLO stares at him.

The OLD GUARD, BILLY, takes the keys from MONTY and hands
them to CIELLO. CIELLO and the OLD GUARD lock eyes.

BILLY
Just watch yourself.

CUT TO:
230 EXT: VIRGINIA HIGHWAY - DAY

WE SEE CIELLO's car crawling slowly on the highway, cars whizzing by him. Ahead traffic has slowed down, lights blinking away.

CUT TO:

231 EXT: VIRGINIA HIGHWAY - DAY

A car has rammed into a bridge support. It is a total wreck. Threes police cars at the scene — flares set out — an OFFICER pushing traffic into one lane.

CUT TO:

CIELLO slowly looks up.

CIELLO'S POV

The BODY of the driver of the wrecked car, a blanket covering him completely. One bloodied hand can be SEEN out from under the blanket.

CUT TO:

CIELLO — his eyes flick.

232 EXT: CIELLO'S CAR - DAY

CIELLO's car screaming down the highway. INTERCUTS of CIELLO, his foot fully down on the accelerator. POV the wheels, CIELLO, his knuckles, back to CIELLO sobbing.

CUT TO:

233 EXT: AN OVERPASS AND CLOVERLEAF ENTRANCE - DAY

CIELLO's car speeding to the overpass support. From the overpass CIELLO's speeding car can be SEEN coming at a tremendous clip. Suddenly police lights flash on a car on the overpass — the police car zooms down the cloverleaf, cutting CIELLO's car off on the inside. The police car leads him to a gentle stop. The TROOPER gets out, starts toward CIELLO's car.

CIELLO hands his wallet out, gold shield showing.

CIELLO

I'm a New York City cop.

TROOPER

Then kill yourself up there. You nuts? You must have been doing a hundred.

CIELLO

I'm sorry.
TROOPER
Did you see that pile-up? The guy's teeth are coming out his ears. You working on something? You want an escort?

CIELLO
No. I just let my mind wander. Sorry.

TROOPER
You okay?

CIELLO
Yeah -- sure.

TROOPER
The shit's really hit the fan up in your territory, huh? Any friends of yours in trouble?

CIELLO
Yeah. A few.

TROOPER
Boy, I started in narcotics. I got out. Fast. It's crazy there. It's gotta be trouble. What -- do you have a weekend place around here?

CIELLO
Yeah.

TROOPER
Here's my number. Give me a call sometime. We'll drive into D.C. Catch a Redskin game. I got season tickets. Got them on the arm.

CIELLO
Of course. What else?

TROOPER
See you.

CIELLO
Right. See you around.

The TROOPER goes back to his car -- takes off. CIELLO's car stays where it is. He puts his head down on the steering wheel.

CUT TO:

234  EXT:  FOLEY SQUARE - DAY

It is a Federal holiday. Downtown Manhattan is deserted, no traffic, no people. A cold, dark day. The atmosphere spooky to CIELLO, who has come to meet VINCENTE.
He shivers as he crosses into the building.

CUT TO:

INT: VINCENTE'S OFFICE - DAY

VINCENTE and another LAWYER, young. SIMON sits facing CIELLO. At a nod from VINCENTE, SIMON activates a tapa. There is a silence during which we are conscious only of the tension of the men and the spinning tape. Finally CIELLO speaks:

CIELLO
I hate it around here on holidays ... it's like everything dies ... radiation or something -- sci-fi.

VINCENTE
Yeah. I feel that way, too.

(an awkward pause, then Vincente clears his throat, begins)
I guess, Dan, you'd better start with the worst.

(again, a heavy silence)
I mean ...

(he grins)
Listen. There's a wonderful quote from Thomas DeQuincy. He wrote "If once a man indulgea in murder, very soon he comes to think little of robbing; and from robbing he comes next to drinking and Sabbath-breaking ... end from that to incivility and procrastination."

This forces a thin smile out of CIELLO, he shrugs, shakes his head.

CIELLO
Yeah. Well, I never 'indulged myself in murder'.

VINCENTE's relief is enormous ... he makes a gesture that can be interpreted as 'I knew it'.

CIELLO (cont'd)
And I didn't have anything to do with the French Connection zip-off either.

(he reads in Vincente's face, an even greater a more realistic relief. Ciallo's shoulders sink a little)
You really thought I did, Mario?

VINCENTE
Dan ... it was possible.
CIELLO
I had nothing to do with it.

VINCENTE
That's terrific! Hey!
(to Simon)
How about that?

Suddenly aware of his unlawyerlike ebullience and how it will all seem on the tape he pulls himself together and begins to question CIELLO sternly.

VINCENTE (contd)
Did you ever sell narcotics?

CIELLO
I never sold narcotics. I gave. In narcotics you've got to supply your informants. There's no other way. That's it.

SIMON
Under the law, a gift of narcotics is the same as a sale.

CIELLO
(bitterly)
I know the law. The law doesn't know the street.

VINCENTE
... Forget that stuff ... tell me about the biggest score you ever made.

CIELLO's face brightens a little. He almost smiles.

CIELLO
It was a beautiful bust. A bunch of South Americans. Very big dealers. We arraigned five of them ... a woman in a mink coat? Okay? With not one stitch on underneath it.

VINCENTE
Who made the bust?

CIELLO
Me and Gus Levy and Joe Marinero and Bill Mayo. My unit. With Dom Bando on tail. We broke into this joint and got five perpetrators and five kilos of pure and a suitcase full of money ... ninety-two thousand bucks.

VINCENTE
What did you take? The junk? The money? Both?
CIELLO

(indignant)
No! I told you. It was a great bust. Forty pounds of heroin. We got commendations.

VINCENTE
You took the money.

CIELLO
We took part ... half the money, okay? Forty-six thousand. We left enough for bail and put them on the next plane out. Those South American pricks bought their way out of everything. So we did what no court ever did. Give 'em a heavy fines and deported 'em. Alright?

A long beat before VINCENTE speaks again.

VINCENTE
So you split forty-six thousand four ways ... you and Levy and ...

CIELLO
Five ways. Dom was on lookout.

VINCENTE
But he wasn't in on the bust. How would be know about the money?

CIELLO stares at him, genuinely astonished at the lawyer's concept of team play.

CIELLO
We don't cheat. Everybody's in. That's the rule. Look. Dom's a soft guy. All he wants is to be in a safe place. I want your permission to talk to him. He'll come in, Mario.

VINCENTE thinks a moment, nods.

CUT TO:

236 EXT: SWEETS AT THE FULTON FISH MARKET - DAY

Empty because of the holiday. As CIELLO starts to cross. His GUARDS following.

CUT TO:

237 EXT: OPPOSITE CORNER - DOM BANDO

BANDO
Stay there you bastard! You're here to hurt me!
CIELLO

No ...

BANDO
You want me to come in? What am I gonna tell them? I don't know nothin'. I was the tail. I never saw no inside of nothin'. I'd follow a guy three days -- you guys'ld tell me "Go home." I go home until you tell me to tail somebody else.

CIELLO
All you have to do is tell them that.

BANDO
Bullshit! You think they're gonns believe me with the stink you guys have left? You know what I did with my cut? I gave it to my priest! You want some Internal Affairs creep to start questioning my priest?

CIELLO
Dom --

BANDO
I hope you choke on my name!

He turns and goes.

238 INT: VINCENTE'S OFFICE - DAY

VINCENTE and SIMON finishing up sandwiches, coffee. CIELLO slams in.

CIELLO (highly agitated)
If you prosecute Bando you'll have another Mascone on your head. He gave all the money to the Church for Chrissake! But he won't come in.

SIMON (reasonable)
If he doesn't come in, it doesn't matter what he did with the money. He took it we'll have to nail him.

CIELLO
Then I'm through! Not another fucking word! Nothing! And I'm calling Marinaro and Levy and Mayo.

VINCENTE
No. No way, Dan.
CIELLO

(screams)  
I got to make them come in! It's the only way!  
You got to help them!

VINCENTE considers the possibilities. Thinks. CIELLO flings himself down at the desk and buries his head in his arms.

VINCENTE

Who's the best bet?

CIELLO

Mayo ... or Marino, maybe. He's got a wife and kids ...  
(a beat)  
Marinaro.

VINCENTE

You can try with Marinaro. If Marinaro comes in then you can try with Mayo. If you can turn Marinaro and Mayo, then maybe the thres of you can get Levy in. That's the only way I'll go along. Marinaro's first.

VINCENTE and CIELLO stare at each other. VINCENTE picks up the phone and hands it to CIELLO.

CUT TO:

239      INT: FLORIDA APARTMENT — DAY

Rented West Florida condominium ... not cheap but not gaudy either. MARINARO in flowered shirt and swim trunks has been fooling around with fishing tackle. A bunch of paperback books, magazines on the coffee table. MARINARO is on phone.

MARINARO

'Be all right'?  
(listens)  
Danny ... I'm only two years from my pension. There's no way I'm ever going to be alright.  
(a beat)  
You told 'em everything? What about Gus and Bill?

MARINARO's WIFE, looking tanned and happy, appears from the bedroom. She stops, listens to the phone conversation.

CIELLO (VO)

(filter)  
I'm going to talk to both of them.

MARINARO

What the hell are we going to do? All four of us walk in hand in hand?
240 INT: VINCENTE'S OFFICE - DAY

CIELLO leans back in the chair, drained, exhausted.

CIELLO

Now I talk to Mayo.

VINCENTE

You've done good work ... you're beat. Take a shower. Have a drink. Call him from Virginis.

CIELLO

I don't want to call Mayo. I want to see him. Mayo's ... he lives by himself. His mother just died. He's got nothing but the cops.

(pleading)

Mario, he drinks too much ... this is not a tough cop. Let me go talk to him in person.

VINCENTE considers, then shakes his head.

VINCENTE

No. No personal contact. It's not safe.

CIELLO

Bullshit.

VINCENTE

My primary responsibility is you. I want you to go home. Call Mayo from Virginia.

CUT TO:

QUICK CUT SEQUENCES - NIGHT TO DAWN

INT: VIRGINIA HOUSE

241 CUT 1

CIELLO sits staring at the phone.

242 CUT 2

In the kitchen, drinking milk from the bottle.

243 CUT 3

Stretched out on the couch staring at the phone.

244 CUT 4

Asleep in a chair, the TV set on with snow on the screen.

245 CUT 5

The driveway. He walks along, the gravel crunching underneath him.
In the background, CARLA making breakfast. CIELLO is finally on the phone.

CIELLO
Bill, it's Danny.

MAYO
Yeah, Dan, what?

CIELLO
Bill, we've got to talk.

MAYO
There's nothing to say, Danny. You're naming me, right?

CIELLO
Right. I spoke to Joe already.

MAYO
What about Gus?

CIELLO
Not yet. It took me all night just to call you.

CUT TO:

INT: MAYO'S APARTMENT

It is a bachelor place, dreary, unlived in. A bureau holds a heavy supply of liquor. MAYO holds onto phone as he pours himself a shot glass, takes a beer out of the un-chilled six-pack, sits down.

MAYO
(on phone)
How bad is it going to be, Dan? Can I help myself?

CIELLO
You can. Bill, I swear it. Vincente's a human being. You can talk to him. Will you come in?

MAYO
Probably. I hate to -- but I don't know what I can do. Do you?

CIELLO
No.

MAYO
When will you call Gus?
247 CONTD .

CIELLO
When they say I can. Soon.

MAYO
He loves you, Danny. He'll get mad. You want me to do it?

CIELLO
No. I have to do it.

MAYO
Okay. Oh — listen — how much did you tell them?

Everything.

CIELLO

(a pause)

MAYO
Take care.

CIELLO
You too, Bill.

MAYO hangs up, then picks up again, dials.

248 thru 253 OMIT

254 GUS LEVY in his office, on phone.

MAYO
Gus? Thank God.

GUS
What's up, Bill?

MAYO
We gotta talk.

GUS
Ciello?

MAYO
Yeah.

255 EXT: GARMENT DISTRICT

We are over MAYO, sitting in a car. Behind him, WE SEE the entrance to GUS LEVY's building. Noon time CROWDS in the streets, carts, boxes, the street teaming.
GUS LEVY emerges and looks into the street. He spots MAYO. MAYO is staring straight ahead, his beard beginning to grow. His eyes glazed. As LEVY starts forward to him, MAYO's right hand comes up into the frame. In his hand is his '38'. He places the barrel in his mouth and pulls the trigger.

CUT TO:

INT: VINCENTE'S OFFICE

A STENOGRAPHER is present and a tape recorder.

VINCENTE
And the four of you were there?

CIELLO nods, yes.

VINCENTE (contd)
Subject nods, indicating yes.

CIELLO
On that occasion we split seven thousand dollars.

The door bursts open.

SECRETARY
Mr. Vincente — Detective Mayo just shot himself!

CUT TO:

EXT: GARMENT DISTRICT

An ambulance is just pulling away. POLICE surround MAYO's car. LEVY is standing on the sidewalk talking to a POLICE CAPTAIN who's writing everything down. An unmarked car comes tearing up and stops. CIELLO comes rushing out, his MARSHALS behind him. He shows his badge, runs to MAYO's car, looks at the mess on the back of the front seat. As he straightens up, his eyess meet LEVY's. LEVY stops his conversation for a moment, stares hard at CIELLO and then resumes talking to the CAPTAIN.

CIELLO suddenly starts to run. His MARSHALS run after him. CIELLO is dodging the CROWD, the MARSHALS losing him more and more. At 40th Street, CIELLO turns and runs down into the subway. The MARSHALS run by the subway entrance, looking frantically in all directions.

CUT TO:

EXT: MANHATTAN BRIDGE

CIELLO is staring at the subway tracks where they emerge from
underground and come out on the bridge. Suddenly he pulls his tie off, as if he couldn't breathe. He stands panting, gulping air. His tie drops from his hands, floating onto the tracks.

CUT TO:

EXT: CIELLO CROSSING BRIDGE

CUT TO:

EXT: BROOKLYN HEIGHTS

CIELLO is sitting on the sidewalk staring. A small rivulet from a water cleaning truck flows under his feet. His eyes follow it to the corner as it plunges into the sewer. A WOMAN's legs stop behind him.

POLLY

Danny?

He looks up. POLLY PAIGE is there with grocery bags.

POLLY (contd)

Danny -- my God -- how are you?

He rises. He says nothing.

POLLY (contd)

It's been so long. Did you ring the bell? Brooks' home. I know he'd want to see you.

No answer.

POLLY (contd)

Come on up. We'll have some coffee. Dan, are you okay?

He says nothing. She takes his elbow and slowly guides him up the steps.

CUT TO:

INT: PAIGE BATHROOM - LATE DAY

A trembling CIELLO and POLLY trying to apply a cold wet cloth to his fevered face. In the adjoining bedroom, PAIGE on phone.

PAIGE

... he's here, Mario. He looks bad ...
262 INT: VINCENTE’S OFFICE - LATE DAY

VINCENTE

(on phone)
Jesus, Brooks ... he’s got the Blomberg appeal
next week, do you think he can make it? Should
we postpone?

CUT TO:

263 INT: PAIGE BEDROOM - LATE DAY

PAIGE

(on phone)
... no. Why don’t we hold off ... okay? Yes,
I know. I know. I’ll call.

CIELLO comes out of the bathroom, stricken eyes staring at
PAIGE.

PAIGE (cont'd)

Let’s get you some coffee, Da....

CIELLO

(sudden horrified thought)
Oh my God! I gotta see Joel

CUT TO:

264 INT: PAIGE’S CAR ON VERRAZANO BRIDGE - LATE DAY

PAIGE driving, CIELLO sitting in front seat, GUARD car
following. PAIGE is on the car phone ... CIELLO, trying
to push the car forward by sheer will, is babbling.

PAIGE

... as good as can be
expected ... tell them
to meet up with us at
... hold on ...
(to Cielo)
What’s the address, Dan?
(touches Ciello’s
arm)
Danny! ... what’s the
address?

CIELLO

Nobody joins the force to
be a criminal! You got
to treat us different.
When was the last time a
Mafia guy got in trouble
and blew his brains out?
I’ll tell you when!
Fucking never! Only
cops, cops, cops!

CIELLO starts, stares at PAIGE.

419 St. George Avenue.

PAIGE

(into phone)
419 St. George Avenue. See you there, Mario.

CUT TO:
265 EXT: MARINARO'S SISTER'S HOUSE - STATEN ISLAND

PAIGE's car comes out, stops. CIELLO runs out and to the
doors. Almost at the same time, a black car pulls up and
two u.s. marshals come tearing out with VINCENTE. PAIGE
indicates for them to stay where they are. CIELLO has
reached the door. MARINARO is opening it before CIELLO
can ring.

MARINARO
What's the matter? You look terrible. Are
you okay?

CIELLO
Joe. It's Bill. He killed himself.

MARINARO stands stock-still for a moment. Then he screams.

MARINARO
Bill! Bill! Bill!

He runs into the house, CIELLO after him. VINCENTE runs in
after them, with PAIGE behind him. The two MARSHALS head
down either side of the house toward the garage and backyard.

CUT TO:

266 EXT: THE BACKYARD

VINCENTE and PAIGE emerge from the kitchen, the two MARSHALS
arriving from either aide. In the background, out of ear-
shot, we see MARINARO and CIELLO. For the entire scene, we
are over PAIGE's shoulder, so we only see them. We never
hear what they are saying. WE SEE MARINARO racked with sobs,
both hands to his face, CIELLO's arm around him. Slowly
MARINARO looks up, takes handkerchief, wipes his face. As his
eyes meet CIELLO's, CIELLO bursts into tears, his hands
covering his face, identically to MARINARO's action a minute
before.

CUT TO:

CLOSE UP

PAIGE and VINCENTE. There are tears in VINCENTE's eyes.

PAIGE
(fiercely)
So help me God, I'll never get involved with
cops again!

CUT TO:

267 EXT: GOVERNOR'S ISLAND - DAWN

CIELLO sits on a bench staring fixedly at the water.
In the background, in the shadows, his GUARDS.

CUT TO:

268 INT: LOBBY OF GUS LEVY'S SEVENTH AVENUE BUILDING

CIELLO waits alone. GUS LEVY enters. He sees CIELLO, comes up to him.

LEVY
Where are your guards?

CIELLO
Outside.

LEVY
What good they gonna do you outside?

CIELLO
They knew I was coming to see you.

LEVY
Oh? They think I wouldn't hurt you?

CIELLO
I think you wouldn't hurt me.

LEVY
You think that? Think again.

CIELLO
Gus, they're taking you in next week. I want you to know I told them everything.

LEVY
Fuck you, Ciello. I don't want your confessions or your guilt about Bill. He was a drunk. So fuck him and fuck you. I'm not coming in. I'm not pulling a Mayo and I'm not pulling a Ciello, and until they come after me, I'm going right on with my work.

(a wolfish grin)
I've got seven Mafiaosas on tape, four truckers, two union guys, and maybe sixteen assorted goons. At least twenty-nine indictments. And you know what? Not a cop among them. Tell that to your prick friends.

CUT TO:

269 INT: VINCENTE'S OFFICE

VINCENTE is not there. MARINARO is being questioned by TWO AGENTS. CIELLO bursts in.
CIELLO
Get out of that chair and I'll fucking kill you. Are you okay, Joe? Don't let these pricks talk you into anything. You know just ...

AGENTS
(simultaneously)
I'll place you under arrest you ...

CIELLO
... what I told them. Nothing more -- don't say anything more than what I told you.

The TWO AGENTS have come up and grabbed CIELLO and started pulling him out.

AGENTS
There's an interrogation going on here, Ciello.

CIELLO
Take your fuckin' hands off me. Fuckin' Fed!

MARINARO

They look at him.

MARINARO (contd)
Please, huh?
(to Ciello)
Jesus, Danny.

CIELLO
You okay? I just suddenly got a feeling ... all of a sudden I was scared for you. You okay?

MARINARO
I'm okay. I just wanna get outta here. I'm gonna tell them what they wanna know and get out.

CIELLO
Gus. He's not comin' in. Gus is gonna hold out.

They have started toward the elevator. And in an instant, CIELLO's mood changed. He gets a happy, goofy look on his face.

CIELLO (contd)
Did you hear? About Gus? He's gonna stay out? He's not afraid. He's terrific.
It is clear that CIELLO feels an enormous pride in LEVY.

CIELLO (contd)
He's gonna make them prove it, okay? Take him to trial? Can you believe it? If he's convicted he'll tell his daughter he was framed.

MARINARO
(grins)
He's one mean Jew.

CIELLO
It's fantastic. Somebody's tellin' them to go fuck themselves. One of us.

MARINARO
We were a helluva unit. Go on home, Danny. Get some sleep. Eat something. You want me to call my sister? You could stay at her place?

They have reached the elevator. CIELLO steps in.

CIELLO
I'm okay. I'm okay. Don't hate me, Joe.

As the doors close.

MARINARO
Danny, I could never hate you.

INT: OFFICE OF U.S. ATTORNEY CHARLES DELUTH - DAY

Large, comfortable VIP office. Extra seats have been brought in to augment the leather armchairs and sofas. Present are PAIGE, BURANO, VINCENTE, GOLDMAN, D'AMATO, MARGUTTA, GOLDSTEIN, CORSO, LEARY, STERN. The MEN are subdued, talking among themselves when CHARLES DELUTH enters.

DELUTH
Good morning, gentlemen, is everyone here?

PAIGE
Everybody you called for this session, sir.

DELUTH
Then let's get down to it. The decision as to whether the government will or will not indict and prosecute Detective Daniel Ciello is the responsibility of this office. That decision is mine alone. But I will be guided and persuaded by what I hear in the next few days by you men who know him ... who worked with him ... who worked against him.

(MORE)
DELUTH (contd)

(he picks up a bound booklet)
I trust you are all familiar with this remarkable document ... Detective Ciello's admissions ... eighty-four pages ...
(shakes his head ruefully)
A copy of this tome must be making things very easy for Mr. Blomberg's attorney ...

CUT TO:

271 INT: COURTROOM - DAY

SHOT OF SAME BOOKLET being dropped contemptuously onto a table top under the glassy eyes of CIELLO, who is on the witness stand.

HEINSDORFF

(quietly)
It's all there, Detective. In your own words ... the clearly admitted details of the perjury you committed ten months ago in this same courtroom before this same judge ...

CIELLO shoots an anguished look at the bench. But JUDGE SUSSMAN who in BLOMBERG's previous trial, had been so friendly and understanding, now refuses to look at him.

HEINSDORFF (contd)

... perjury that caused the conviction of Michael Blomberg ...

CUT TO:

272 INT: DELUTH'S OFFICE - ANOTHER DAY

D'AMATO

(very heated)
He's perjured himself in over forty goddam cases!

SANTIMASSINO

Louis ... Mr. Deluth ... may we drop the subject of perjury for the moment? We're losing sight of the real problem which is the corruption of a narcotics agent. I want you to see this graph which shows the direct and absolute correlation of police corruption to drug traffic. You can't have one without the other. And no matter how you slice it, Ciello is a corrupt narcotics agent. What this is all about ... finally ... is narcotics.
BURANO
Statistic. Out of one million eight hundred thousand New York State Public and Parochial School students ... grades seven through twelve ... forty-seven thousand admit to heroin use.

SANTIMASSINO
We all know the statistics, Willy. It's a black hole.

CUT TO:

273 INT: COURTROOM - DAY

CIHELLO on stand.

HEINSDORFF
Did you take Valium this morning?

Yes.

CIHELLO
Only one?

More than one.

CIHELLO
How many more?

CIHELLO
I had three.

HEINSDORFF
It takes three Valium to calm you down before you testify?

Objection.

PROSECUTOR
Sustained.

CUT TO:

274 INT: DELUTH'S OFFICE - DAY

CAPPALINO
I can't believe that you're all so damned eager to just forget what he's accomplished ... the risks he took for us ... and why he did it.
D'AMATO
Oh, for God's sake, Rick ... he's your baby.
So okay. But don't try to sentimentalize him
to me. And why he did it is not relevant.

CAPPALINO
It's damned relevant to some of us. He was
trying to get back. Look, I think for most
cops corruption creeps up slowly, almost
imperceptibly. But getting back ... that
can only be done in one big dangerous leap.
A leap that risks everything. If we wipe
out this man now ... 

PAIGE
No cop will ever come forward again.

CUT TO:

275 INT: COURTROOM - DAY

Change of clothes.

HEINSDORFF
If the druggist gives you Valium without a
prescription, does he give you any other
drugs without prescription?

CIELLO
No.

HEINSDORFF
What about other drugs? Marijuana? Do you
use marijuana, Detective?

CIELLO
No, I don't use marijuana.

But you've tried it.

HEINSDORFF
I've tried it.

COCaine?

HEINSDORFF
I've tried it.

HERoin?

HEINSDORFF
CIELLO

Never.

HEINSDORFF

Uppers?

CIELLO

I've tried them ... on a long surveillance ... 

HEINSDORFF

Hashish?

CIELLO

Once.

CUT TO:

276 INT: DELUTH'S OFFICE - ANOTHER DAY

GOLDMAN

He's a seducer. And we fell for it. He had us. What about the other cops who have been indicted or resigned. What the hell kind of selective justice is this?

SANTIMASSINO

Hear, hear. I always knew he was dirty. He was on my list.

(a very small smile as Santimassino almost shyly

turns to Paige and the others)

Sometimes I think you boys like to be gullied.

Ciello's not some innocent boy just parachuted in from Minnesota. He's a tough, smart street cop. When he went to work for us he was just protecting his future. He knew the roof would eventually fall in.

CUT TO:

BURTON HAYES ALCOTT enters. All rise respectfully.

ALCOTT

Hello, Charles. Thanks for letting me pop in on such short notice.

(grins as he looks around office)

They recovered that sofa for you? When I was here it had a bad tear and whenever I had some bigshot coming in, I'd always try to lay a magazine over it.

DELUUTH and the OTHERS laugh. ALCOTT takes the seat of honor. DELUTH gestures him to do so. ALCOTT smiles at PAIGE.
ALCOTT (contd)

Well, Charles. I want to make my position clear. I've come here to underwrite Daniel Ciello's character.

A stir throughout the room. PAIGE smiles and we are aware that he knew this was coming. DELUTH's attention is firmly fixed on the man who was his predecessor in this office.

ALCOTT (contd)

If we are to behave honorably toward our police force, we must understand that the conditions in which these men work, the constant threat and hostility ... they're in a war and they feel, quite understandably, that their highest loyalty is to one another. With that reality in mind, I want to say that without condoning Ciello's perjury on behalf of his partners, it is possible for me to see it as an act of integrity.

277 INT: COURTROOM - DAY

HEINSDORFF

And the money you made was cash money, right? Green dollar bills, is that right? You took them home with you?

CIELLO

Yes.

HEINSDORFF

Detective, I want you to tell the ladies and gentlemen of the jury what arrangements you have made over the years to pay the Internal Revenue Service for the monies that you pocketed in the pursuit of your police duties. The thousands and thousands of dollars. Did you make any declaration of these thousands of dollars to the IRS?

CIELLO

No.

278 INT: DELUTH'S OFFICE - DAY

POLITO

When I became a prosecuting attorney ... (shrugs)
I accepted the fact that I was not in a popularity contest. I think some of you guys have got all mixed up. You've fallen in love with this perpetrator. You feel responsible (MORE)
POLITO (contd)
for him. You want him to love you. But you
are prosecutors. You are sworn to prosecute
the guilty. Ciello is a law officer who has
admitted to over forty instances of perjury!
My grandfather was a lawyer and my father was
a lawyer and I became a lawyer because the law
means everything to me. And if any arm of law
is corrupt, nothing can work. Nothing. It's
as simple as that.

279 INT: COURTROOM - DAY

HEINSORFF
I know you're familiar with the China Blossom
Motel. Can you tell us what kind of motel
it is?

PROSECUTOR
Prosecution is prepared to agree that the China
Blossom Motel is to all accounts and purposes
a brothel.

HEINSORFF
And a drug market.

PROSECUTOR
And a drug market.

HEINSORFF
Once again, Detective, weren't you frequently
at the China Blossom Motel when you were
supposed to be on duty?

CIELLO
Counselor, it was up to SIU Detectives them-

Heinsorff
So sometimes, quite a lot of times, actually,
you decided you were not on duty and went to
the China Blossom Motel?
(Ciello doesn't answer)
Didn't you?

CIELLO
(very low)
Sometimes.

280 INT: DULUTH'S OFFICE - ANOTHER DAY

PAIGE
Our police have a code and Ciello was trying
(MORE)
PAIGE (contd)
to honor it and still work with us. Unless
you're willing to call in the National Guard
to patrol this city, this country, for 18
years while we pick kids at 7 and train them
to be police at 21, you better understand and
acknowledge that code.

D'AMATO
Oh, for Christ sake, Paige. Cops aren't the
only people who have codes ... lawyers do and
doctors do ...

PAIGE
Right. Lawyers and doctors. But I've never
known a lawyer to risk his life or livelihood
to expose the crooks in his profession. Where
is the doctor who will expose Medicaid fraud,
or unnecessary or botched operations, or dope,
for that matter. What doctor ever came in?
But Dan Ciello came in. And I don't care why.
To me, Dan Ciello's a hero. And we're meeting
now to try and decide whether or not to send
him to jail.

D'AMATO
Well, Gus Levy beat the Grand Jury. Maybe
Danny Boy will.

281 INT: COURTHROOM - DAY

HEINSDORFF
Detective, isn't it true that most female
prostitutes are junkies?

Yes.

HEINSDORFF
Did you use them as informants?

Sometimes.

HEINSDORFF
And you'd supply them with heroin as long as
they gave you what you wanted?

No.

HEINSDORFF
Did you ever take them to the China Blossom
Motel?
281 CONTD

CIELLO

Yes.

HEINSDORFF

For whatever purpose?

CIELLO

Exchange of information.

HEINSDORFF

Oh? Would you drive them there?

CIELLO

Sometimes.

HEINSDORFF

Would they sit close?

CIELLO

I don't remember.

HEINSDORFF

Do you remember if you'd touch them?

CIELLO

No, I don't remember.

HEINSDORFF

Did you ever exchange drugs for sexual favors?

CIELLO

I object!

PROSECUTOR

CUT TO:

282 INT: DELUTH'S OFFICE - DAY

Same CAST.

VINCENTE

I had never met Ciello, but I sat in the Blomberg trial and I watched and I listened and in my gut I knew he was lying. I knew he was lying. And it is simply not possible that I was the only attorney in the room whose instinct told him that we were all just sitting there allowing our witness to commit perjury. Daniel Ciello was never properly prepared for that trial.

(looks around at Psige, Cappalino, D'Amato, the others)

I know how eager we were, how hungry for Blomberg's scalp. And some of us were very (MORE)
VINCENTE (contd)
young and some of us were inexperienced as trial
lawyers and some of us were maybe just ... 
careless ... in a hurry. I know some of us
believed that before he actually took the stand
Ciello would break and tell us everything and
we would fix it. But he didn't. He got up
there and perjured himself. He was never made
to understand how formidable, how inexorable,
the forces against him were. We have a profound
responsibility to our witnesses, which is to
illuminate this dark passage. Dan Ciello walked
over the cliff in the dark and we let him do it.
(a beat)
I believe that this man, acting from fear and
remorse and guilt, attempted to carve out an area
of penance for himself ... And we used him ...
He's had a rotten deal and if he is indicted
I will tender my resignation for the U.S.
Attorneys Office.

A long moment of silence.

DELUTH catches POLITO's eyes upon the chair, nods.

POLITO

Bullshit.

CUT TO:

283 INT: COURTROOM - DAY

HEINSDORFF
You used that motel as a place to take female
junkies and perpetrators and sleep with them,
didn't you? If there wasn't any money to
rip-off and there was a woman, you would
rip-off the woman. Isn't that right? In
the China Blossom Motel?

CIELLO
(yells)
It wasn't like that!

HEINSDORFF
(smiles)
Oh, Detective. I think it was.

PROSECUTOR
I object. This has no relevance whatever.

SUSSMAN
Mr. Heinsdorff may continue with his questioning.
HEINSDORFF
(shrugs, turns his back
on Ciello)
I don't think any more needs to be said on
that subject. Now, Detective, I want you
to tell me ...”

CIELLO
(interrupts)
I want to talk about the China Blossom Mo....

HEINSDORFF
(softly)
I am no longer interested in that squalid place
of assignation between corrupt policemen and
their female victims. Just one other thing.
Did your wife know?

CUT TO:

284 INT: COURT WASHROOM

CIELLO throwing up.

CUT TO:

285 INT: DELUTH'S OFFICE - ANOTHER DAY

DELUTH
(addressing group)
I want to thank each of you for your testimony.
I have seldom been party to a decision in which
prosecutors' passions have run so high. I
thank you for your passions. On both sides.

(eat)
The government declines to prosecute Detective
Ciello.

CUT TO:

286 INT: COURTROOM - DAY

JUDGE SUSSMAN
And I find the additional testimony of
Lieutenant Ciello as to his own misdeeds
collateral ... apart from the central issue.
The conviction of Michael Blomberg stands.

CUT TO:

287 INT: INTERNAL AFFAIRS CLASSROOM - DAY

Class of POLICE ... various ages and classifications ...
one or two WOMEN. An older man, FARLEY, regular IA, is
standing before the class. To one side, CIELLO.
FARLEY
I want to introduce a new instructor to you here today. This officer has eleven years of detective experience and he's an expert on surveillance techniques.
(turns to Ciello)
They're all yours.

He leaves. CIELLO takes his place in front of the CLASS, smiles winningly ... gets a lot of smiles back.

CIELLO
The first thing we're going to tackle is block squaring and leap-frogging ... and, oh yeah, I'm Detective Ciello ... and what we want to do when we have a positive make on a car and we know it's dirty, we take no chances. Never. We ... From the back of the class a MAN holds up his hand.

CIELLO (cont'd)
(pleasantly)
Yeah? Sorry I don't know anybody's name yet ...

STERN
I'm Detective Stern. What did you say your name was?

CIELLO
Ciello.

STERN
Are you the Detective Ciello?

CIELLO
I'm Detective Ciello.

STERN rises, starts toward the door, stops for a parting shot at CIELLO.

STERN
I don't think I have anything to learn from you.

CIELLO, eyes sick, follows the other MAN out the door.

FREEZE FRAME on CIELLO.

THE END