

AMERICAN HUSTLE

Written by

Eric Warren Singer and David O. Russell

TITLE CARD: SOME OF THIS ACTUALLY HAPPENED

OVER BLACK: APRIL 26, 1978, PLAZA HOTEL, NEW YORK

1 FADE IN: 1

2 INT. PLAZA HOTEL WINDOW NYC - DAY 2

IRVING ROSENFELD, not a small man, gets dressed and meticulously constructs his combover. Camera WRAPS AROUND, see his hands with rings adjust his dark velvet suit, up to his face, serious, concentrated, intense, he is composing himself before a performance.

Irving is now dressed, ready, and walks down the hall to another room.

3 SECOND PLAZA HOTEL ROOM -- Irving composes himself -- looks into cramped surveillance closet, there are FBI Agents -- we only see their hands and arms -- he looks at monitors -- sees a BLACK AND WHITE IMAGE OF ANOTHER ROOM ON MONITOR: MAYOR CARMINE POLITO, swath of salt and pepper hair, cream suit, pinky ring, Rotary Club pin -- ALONG WITH CARL ELWAY, preppie shady businessman. 3

He exhales pressure, turns as CAMERA PANS TO: SYDNEY PROSSER (who will also be known for some time as EDITH GREENSLY), stylish crafty smart. They stare at each other intensely -- they have a deep and emotional relationship. A DOOR BANGS OPEN, and in walks RICHIE DIMASO, Bronx-born. He stands there.

RICHIE DIMASO

What are you doing, going behind my back? Telling people I'm screwing up this operation? I got you a suite at the fuckin' Plaza Hotel!

IRVING ROSENFELD

The shittiest suite at the Plaza Hotel.

RICHIE DIMASO

What?!

IRV ROSENFELD

The shittiest fuckin' suite.

RICHIE DIMASO

Based on what--?

IRVING ROSENFELD

And the food is wrong, and--What is this? You, like, went in my closet or something?

EDITH GREENSLY

No

IRVING ROSENFELD

Are you dressing him like you're dressing me now?

EDITH GREENSLY

(shakes her head)

No, what are you thinking? This isn't all about you, you know that.

RICHIE DIMASO

What, did you try to dress me so I would look like him?

EDITH GREENSLY

No, you're not dressed like him, all right?

RICHIE DIMASO

But I do, I look like him.

EDITH GREENSLY

No, he's in like, velvet. Come on.

IRVING ROSENFELD

You asked me to show you how this was done, you wanna fuck it up be my guest.

EDITH GREENSLY

What is your problem?

RICHIE DIMASO

Hey, look, I never laid a hand on her, all right? Is that what this is about?

EDITH GREENSLY

(British accent)

Well technically, that's not true.

RICHIE DIMASO

Look, we never had sex ok? I just --

RICHIE DIMASO (CONT'D)  
 What'd I do? I put my hand like  
 this --

Richie reaches out and puts his hand on Irving's face very carefully, not forcefully.

Irving swipes it away violently the second it touches his face.

IRVING ROSENFELD  
 Don't you fucking touch me. That  
 bothers me --

RICHIE DIMASO  
 Oh it does?

IRVING ROSENFELD  
 Oh yeah.

RICHIE DIMASO  
 That bothers you?

IRVING ROSENFELD  
 Yes.

RICHIE DIMASO  
 You know, a lot of shit bothers me  
 too, but I was trying to help you.  
 If I wanted to bother you, if I  
 really wanted to fucking *bother*  
 you, this is what I'd do.

Richie takes his hand and destroys the combover Irving spent so much time creating. Irving just stands there, hair ruined, staring at Richie.

IRVING ROSENFELD  
 You shouldn't have done that.

Irving just stands there staring at Richie, hair all wild and messed up looking very angry.

RICHIE DIMASO  
 How's that? You bothered now? (no  
 answer) Alright, don't make a thing  
 of it.

EDITH GREENSLY  
 You shouldn't touch him. He doesn't  
 like that.

RICHIE DIMASO

Oh my god, fix his hair. Don't make a thing of it.

EDITH GREENSLY

It takes some time, ok.

Edith walks over to Irving who is still standing there in silence with his hair all over the place. She carefully starts helping him put it back together.

RICHIE DIMASO

Big fucking deal. We got to get in the other room, come on. The mayor's in there.

EDITH GREENSLY

Yes I know that.

RICHIE DIMASO

Should we go to the beauty parlor? Is that what we should do?

Richie walks over and opens up a briefcase that's sitting on the dresser. Inside are stacks of cash.

Edith is still helping Irving put his hair back together.

IRVING ROSENFELD

How's it look.

EDITH GREENSLY

You look fine.

Richie slams the briefcase shut looking very nervous and intense.

RICHIE DIMASO

Let's go.

CUT TO:

- |   |  |   |
|---|--|---|
| 4 | STEELY DAN'S "DIRTY WORK" STARTS ON THE SOUNDTRACK AS THEY WALK DOWN THE HALLWAY THREE ACROSS: IRVING, EDITH, RICHIE. RICHIE WITH BRIEFCASE IN HAND. | 4 |
| 5 | INT. PLAZA HOTEL SUITE FOYER - DAY<br><br>SLOW MOTION -- DOUBLE DOORS PUSH OPEN AND Edith ENTERS THE SUITE -- THEY WALK INTO --                      | 5 |

6

INT. PLAZA HOTEL LIVING ROOM - CONTINUOUS

6

DRAMATIC PUSH IN ON: THE DESTINY OF THE STORY MAYOR CARMINE POLITO PINKY RING, ROTARY CLUB PIN STANDS FINISHING STORY TO BUSINESSMAN CARL ELWAY AS IRVING, EDITH, RICHIE WAIT FOR HIM TO FINISH -- THEY ALL SHAKE HANDS AND SIT ON THE COUCH ACROSS FROM EACH OTHER. RICHIE CAREFULLY SETS THE BRIEFCASE DOWN ON THE GROUND NEXT TO HIS FEET. CUT TO THE SCENE AS VIEWED THROUGH A SURVEILLANCE MONITOR. THE DATE AND TIME STAMP VISIBLE.

CARMINE POLITO

I thought he was going to be here.  
I do business face to face, person  
to person. That's just who I am.

Richie reaches down and awkwardly slides the briefcase over to Carmine unprompted. LEAVE MONITOR'S POV AND RETURN BACK TO THE SCENE.

IRV'S EYES WIDEN AS IN 'NO! DON'T DO THAT!' WHILE HE AND RICHIE STARE AT EACH OTHER, EDITH TENSE, CARMINE LOOKS DISTURBED AT THE CASE COMING HIS WAY. HE STANDS ABRUPTLY.

CARL ELWAY

Whoa, excuse me, excuse me. I'll  
handle that for the Mayor.

RICHIE DIMASO

No, it's for the Mayor. It would be  
a sign of disrespect to the sheik  
if the mayor didn't take it  
himself. It's for you Mayor.

Carmine looks angry and confused. He looks over to Carl.

CARMINE POLITO

What are you doing? What-- (to  
Carl) Carl, what the fuck? What is  
this?

CARL ELWAY

No, I'll handle it. I'm gonna take  
care of-- Everything's good. I  
got everything under control. (TO  
RICHIE) That's for me. I handle all  
that for mayor.

CARMINE POLITO

What is this?

Irving looks over and says nothing. Not surprised at all how badly this is all going.

Edith whispers to Richie.

EDITH GREENSLY  
(whispers to Richie)  
Just stop it, ok

RICHIE DIMASO  
(whispers to Edith)  
He's gotta take it himself, okay?

CARMINE POLITO  
I don't know what the fuck that is  
but it's weird you understand?

CARL ELWAY  
Misunderstanding. Misunderstanding.

CARMINE POLITO  
I came here to meet a sheik, that's  
all I know. I'm very interested in  
that but he's not here apparently.  
Carl?!

Carmine turns and starts to walk out of the room.

CARMINE POLITO (CONT'D)  
I'm very interested in meeting the  
Sheik. You let me know when THAT  
could happen! Thank you, have a  
good day.

Carmine leaves the room.

Irving looks over and shrugs his shoulders. Not surprised at  
all the way this is going and horrified that Richie has  
ruined it.

CARL ELWAY  
(leaving)  
Irving! You better come get him.

RICHIE DIMASO  
(stares at Irv)  
Go out there and get him right now.

CARL ELWAY  
Help me get him back!

RICHIE DIMASO  
Go get him. He needs to take the  
fuckin' briefcase, Irving.

IRVING ROSENFELD

I didn't wanna do it in the first place. This is your show, YOU go get him.

RICHIE DIMASO

No, you have no choice. You have to go get him. Now, go get him, so he takes the briefcase by himself! That's the whole plan, Irving!

Irving stands up angry and gets in Richie's face.

IRVING ROSENFELD

What were you doing pushing the fucking briefcase, dummy? Huh?

RICHIE DIMASO

The whole fuckin' thing was falling apart. You know how much I paid for this goddamn hotel that you fucking asked for?!

IRVING ROSENFELD

Now I gotta go mop up your mess. I'm gonna go fucking mop up your mess!

Irving storms out of the hotel suite towards the Elevators to get Carmine.

INT. PLAZA HOTEL SUITE FOYER - DAY

Irving paces back and forth as he waits for the elevator.

INT. PLAZA HOTEL LIVING ROOM - CONTINUOUS

We push in on the concerned face of Sydney as Richie rambles on to her.

RICHIE DIMASO

You understand what I'm saying, right? It wasn't working.

INT. PLAZA HOTEL SUITE FOYER - CONTINUOUS

Irving continues to pace back and forth in the hall waiting for the elevator.



IRVING ROSENFELD (V.O.)  
 Did you ever have to find a way to  
 survive and you knew your choices  
 were bad?

Irving walks over and hits the elevator button again.

IRVING ROSENFELD  
 I learned how to survive when I was  
 a kid.

7

CUT TO:

7

IRVING ROSENFELD (V.O.) (CONT'D)  
 My father had a glass business.

28

IRV AS KID SMASHES PLATE GLASS WINDOWS OF BRONX STOREFRONTS

28

Drumming up business for his father.

EXT. ROSENFELD & SON GLASS REPAIR CO. - DAY 1940'S

Young Irving and his Father and Mother standing outside the  
 family's glass repair shop in the Bronx as some tough  
 contractors march up to them.

IRVING ROSENFELD (V.O.)  
 I would rather be on the taking  
 side than the getting taken side  
 any day of the week, especially  
 after I saw how my father got  
 taken. I mean, seeing that scarred  
 me for life.

EXT. UNDISCLOSED STREET - DAY 1940'S

Young Irving runs by a store front as he throws a rock  
 through each window on the store, smashing them all.

IRVING ROSENFELD (V.O.) (CONT'D)  
 I took it upon myself to drum up  
 business. I became a different kind  
 of guy than my father. I became a  
 con artist -- from the feet up, for  
 real.

CUT TO:

THE BRONX: STOREFRONT WITH SMASHED WINDOW. - DAY - PRESENT

Irv shakes his head, surveys the damage.

IRVING ROSENFELD

I was gonna survive no matter what.  
I still had the glass business and  
a few dry cleaning stores on the  
side.

7G INT. IRV'S DINGY OFFICE - DAY

7G

Irving paces around his office smoking a cigar and talking on the phone. What looks to be stolen art sits on the floor all around him.

IRVING ROSENFELD (V.O.)

And I did some art dealing on the  
side. Stolen or forged art.

EXT./INT. POOL PARTY - LONG ISLAND HOUSE - DAY

Chicago's "Does Anybody Really Know What Time It Is?" fades up. Jamming early 70s HOLIDAY party -- LONG ISLAND LADIES IN BIKINIS WITH HUGE HAIR IN FUR COATS SMOKING OUTSIDE THE GLASS ENCLOSED POOL -while inside steamed glass SHINY BIKINI CANDIDATES FOR NOSE JOBS; A FEW OTHERS WHO ARE LARGE, SEVERAL GUYS WHO LOOK MOBBED UP, pale, out of shape, gold chains, in swim trunks, EVEN MORE BURT REYNOLDS TYPE GUYS, slim, hairy, chains.

IRVING ROSENFELD (V.O.)

So, one January I go to my friends  
pool party in Long Island.

Irving sits holding court with some friends by the pool when he turns and sees Sydney for the first time.

PUSH IN ON: Irving. He looks up, they lock eyes across the party.

SYD REACHES FOR A SLICE OF FRUIT ON HIGH SET PLATE WHEN IRVING'S HAND GRABS HER ARM -- she turns, taken aback -

IRVING ROSENFELD

Is that Duke Ellington on your  
bracelet?

She does have on a Duke Ellington charm bracelet.

SYDNEY PROSSER

As a matter of fact, it is. He died  
this year, you know.

IRVING ROSENFELD  
I know. I doubt anyone else here  
knows or cares about it.

SYDNEY PROSSER  
Well I care. He saved my life many  
times.

Irving takes a good look at her, impressed.

IRVING ROSENFELD  
(impressed)  
Mine too. Which one?

SYDNEY PROSSER  
Jeep's Blues.

IRVING ROSENFELD  
(smiles, warm)  
Jeep's Blues. Oh yeah.

Awkward pause.

IRVING ROSENFELD (CONT'D)  
You wanna hear it?

SYDNEY PROSSER  
Right now?

IRVING ROSENFELD  
Yeah.

SYDNEY PROSSER  
Sure.

CUT TO: PORTABLE RECORD PLAYER PLAYS START OF JEEP'S BLUES as  
Irving and Sydney nod to it - he watches her foot in her high  
wedge and her tanned leg rocking as she sits on arm of sofa.

IRVING ROSENFELD  
Who starts a song like that?!

SYDNEY PROSSER  
It's magic.

IRVING ROSENFELD  
Magic.

They listen to the record, Edith checks Irving out.

SYDNEY PROSSER (V.O.)

He wasn't necessarily in good shape, and he had this comb-over that was rather -- elaborate. He had this air about him. And he had this confidence that drew me to him. He was who he was and he didn't care.

IRVING ROSENFELD (V.O.)

Like me, she was a very particular person. Like me, she came from a place where her options were limited -- and she had been someone she didn't want to be in her past.

CUT TO -- SYDNEY DANCES IN A SMALL TOWN, OLD FASHIONED STRIP BAR.

SYDNEY PROSSER (V.O.)

It actually can feel kind of sexy sometimes. There's a boldness in it. But where would that boldness take me? I didn't know. But I was gonna find out.

8

CUT TO:

8

SYDNEY WALKS DOWN A BLEAK INDUSTRIAL STREET.

CUT TO -- RECORD STORE WHERE EDITH FLIPS THROUGH ALBUMS OF THE OLD GREATS -- ELLA FITZGERALD, DUKE ELLINGTON, AND MORE OF THE OLD GREATS -- A WORLD OF ELEGANCE, SOPHISTICATED, AND CULTURE A MILLION MILES AWAY FROM WHERE SHE LIVES.

IRVING ROSENFELD (V.O.)

Like me, she learned to survive and reinvent herself. She knew she had to reinvent her life and her identity. And like me, she envisioned a better elegant future for herself. Like me, she knew you had to have a vision.

EXT. NY STREET -- DAY

Sydney looks at scrap of paper with info in her hand -- looks up at office building address -- enters.

IRVING ROSENFELD (V.O.)

She came to New York. She envisioned it.

(MORE)

IRVING ROSENFELD (V.O.) (CONT'D)  
 And just like that, she applied for  
 a job at Cosmopolitan Magazine.

12 INT. COSMOPOLITAN MAGAZINE OFFICES - DAY 12

Clean bright colors, huge blown up Cosmo covers --

Sydney -- innocent, plain, slacks and blouse, hair back,  
 nervously awaits interview.

SHE IS CALLED IN -- NERVOUSLY STANDS, small crumpled scrap of  
 paper in hand, FIXES HER HAIR --

13 INT. COSMO INTERVIEW OFFICE - CONTINUOUS 13

COSMO INTERVIEWER GIRL  
 Well you're obviously here for a  
 reason. Let's get to it.

SYDNEY PROSSER  
 Alright.

COSMO INTERVIEWER GIRL  
 Our cover story right now is on  
 cunnilingus. What do you think  
 about that?

SYDNEY PROSSER  
 I like it.

COSMO INTERVIEWER GIRL  
 Do you have any clerical skills?

SYDNEY PROSSER  
 Yes.

COSMO INTERVIEWER GIRL  
 Can you type?

IRVING ROSENFELD (V.O.)  
 She was unlike anybody I ever knew.  
 She was smart. She saw through  
 people in situations. And she knew  
 how to live with passion and style.  
 She understood Duke Ellington.

14 COSMO MAGAZINE OFFICES: SYDNEY PUSHES MAIL CART DELIVERS MAIL TO SOPHISTICATED MAGAZINE EDITORS AND EXECUTIVES, SOME TOUGH BIRDS, MOST ELEGANT. 14

15 CUT TO: Edith WATCHES A COSMO COVER SHOOT --

15

SYDNEY PROSSER (V.O.)  
I was broke, fearless, with nothing  
to lose --

EXT./INT. POOL PARTY - LONG ISLAND HOUSE - DAY

Irv and Sydney dance slowly.

SYDNEY PROSSER (V.O.) (CONT'D)  
-- and my dream, more than  
anything, was to become anyone else  
other than who I was.

24 EXT. LONG ISLAND DRY CLEANERS-- DAY

24

Irv holds the door open for Edith as she enters.

IRVING ROSENFELD  
-- I got two in the Bronx and three  
in Manhattan. (to an employee) Hey,  
Byron.

SYDNEY PROSSER (V.O.)  
He had a chain of dry cleaning  
stores. He asked me to come in and  
upgrade my wardrobe-- he said a lot  
of nice things got left behind by  
people and forgotten over the years--  
-

IRVING ROSENFELD  
I mean you wouldn't believe the  
shit that people leave behind here.  
Unbelievable.

SYDNEY PROSSER  
People leave stuff here?

IRVING ROSENFELD  
Oh yeah. They go out for the night,  
they drink, come here in the  
morning, put their clothes in and  
then they forget. They got no idea  
where they left it.

Irving touches a hanging blue sequined dress.

IRVING ROSENFELD (CONT'D)  
Look at that. Sequined thing. I  
don't know. Is that nice or not?

SYDNEY PROSSER  
It's beautiful.

Irving and Sydney continue to walk through towards the back and enter a fur vault filled with elegant designer clothes.

IRVING ROSENFELD  
I mean, some of it's been here for years. They're not picking it up. Nobody's picking it up.

Sydney starts riffling through nice things hanging on the racks.

IRVING ROSENFELD (CONT'D)  
You like that?

SYDNEY PROSSER  
I love it.

IRVING ROSENFELD  
It's yours. You want it? It's yours.

Sydney looks back at Irving in shock.

CUT TO: SHE STEPS OUT OF THE DRESSING ROOM IN THE VON FURSTENBERG DRESS - LOOKS FANTASTIC.

IRVING ROSENFELD (CONT'D)  
You look fantastic!

SYDNEY PROSSER  
Oh my god. I can only dream about these dresses. They're beautiful.

SYDNEY PULLS CLASSIC CLOTHES FROM THE ABANDONED RACK: ONE, TWO, THREE. SHE PUTS A JACKET ON HIM THAT HE IS RELUCTANT TO WEAR, PAISLEY SMOKING COAT.

LATER: THEY GO INSIDE THE ELECTRIC ROTATING CAROUSEL RACK OF CLEAR PLASTIC COVERED, DRY CLEANED CLOTHES -- STAND INSIDE, ENCHANTED, SMILING AT EACH OTHER, AS THE RACK SWIRLS MAGICALLY AROUND THEM. THEY STARE AT EACH IN LOVE.

IRVING ROSENFELD (V.O.)  
I felt like we had a secret. Just the two of us. You know like that thing where you want to just be with the one person the whole time.

IRVING ROSENFELD (V.O.)

You feel like the two of you understand something that nobody else gets. I could just tell her everything about myself. And I never had anybody like that in my life before. I felt like finally, I can truly be myself without being ashamed, without being embarrassed.

39 INT. Irv's dingy office - DAY

39

Irv leads Sydney into a small, dingy Manhattan office on an upper floor.

SYDNEY PROSSER

What is this place? Do you sell art here?

IRVING ROSENFELD

Yeah, sometimes. This is my office.

SYDNEY PROSSER

I know it's your office, but, you have these other places. What's this for? Why did you bring me here?

IRVING ROSENFELD

This getting to be my main business, my growing business. I help get loans for guys that can't get loans. I'm their last resort.

SYDNEY PROSSER

You're their last resort? Because interest rates are north of 12% and heading to 18%.

IRVING ROSENFELD

That's right, smarty pants.

SYDNEY PROSSER

Fucking Jimmy Carter. Fucking Nixon really. And the war and the deficit and all of that shit.

IRVING ROSENFELD

I love you, you're so smart. You are.

SYDNEY PROSSER

Thanks kid but how do you get them the money?



IRVING ROSENFELD

Well --

SYDNEY PROSSER

You don't do you? You don't.

IRVING ROSENFELD

These guys are lousy risks, you know? I can't get them a loan but I get my fee. Five thousand.

SYDNEY PROSSER

Five thousand? You take five thousand and you don't give them anything?

IRVING ROSENFELD

These are bad guys, you know? They got bad divorces, gambling habits, embezzling, all that shit, you know what I mean?

SYDNEY PROSSER

Everybody at the bottom crosses paths eventually in a pool of desperation and you're waiting for them.

IRVING ROSENFELD

How about 'we'?

SYDNEY PROSSER

We?

IRVING ROSENFELD

How bout it?

Sydney turns and begins walking out the door as Irving chases her out.

IRVING ROSENFELD (CONT'D)

Sydney. Sydney I'm sorry that was too much. I went too far. I didn't want to upset you.

She continues walking out without looking back and leaves.

IRVING ROSENFELD (CONT'D)

Sydney please, I'm sorry! I know it ain't for everybody.

The door slams in Irving's face

IRVING ROSENFELD (CONT'D)  
(Irving shouts to the  
closed door)  
Ah GOD I love getting to know you!

INT. IRV'S DINGY OFFICE - DAY

IRVING PACES AROUND THE OFFICE UPSET AT HIMSELF. SLOWLY SITS  
DOWN IN THE DESK CHAIR IN DEFEAT, TAKES OFF HIS GLASSES AND  
SITS BACK.

IRVING ROSENFELD (TO HIMSELF)  
What I do that for? I fucked it up.  
I should never tell a woman the  
truth. She's so smart. She's  
different.

OFF SCREEN THE DOOR OPENS. SHE WALKS RIGHT UP TO IRVING AS HE  
SITS AT HIS DESK. SHE TOSSES HER COAT TO THE SIDE.

IRVING STARES UP HER TENSE -- WHAT WILL SHE DO?

SYDNEY PROSSER  
You said it was nice knowing me.  
You said it was nice to meet me.

IRVING ROSENFELD  
Yeah.

SYDNEY EXTENDS HER HAND TO HIM IN A ROYAL FASHION.

SYDNEY PROSSER  
(British accent)  
Would you like to meet Lady Edith  
Greensly?

Irving looks stunned as he slowly clasps her extended hand.

SYDNEY PROSSER (CONT'D)  
(British accent)  
I have royal banking connections in  
London. I'd love to help you with  
your loan but of course I have to  
be very selective.

IRVING ROSENFELD  
That was fucking fantastic.

SYDNEY PROSSER  
Thank you. Did you like it?

IRVING ROSENFELD  
I liked it. I didn't think you were  
coming back. Thank god you came  
back.

SYDNEY PROSSER  
I wasn't going anywhere.

IRVING ROSENFELD  
I fucking love you.

SYDNEY PROSSER  
You have me.

CUT TO:

40 EXT. SUBURBAN STREET

40

ONE OF SYDNEY'S NANNY FRIENDS, REBECCA, walk out of a  
BUSINESS MAN's (34) house pushing a stroller as the business  
man comes chasing after them.

SYDNEY PROSSER (V.O.)  
And so Irving and I began our  
partnership -- in love and  
commerce.

BUSINESSMAN  
Rebecca, hold on. You're Edith  
right?

SYDNEY PROSSER(V.O.)  
He told me to tell my friends I had  
(in British accent) London banking  
connections

BUSINESSMAN  
I'm Jim. I'm her employer. Listen -  
- she told me you can get me a line  
of credit. I know you have banking  
connections in London, England.

SYDNEY PROSSER (V.O.)  
And after that...say "no" a lot  
until the guy is hooked.

Edith and Rebecca start walking away as the businessman  
chases after them.

BUSINESSMAN

Becky tell her! I've never missed a check!

EDITH GREENSLY

(walking away)

NO!

SYDNEY PROSSER (V.O.)

It was almost scary how easy it could be to take money from desperate people.

CUT TO:

41 INT. IRV'S DINGY OFFICE - DAY

41

Edith extends her hand to greet ANOTHER BUSINESSMAN, 35. Edith is dressed in a more sophisticated high end British fashion.

EDITH GREENSLY

Lady Edith Greensly, it's so good to see you again.

ANOTHER BUSINESSMAN, 35

Lady -- your ladyship -- thank you again.

IRVING ROSENFELD (V.O.)

These are the roles that we were meant to play.

42 INT. IRV'S DINGY OFFICE - ANOTHER DAY

42

Another desperate businessman sits across from Edith and Irving.

SYDNEY PROSSER

We're very selective.

IRVING ROSENFELD

You got a strong application. We'll talk about it.

INT. IRV'S DINGY OFFICE - ANOTHER DAY, ANOTHER MARK.

IRVING ROSENFELD

I don't take a deal that I can't close.

SYDNEY PROSSER  
You're not being aggressive enough  
in putting up your assets --

The man looks nervous --

NERVOUS LOAN APPLICANT  
Have you ever been to Queens? Have  
you ever been to Great Neck?  
Everybody knows my dealerships.

CONTINUOUS MONTAGE AS THEIR CLOTHING CHANGES FROM DAY TO DAY  
BUT THE SETTING REMAINS THE SAME AS THEY CON MARK AFTER MARK.

A desperate man takes out a BUSINESS CHECK BOOK and writes  
his check.

DESPERATE MAN  
Five thousand gets me fifty right?

ANOTHER BUSINESSMAN  
Five will get me thirty five. Is  
that right?

ANOTHER BUSINESSMAN, 35  
Five grand gets me fifty?

INT. IRV'S DINGY OFFICE - ANOTHER DAY

Sydney and Irving laugh and celebrate.

IRVING ROSENFELD (V.O.)  
I was doing so much more business  
with her. I mean it doubled, then  
it tripled.

INT. IRV'S GLASS STORE - DAY

Sydney -- hair getting bigger -- goes over the books with a  
Latino Man who nods and watches her --

Edith counts cash in the register - recounts it -- explains  
how things can be done better as DRY CLEANING WORKER nods.

Irv watches happy.

IRVING ROSENFELD (V.O.)  
And I never met anyone, man or  
woman, in business who was so  
careful and precise about  
everything. Every stylistic detail.

INT. BUSINESSMAN OFFICE - DAY

Irving and Edith discuss a piece of art they're in the process of selling to a businessman.

IRVING ROSENFELD (V.O.)  
We kept selling art together, too.

EDITH GREENSLY  
It's really a fabulous example of a genre painting, which is really rare for the time. It's a boy and his dog. Non-religious painting. 55. Golden age. Dutch painting.

ANOTHER DAY -- A CAR DEALERSHIP OFFICE -- IRV DROPS THE CANVAS BAG REVEALING A VINTAGE PAINTING -- (COLORED ORBS AND LINES) -- TO THE MIDDLE AGED CAR DEALER WHO OWNS THE WAREHOUSE WHO WRITES A CHECK.

IRVING ROSENFELD  
Paul Klee. Bauhaus Movement. 1920s.

MIDDLE AGED CAR DEALER  
Before we go any further, is this legit?

IRVING ROSENFELD  
Let's just say it's missing from Spain and leave it at that.

EDITH GREENSLY  
Don't show any Spanish friends.

Irving and Sydney kiss passionately in front of the middle aged car dealer as he tries to hand them his check.

IRVING ROSENFELD (V.O.)  
I mean it just took off. We got an elegant Manhattan office. We called it London Associates for her accent.

44

INT. NEW OFFICE LOBBY - MADISON AVENUE - DAY

44

A JANITOR FINISHES POLISHING SILVER PLATED LARGE LETTERS: LONDON ASSOCIATES to a pale wall as he and Edith sip champagne from flutes and offer one to the worker who toasts with them.

IRV DOES HIS TRADEMARK MINIMALIST BADGER DANCE, IN PROFILE,  
TO QUIET DELIGHT OF SYDNEY.

Irv and Edith kiss gently, lovingly, sincerely on the lips --

They walk into their CLASSIC LOOKING, STAID, PRIVATE BANKING  
OFFICE SUITE.

IRVING ROSENFELD (V.O.)  
When I was around her I felt joy.  
Fucking joy! And love. That's what  
I felt.

SMASH TO:

46	EXT. PARK AVENUE - SUNNY DAY	46
47	They dance down Park Avenue together.	47
	INT. LOBBY OF PIERRE HOTEL - CONTINUOUS	
	Irv and Edith dance through the lobby.	
49	THE PIERRE HOTEL CAFE	49
	As they dance among mostly older wealthy couples on the small dance floor of the elegant restaurant as a live jazz quartet plays "I've Got Your Number". Camera circles them, putting their foreheads together, very happy. THEY SING TO EACH OTHER quietly as they dance close.	
50	INT. ROOM AT PIERRE HOTEL -- NIGHT	50
	Irv and Edith make passionate love, we see in pieces --	
	He gets up, she watches him dress and leave --	
52	INT. IRV'S CADILLAC - NIGHT	52
53	He drives over the Triborough Bridge.	53

IRVING ROSENFELD (V.O.)  
As, as far as I could see, people  
were always conning each other to  
get what they wanted. We even con  
ourselves.

54 INT./EXT. IRV'S CADILLAC - NIGHT 54  
 55 He drives through the suburb of ranch houses and driveways 55  
 56 and pulls into his driveway of his split-level ranch. Irv 56  
 gets out of his Cadillac and walks to the front door of his  
 house --

IRVING ROSENFELD (V.O.)  
 We talk ourselves into things. We  
 sell ourselves things we maybe  
 don't even need or want by dressing  
 them up. We leave out the risk. We  
 leave out the ugly truth.

57 INT. IRV'S HOUSE - NIGHT 57  
 Irv walks into the decorated ranch house, frosted glass with  
 bird designs, glass tables, walls, black and brown lacquer  
 everywhere. He walks into the house and looks at a picture  
 his son did -- a drawing of the Yankees playing baseball --  
 that is taped to the refrigerator.

IRVING ROSENFELD (V.O.)  
 Pay attention to that because we're  
 all conning ourselves in one way or  
 another just to get through life.

Irv takes Danny's picture from the fridge and tip toes --  
 with low sounds now of O.S. TV -- Irv goes to A CLOSED DOOR  
 WITH YANKEE STICKERS on it --

Irv OPENS A BEDROOM DOOR TO REVEAL HIS 5 YEAR OLD SON, DANNY.

SYDNEY PROSSER (V.O.)  
 He was married, and he had a son.

58 INT. DANNY'S ROOM - NIGHT 58  
 DANNY is on the bed, picture books, baseball cards, spread  
 all around him. Irv stands holding the picture. Danny looks  
 over his shoulder.

SYDNEY PROSSER (V.O.)  
 He had adopted her son.

DANNY  
 DADDY!



SYDNEY PROSSER (V.O.)  
 He was a really good dad and I  
 respected him for that. It was a  
 tough situation for everyone.

Irv's face lights up.

IRVING ROSENFELD  
 Danny. This is a fantastic  
 picture. What did you do today?

DANNY  
 That kid Donovan is being mean to  
 me.

IRVING ROSENFELD  
 The big kid? I thought Mommy picked  
 you up so he couldn't bother you.

DANNY  
 She was late, and then after we put  
 out the fire, mommy said stay in my  
 room with my baseball cards.

Danny reaches across to Irving and takes his glasses off his  
 face and puts them on.

IRVING ROSENFELD  
 What fire?

DANNY  
 Did you know they make a lamp that  
 has the sun in it? [Irv looks at  
 him] Mommy got the lamp. She made  
 her special drink and the lamp made  
 a fire.

Irv looks concerned.

59 INT. MASTER BEDROOM - NIGHT

59

Irv's wife Rosalyn sits up on the bed in a muumuu, half her  
 face is burned.

ROSALYN ROSENFELD  
 I put out the fire. The fire is  
 out.

IRVING ROSENFELD  
 For the first time in my life I do  
 the right thing.

ROSALYN ROSENFELD

Oh shut up --

IRVING ROSENFELD

I save a young single mother, and  
her kid. I marry her. I adopt him -

-

ROSALYN ROSENFELD

You fell in love! Don't forget we  
fell madly in love!

IRVING ROSENFELD

Yes, I fell in love. My God, I  
fell in love. Yes. But you know  
what? I thought you were  
mysterious like my mother until it  
turned out that mysterious just  
meant depressed, hard to reach. I  
mean, I'm dying here! And you need  
somebody who's gonna be quiet like  
you. You're young, you're  
beautiful. You gotta find somebody  
else. You gotta go out and get  
some friends all right? Don't sit  
inside --

ROSALYN ROSENFELD

I don't like going out. You know  
that I get anxiety when I have to  
meet people. You know how hard that  
is.

IRVING ROSENFELD

Yeah but you can't just stay in the  
house with the fucking sun lamp.  
Alright? And I can't-- I mean,  
look, I can't trust you with it  
anyway. That fire and everything. I  
can't trust to leave you with  
Danny.

ROSALYN ROSENFELD

I put the fire out Irving! There is  
no fire! Maybe if you were here  
more, then there wouldn't have been  
a fire in the first place.

IRVING ROSENFELD

Oh, what, there wouldn't have been  
a fire if I was here?

ROSALYN ROSENFELD

Just stop with the whole fire thing. God it was a mistake. I'm sure a million people do that all the time. Those sun lamps are dangerous. Shouldn't even have them in the house, really. I bet that happens all the time. This was nothing.

IRVING ROSENFELD

We're not happy. Alright?

Rosalyn just stares there for a moment at Irving saying nothing.

ROSALYN ROSENFELD

You know that I could take Danny. You know that most of your work is illegal. And you know that if you tried to divorce me, you know that-- I'm not saying that I would, but I'm saying that I could. And I'm saying that *that is why* I don't like divorce, Irving. Women do that in divorces. Women get the children, and then the fathers never see them. My mother never got divorced. My grandmother never got divorced. There are NO divorces in my family. I am not getting a divorce.

IRVING ROSENFELD

Come on. What are we doing here?

ROSALYN ROSENFELD

We fight and we fuck and that's what we do. That's our thing.

IRVING ROSENFELD (V.O.)

She was the Picasso of passive aggressive karate. She was better than any con artist I'd ever met including myself. And she had me like nobody had me.

Rosalyn sheds her muumuu, to reveal a white leotard.

ROSALYN ROSENFELD

Irving, come to mama. Come on.

IRVING ROSENFELD (V.O.)  
 You might say she was my karma for  
 how I took advantage of people.

ROSALYN ROSENFELD  
 Irving, come here. Come on. Get  
 into bed.

IRVING ROSENFELD  
 Alright.

ROSALYN ROSENFELD  
 Baby, there's such good stuff here.

63

63

INT. DANNY'S ROOM - NIGHT

DANNY SITS PLAYING ON THE BED WITH HIS TOYS.

IRVING ROSENFELD (V.O.)  
 I did not want to leave the kid  
 behind. He was my son. She had me.  
 I was her mark.

INT. LONDON ASSOCIATES - DAY

SLOW PUSH IN FROM WIDE SHOT BEHIND NEW CLIENT/MARK, FROM THE  
 BACK, AS THEY SIT FACING EDITH, TO ONE SIDE, AND IRV, BEHIND  
 THE DESK.

CAMERA KEEPS PUSHING IN SLOWLY TOWARD THE BACK OF THE MARK'S  
 HEAD AS HE FACES SYD AND IRV.

WE NOW SEE THE MARK: A charismatic, mercurial, wild eyed  
 BUSINESSMAN "MORT PAPIERMAN" in need of a loan.

Mort's eyes go from her knees to her eyes -- His eyes meet  
 Sydney's -- he looks soulful, open. She stares at him. Irv  
 notices uncomfortably. He's JEALOUS.

IRVING ROSENFELD  
 -- and every deal I take, I close.  
 However, my fee is non refundable,  
 just like my time.

MORT PAPIERMAN/RICHIE DIMASO  
 (filling out paper work)  
 I want to thank you very much  
 Irving for seeing me. Sorry I'm so  
 nervous.

Richie reaches for his top button to adjust it.

MORT PAPIERMAN/RICHIE DIMASO (CONT'D)  
Am I not buttoned?

Edith stares at him and smiles.

MORT PAPIERMAN/RICHIE DIMASO (CONT'D)  
I just gotta say Mr. Rosenfeld,  
that Lady Edith was very adamant  
that you were top notch and --

IRVING ROSENFELD  
That's correct.

MORT PAPIERMAN/RICHIE DIMASO  
I really need your help. I'm  
desperate. I've got the Audis for  
collateral and the two boats, and I  
forgot to mention that I have a  
little piece of real estate in Long  
Island.

EDITH GREENSLY  
No, you didn't mention that. Two  
lunches and you never mentioned  
that.

MORT PAPIERMAN/RICHIE DIMASO  
Oh, I was gonna mention it and then  
the guy with the hat walked in.

EDITH GREENSLY  
The hat.

MORT PAPIERMAN/RICHIE DIMASO  
And I forgot totally. It was the  
second time we had lunch.

EDITH GREENSLY  
You couldn't see his eyes. He had  
no eyes. It was like, did he make  
it?

MORT PAPIERMAN/RICHIE DIMASO  
(laughing)  
Do they sell hats like that? Where  
do they come from? Actually, I went  
to the store that I thought maybe  
he bought it there. I was gonna get  
you one --

EDITH GREENSLY  
You were going to get me one?

MORT PAPIERMAN/RICHIE DIMASO  
Like as a memento.

Irving decides to interject.

IRVING ROSENFELD  
Two lunches?

EDITH GREENSLY  
Yes. It's two lunches. What's the big deal?

IRVING ROSENFELD  
That's unusual.

EDITH GREENSLY  
I was trying to get him to be more aggressive. On his loan that is.

Mort PAPIERMAN/RICHIE DIMASO  
You showed me a whole new side of the city I'd never seen before.

EDITH GREENSLY  
Oh, good. You're welcome.

Mort PAPIERMAN/RICHIE DIMASO  
No, thank you.

IRVING ROSENFELD  
Yeah, right. You liked it? Should I take you there?

EDITH GREENSLY  
Yes.

IRVING ROSENFELD  
Should I take you there twice?

EDITH GREENSLY  
Stop.

IRVING MOTIONS SYDNEY TO COME CLOSE HE WHISPERS  
CONFIDENTIALLY TO HER.

IRVING ROSENFELD  
(confidential to Edith)  
What's going on, you like this guy?

EDITH GREENSLY  
Yes I like this guy.

IRVING ROSENFELD  
Is that messing up your judgement?  
Don't be stupid.

SYDNEY PROSSER  
No, he's not messing with my  
judgment.

IRVING ROSENFELD  
Hey, play your part.

EDITH GREENSLY  
Fine. You play your part.

MORT PAPIERMAN/RICHIE DIMASO  
(holds out cashiers check)  
Take it to your people in London.  
Please, take it to them. I got the  
cashier's check right here. I give  
you five and you give me fifty  
right back, right? Please. Please  
don't reject me. Give a guy a  
chance.

MORT/RICHIE REPEATEDLY TRIES TO HAND IT TO IRV, WHO IS BUSY  
STARING AT SYDNEY STARING AT MORT. MORT HOLDS THE CHECK IN  
THE AIR UNCOMFORTABLY AWKWARDLY UNTIL -- almost in slow  
motion --Edith takes the check -- staring at Mort. IRV STARTS  
TO LEAVE -

MORT PAPIERMAN/RICHIE DIMASO (CONT'D)  
Zurich? You got an office in  
Zurich? Paris? I can call Paris?

IRVING ROSENFELD  
If you could excuse me for one  
second?

MORT PAPIERMAN/RICHIE DIMASO  
Yeah, take your time. Do whatever  
you need to do. Go ahead, take your  
time.

HE HEADS TO THE REAR EXIT WHILE SYD MOVES TO ANOTHER -- IRV  
OPENS THE DOOR - BAM -- A WARRANT IS HELD UP TO HIS FACE BY  
STOCKY FBI AGENT SCHMIDT IN A SUIT - HE WALKS IRV BACK INTO  
THE OFFICE --

AS Edith OPENS A SIDE DOOR -- BANG - FEDERAL AGENT STOCK  
WALKS HER BACK INTO THE OFFICE WITH A WARRANT.

IRVING ROSENFELD  
You got the wrong office, you're  
gonna be embarrassed.

THE AGENTS START PUTTING EDITH IN CUFFS IMMEDIATELY.

IRVING ROSENFELD (CONT'D)  
HEY, HEY, HEY! GO EASY ON HER.

MORT PAPIERMAN/RICHIE DIMASO  
I may not have you, Irving, but I  
have her on fraud. Impersonating  
another individual.

IRVING ROSENFELD  
Fraud?! Fraud? What is that?  
Identity fraud?

AGENTS SCHMIDT AND STOCK IMMEDIATELY START TAKING BOXES OF  
FILES FROM DRAWERS, IMPOUNDING EVIDENCE.

MORT PAPIERMAN/RICHIE DIMASO  
You may be from England, Edith, but  
you're not royal and you have no  
banking connections and that's a  
felony. How long is that? That's 3-  
5 years I think.

EDITH GREENSLY  
(about the handcuffs)  
Hey! Not so tight!

IRVING ROSENFELD  
Oh really? That's interesting. I  
don't even know your real name.

Richie pulls out a badge and shoves it in Irving's face.

RICHIE DIMASO  
Richie Dimaso, FBI. Nice to meet  
you.

Richie looks at Edith with concern and points at Irving.

RICHIE DIMASO (CONT'D)  
You gotta get away from this guy.

Agents take boxes of files out of the office- Irv standing  
alone in center of room- shell-shocked.

64 INT. FBI HOLDING OFFICES - DAY.

64

SYDNEY IS LED INTO A HOLDING CELL BY AN FBI AGENT.



IRVING ROSENFELD (V.O.)  
 He wouldn't let me see her for  
 three days. He even managed to  
 delay a lawyer.

INT. FBI HOLDING CELL - DAY

Dim cell, lit only from small high barred window, no lights  
 on. Edith looks like she's coming apart -- circles under her  
 eyes, a shadow of her confident self -- pale, scared, hair  
 flat, stringy, unglamorous, pacing, rocking.

65 IRVING ROSENFELD (V.O.) 65  
 She couldn't handle it.

66 INT. FBI HOLDING CELL - NIGHT 66

FLUORESCENT LIGHTS COME ON IN THE CELL -- Edith squints. Cell  
 is unlocked by Richie Dimaso WHO enters with a cup and saucer  
 of tea. He stands near her with the tea.

RICHIE DIMASO  
 (to the other side of the  
 two-way mirror)  
 Joe, how come the fluorescents are  
 on? Can we kill that, please? (to  
 Syd) Jesus I put this lamp here for  
 you 'cause I thought it'd be better  
 for you. There's a wire here.  
 They're scared because people hang  
 themselves but I know you're too  
 smart for that. Where's the table  
 and chair? There's no bed here?  
 It's like a fucking asylum. Joe, is  
 everybody off today? Jesus Christ  
 it's scary. Maybe I wanted to scare  
 you. I don't know. Maybe it was my  
 idea. Maybe i'm a little off the  
 beaten path you know? I don't know.  
 You look dehydrated. Here, want to  
 try some tea? Oh yeah, your lips  
 are all chapped. (re: tea) It's  
 herbal. My favorite.

Richie bends down to Edith who is sitting on the floor in the  
 corner and hands her the cup and saucer. She lifts the cup  
 but her hand is shaking almost violently as she raises the  
 cup to her lips.

RICHIE DIMASO (CONT'D)  
 I know you think -- look at me.  
 Hey. Edith.  
 (MORE)

RICHIE DIMASO (CONT'D)

I know you think Irv loves you. I know you think you know him -- that he sees the world as a cold, dark place, and he cares about nobody but very few people on his short list: his son, his father, Rosalyn, and you. And you think you're at the top of that list. But what if you're not. What if you're not even on the list at all? He'd be in here right now if he took the check.

She thinks about this. She trembles.

RICHIE DIMASO (CONT'D)

He'd be in here right now if he took the check. But no, you did. God, it's, it's so clear to me. It's so crazy -- it's clear to me, but it's not clear to you. He uses you, Edith, to protect himself. To protect his son and his wife in Long Island. No? Yes. He put a ring on her finger, he adopted her son. They have huge house, they have two cars. What does she do all day? I'll tell you what she does -- she plays with her nails, she watches T.V., and she spends your money, the money that you make.

Edith stares at Richie, taking this in.

RICHIE DIMASO (CONT'D)

I don't like that you're in jail while he's going free. I don't like any of that. I want to help you. All the razzle-dazzle that he does, it's not good. It's not real. It's fake. It's not real. Who you are is who you are, between you and God. You and your soul. That's what matters. That's what counts. That's what I'm about. And that's what I see in you. Tell me you didn't feel it the first time we saw each other. Am I crazy? I don't think so. I'm not supposed to be talking like this, but I don't care, I break the rules.

Edith looks at Richie in silence as she thinks about what he's saying.

RICHIE DIMASO (CONT'D)  
 Okay, Edith? Edith. I want to help  
 you. I like you. (whispers) I like  
 you. (dead serious) I like you.

67 INT. FBI OFFICE, FEDERAL OFFICE BUILDING, NY - DAY

67

Irv stands alone on the other side of the glass staring at  
 Sydney.

Richard Dimaso walks in.

RICHIE DIMASO  
 Been in there three days. Hasn't  
 been so good for her.

Irv continues to stare at Sydney.

RICHIE DIMASO (CONT'D)  
 How does that make you feel her in  
 there? That check was for you,  
 right? But you knew somethin' was  
 off. That's 'cause you're good.  
 You're, like, the best at what you  
 do in the whole country, aren't  
 you?

Irv looks at him.

RICHIE DIMASO (CONT'D)  
 But you know what? If the country  
 were run by people like you, Irving  
 Rosenfeld we'd be living in Eastern  
 Europe or Guatemala. You ever been  
 in Guatemala? You ever been in jail  
 in Guatemala? You ever try to get a  
 telephone or a permit or anything  
 in Guatemala? That's what this  
 country would be like if we let  
 people, let the liars like you, run  
 this country.

IRVING ROSENFELD  
 Who made you god and judge?

RICHIE DIMASO  
 My grandmother lived to be ninety-  
 three years old. Never lied in her  
 life.

IRVING ROSENFELD  
 Congratulations.

RICHIE DIMASO

Thank you. I'm proud of that, too. Does that make her not a good person? Is that not something to strive for?

IRVING ROSENFELD

Why you breaking my balls? Get to the point.

RICHIE DIMASO

I see something in you, Irving. I get very excited. I think that we have a lot of potential here. Now, look. I came up with the idea. It's all from me. I want to change things. I want to go after white collar crime. Irving, you're very skilled. And I want you to teach me and we can do this. I want four people that do what you do. Fraudulent investments. Fake certificates of deposit. Stolen art, fake art. You get me four people and you're off the hook.

IRVING ROSENFELD

Four busts and you'll leave us alone? We don't have to testify?

RICHIE DIMASO

You're good, you're done. Anything you want. But if you run, then your life is over. You'll be hunted, and it's gonna be very difficult for Rosalyn and your kid to live in this country.

68

INT. SYDNEY'S APARTMENT BEDROOM - NIGHT

68

A NICE UPPER EAST SIDE apartment. Sydney has finally changed her clothing from when she wore the same dress at the holding cell. It is quiet in the apartment - faint street noise from 3rd Avenue below.

SYDNEY PROSSER

We need to leave. We need to run and we need to do it now. We can go to Estonia or Romania, I don't care, we'll take the cash from the bed and get out of here, alright? We talked about it a hundred times.

Irv stares at her and struggles.

IRVING ROSENFELD  
What about Danny?

SYDNEY PROSSER  
What about Danny?

IRVING ROSENFELD  
I adopted him! I gave him my name!  
I'm not leaving him with Rosalyn,  
she's unstable!

SYDNEY PROSSER  
That's a manipulation! Rosalyn's  
will never let you go. She'll use  
Danny against you because she's too  
messed up to let you leave.

IRVING ROSENFELD  
I can't leave him. I love him.  
Alright? He's my son.

SYDNEY PROSSER  
Richie said you would say that.

IRVING ROSENFELD  
Richie? What, the cop? Your on a  
first name basis with him?

SYDNEY PROSSER  
Yes I am. I'm not even on your list  
am I?

IRVING ROSENFELD  
What list?

SYDNEY PROSSER  
Your list. Your short list. Your  
long list. I'm not even on anyone  
of your fucking lists. I thought  
you loved me. I thought we had  
something.

IRVING ROSENFELD  
We do have something. I love you,  
it's perfect! What are you saying?  
We're gonna go to Romania? We're  
gonna take Danny?

SYDNEY PROSSER  
Yes. Yes, that's what I'm saying.  
You, me, Danny.

IRVING ROSENFELD

Well you never said that before.

SYDNEY PROSSER

I'm saying it now. We're us, and we can make it an adventure like we did. We can make it an adventure like we make everything, alright? But we have to go now. We have to leave right now.

IRVING ROSENFELD

I can't leave Danny. I'll lose custody.

SYDNEY PROSSER

You have to take me away! We have to leave!

(sobbing)

What are you saying?! Oh my god.

IRVING ROSENFELD

What are you doing?! Please!

Sydney goes storming out of the room and down the hall of her apartment. Irving follows.

SYDNEY PROSSER

I can't believe this is happening.

IRVING ROSENFELD

Don't say I don't love you because that's bullshit!

SYDNEY PROSSER

(sobbing)

*This* is bullshit. You are bullshit. We are bullshit.

She starts sobbing, shaking.

IRVING ROSENFELD

Please don't do this.

SYDNEY PROSSER

I just never thought you were conning me.

IRVING ROSENFELD

I could never con you. I love you. Please don't say this.

Irv walks to her and bends down to join her on the floor as she sobs.

SYDNEY PROSSER

No, I'm done.

IRVING ROSENFELD

Don't say that.

SYDNEY PROSSER

(cries)

I'm gonna do these four busts, these four cons, to get us out of this. Not just me, but us. And I'm gonna get really close with Richie, *the cop*, in case we need to use him, if we need another move.

IRVING ROSENFELD

We don't need another move. We need four busts, and we're done.

SYDNEY PROSSER

We are going to need another move, trust me. And you're going to be thanking me. (shifts to British accent) The key to people is what they believe and what they want to believe and I want to believe that we were real, and I want to believe that a man could want me. And I'm gonna take all of that heartbreak, and all of that sorrow, and I am going to use it. And I'm going to make Richie think that I want him, and that I like him, and I'm going to be very convincing -- And I'm pissed at you.

Sydney reaches over and carefully grabs Irving's face lovingly which quickly turns into a slap as she continues on.

SYDNEY PROSSER (CONT'D)

Because I'm pissed at you!

Irving stares at Sydney with confusion. He's never seen her like this before.

SYDNEY PROSSER (CONT'D)

Maybe I do like him -- Maybe I like him a lot. From the feet up right -- baby?

Sydney gets up from the couch and storms back to her room.

SYDNEY PROSSER (CONT'D)

Quite your belly aching and come up with something to get us out of this. And you're right -- I'm in no state to deal with this so what's it gonna be, Mister Mastermind?

SOUND PRELAP:

RICHIE DIMASO (O.S.)

69 An Arab sheik? Why do we need an Arab Sheik? 69

70 INT. ART MUSEUM - DAY 70

Richie, in sharp lapeled suit, chain on his neck, walks with Irv and Edith and joined by a man who looks like an ARAB SHEIK who they trail.

IRVING ROSENFELD

How do you think this works, stupid?

SYDNEY PROSSER

If you could not call him 'stupid' which he's isn't, he's smarter than you. Last I checked he's in control here and we work for him now so be nice.

Richie stares at Edith elated that she just stuck up for him. He's really enjoying this position of power she's putting him in.

IRVING ROSENFELD

(stares at her, upset)

OK, to set this up and bust a con artist we have to make the honey pot to attract the bees. In order to attract the bees, we need to offer them a wealthy individual who can be taken advantage of, someone special, someone new, someone amazing. Then those guys will want to sell fake bank CDS to THAT guy, take the sheik's money, see?

Richie looks at Irving uncertain.

SYDNEY PROSSER

Only they can't get into his money unless you they know someone, and that someone is us.



RICHIE DIMASO

Oh that's good.

RICHIE DIMASO (CONT'D)

So if you want to get somebody like  
your con artist friend -- Carl  
Elway -- you get him to want to buy-

-

IRVING ROSENFELD

Keep your voice down.

RICHIE DIMASO

-- or sell fake art or stolen art  
or fake certificates of deposit, he  
needs -- who does he need? -- he  
needs a rich sheik guy, and there  
you go -- we can pinch him!

IRVING ROSENFELD

Right, but I don't tell Elway shit.  
I wait for him to call me. The art  
world is a small world -- and one  
of Elway's acquaintances is  
clocking us right now.

Richie starts to look around.

RICHIE DIMASO

Where?

IRVING ROSENFELD

Don't look.

Richie looks anyway and sees ELWAY'S ACQUAINTANCE, a man  
balding, 45 clocking them from the balcony.

IRVING ROSENFELD (CONT'D)

You have a good look?

RICHIE DIMASO

How do you know the Sheik?

IRVING ROSENFELD

This is my friend Al from Queens.

AL FROM QUEENS/SHEIK

I do aluminum siding and roofing.

Richie stares, impressed.

INT. ART MUSEUM - NEXT ROOM - CONTINUOUS

Irving, Edith, Richie, and the fake Sheik admire a REMBRANDT painting on the wall.

IRVING ROSENFELD

I want to show you something. This Rembrandt here? People come from all over the world to see this.

RICHIE DIMASO

Yeah, he's good.

IRVING ROSENFELD

It's a fake.

RICHIE DIMASO

Wait, what're you talking about? That's impossible.

IRVING ROSENFELD

People believe what they want to believe. Cause the guy who made this was so good that it's real to everybody. Now whose the master -- the painter or the forger?

Richie's continues to stare at the REMBRANDT on the wall.

RICHIE DIMASO

That's a fake?

IRVING ROSENFELD

That's the way the world works. Not black and white as you say. Extremely grey.

ELWAY'S ACQUAINTANCE walks up to Irving and the group and steps into the conversation.

ELWAY'S ACQUAINTANCE

Irving can I --

IRVING ROSENFELD

How many times I gotta tell you. You can't meet the sheik, alright?

Edith sees this and steps into the conversation.

EDITH GREENSLY

Arthur? Hi. Edith. We've met before.

EDITH GREENSLY (CONT'D)  
I wanted to introduce you to Robert  
Spencer. We're advising the Sheik  
together.

She looks at Richie. Richie offers his hand.

RICHIE DIMASO  
(catching up)  
Yeah, I'm Robert Spencer, advisor  
to the sheik.

70A EXT. CHELSEA HOTEL -- ESTABLISHING - DAY

70A

71 INT. OFFICE OF CARL ELWAY - SUCCESSFUL, BUT SHADY - DAY

71

CARL ELWAY, 40, preppie Waspy, very old fashioned with  
cigarette holder, but something vaguely criminal about him,  
in his conservative suit, natty white and red striped shirt,  
and navy blue tie sits with Irving.

CARL ELWAY  
What's this I hear about a god damn  
Sheik?! Why you leaving me out of  
this? I gotta hear about it from my  
friends?

IRVING ROSENFELD  
It ain't for you Carl.

CARL ELWAY  
What do you mean it ain't for me?  
We gotta do certificates of  
deposit. I can print as many as you  
need.

IRVING ROSENFELD  
This is not a one man operation.

CARL ELWAY  
Look, I can get other guys. What  
are you talking about Irving?

IRVING ROSENFELD  
You're telling me that you can get  
four guys to sell fake certificates  
of deposit to my investor within a  
week?

The camera zooms into Irving's shirt collar revealing a tiny  
microphone.

CARL ELWAY

Yes I can make that happen. Carl Elway can do what he says he's going to do.

IRVING ROSENFELD

That's interesting but you know I've got other guys lined up. I've got a meeting with my associates.

SUDDENLY CARL ELWAY'S ASSISTANT, OPENS THE DOOR AND ENTERS. Richie Dimaso and Edith ARE STANDING THERE -- MUCH TO IRV'S DISMAY.

CARL ELWAY'S ASSISTANT

Carl, his associates are here. He's got a meeting he's got to go to.

CARL ELWAY

No wait. Don't go anywhere.

IRVING ROSENFELD

I've got to go.

Irving gets up to walk out as Richie and Edith stand in the doorway.

IRVING ROSENFELD (V.O.)

Crazy thing about people -- the more you say no, the more they want in on somethin. It is so stupid.

Irving looks over at Richie and Edith.

IRVING ROSENFELD

I'll tell them, don't worry. Hey you know what Carl just told me? He said he could do this whole thing with four guys within a week.

CARL ELWAY

Or we could do somethin' much bigger!

Richie jumps into the conversation.

RICHIE DIMASO

Something bigger? My guy deals with hundreds of millions of dollars. How much bigger?

He walks over to Carl.

CARL ELWAY

Hundreds of million -- I knew you were holdin' out on me Irving! Hundreds of millions of dollars? Like much bigger. Like I'm talking about we say never the fuck mind the CD's and we could have some complete access to something huge.

RICHIE DIMASO

Huge? Like what? (introducing himself) Robert Spencer, advisor to the Sheik.

CARL ELWAY

Carl Elway.

Irv stares at Richie with contempt, then turns to Edith, DRESSED TO THE NINES.

CARL ELWAY (CONT'D)

I want you to think of the most undervalued asset in the state of New Jersey today. The rebuilding of Atlantic City.

Richie looks over at Irving and Sydney and mouths the word "WOW".

CARL ELWAY (CONT'D)

Look, maybe they, maybe they legalized gambling a year ago but nothing's happening.

Irving interjects.

IRVING ROSENFELD

Hey, quit while you're ahead Carl.

CARL ELWAY

I know the guy. I know the right people who are going to help you out.

RICHIE DIMASO

Whose the guy?

CARL ELWAY

The guy is Carmine Polito.

RICHIE DIMASO

Whose Carmine Polito?

75

INT. FBI OFFICE, FEDERAL OFFICE BUILDING, NY

75

PUSH IN: STODDARD THORSEN, Richie's FBI supervisor.

STODDARD THORSEN  
 (shakes his finger 'no')  
 Carmine Polito? Carmine Polito, no.

We freeze frame on Stoddard as we HEAR Richie'S VO:

AS Richie TALKS WE SEE A SHORT FILM ABOUT Carmine Polito:

- PUSH IN: Mayor Polito walks a Camden street waves, shakes hands of WELL-WISHERS

RICHIE DIMASO (V.O.)  
 My boss Stoddard proceeded to tell me that Carmine Polito was the most quietly powerful person in the state of New Jersey. A lifetime native of the very racially mixed Camden, which had become a ghetto, and where he had been Mayor for ten years. A very beloved guy. A guy who never gave up on his people. His father had emigrated from Italy and had stoked coal.

- Frank Sinatras COFFEE SONG, 1940s version, as we see Carmine talk to and dance joyfully with his kids and wife at breakfast.

RICHIE DIMASO (V.O.)  
 A big family guy with five kids. They even adopted some other kid. A black kid from the Boys and Girls Club who'd lost his family. I mean, his household was a joyous place. And his wife Dolly, she was the apple of his eye and the center of the household. I mean everyone loved this guy.

- PULL OUT Mayor Polito walks up steps of City Hall as he greets a women and her baby; into his office greeted by a couple of AIDES who show him papers to sign.

RICHIE DIMASO (V.O.)  
 And he had a huge heart.

78 INT. CAMDEN CITY HALL - W.P.A. MURAL ROOM - DAY

78

CARMINE POLITO

(giving speech)

The W.P.A. employed craftsmen to paint this during the Depression. Why can't we employ people today to do work like this in rebuilding Atlantic City?

RICHIE DIMASO (V.O.)

He worked with all the unions. He was the leader of the State Assembly. And he had just gotten gambling legalized in New Jersey to create jobs.

80 -- FLOOR OF STATE ASSEMBLY -- Carmine huddles with other STATE LEGISLATORS, horsetrading and then poses for a picture with other members of the State Assembly.

80

RICHIE DIMASO (V.O.)

But he couldn't get the funds to rebuild Atlantic City and *that* was his problem. So with our help, he was about to have his hand in the wrong pocket at the wrong time. And to me that meant corrupt

81

BACK TO:

81

STODDARD THORSEN

You said grifters and con artists. We're not going after some politician. This is a bad idea, Richard.

RICHIE DIMASO

Shhhh. Look, it's really simple. All you need is to put two million in a Chase account --

STODDARD THORSEN

What?!

RICHIE DIMASO (CONT'D)

-- under the Sheik's name --

STODDARD THORSEN

Whose two million?!

RICHIE DIMASO

Shh, just listen. Two million dollars under the Sheik's name, in a Chase account that we control. Carmine calls up on the telephone -- calls the bank -- and he sees that the Sheik is real and he has a real account. Five days.

STODDARD THORSEN

I'm not taking two million dollars of the taxpayers' money and putting it anywhere for five days, I don't care if we control it the whole time.

Richie as he stares at Stoddard in frustration.

RICHIE DIMASO

Stoddard, let us do what we need to do to rule out corruption and to get rid of the payoff guys that are ruining this country. That's my dream. Don't smother it, please.

STODDARD THORSEN

You know Richard, I understand your eagerness. I really do. You know I'm from Michigan, right? Let me tell you a story about me, and my dad, and my brother. We used to go ice fishing every November. Ice Fishing. That's what we lived for.

RICHIE DIMASO

Holy shit --

STODDARD THORSEN

Just listen to me. It's beautiful. You have a little stove. You huddle around, you keep each other warm. You drop a line and you just wait. One year my brother says, "let's go in October." He wants to go ice fishing in October. My dad says, "No, the ice is too thin." My brother says -- I love my brother he says --



RICHIE DIMASO

I understand what's happening.  
You're saying your brother went out  
on the ice, the ice was too thin,  
he fell through the ice, he went in  
the water because he was too eager,  
and you're saying I'm too eager --  
that's what you're saying?

STODDARD THORSEN

No, that's not what I'm saying.

RICHIE DIMASO

What are you saying?

STODDARD THORSEN

We'll finish the ice fishing story  
another time, young man. For now,  
no Carmine Polito. Go do your job.

Richie looks at him annoyed and upset.

RICHIE DIMASO (V.O.)

Stoddard shot the whole thing down.

RICHIE DIMASO

Boring.

RICHIE DIMASO (V.O.) (CONT'D)

But Edith was a genius.

83 SEE B-ROLL OF: Edith and Richie walk back into FBI building, 83  
84 down corridor; 84

RICHIE DIMASO (V.O.) (CONT'D)

She somehow found this woman who  
controlled the wire room. A woman  
I'd never heard of. Way back in a  
warren buried in the Bureau. This  
cat lady nobody even talked to.  
Edith met her in the ladies room  
and became friends with her. This  
lady handled all the wires and now,  
she was working with us.

SMASH TO:

85 Edith and Richie enter to find BRENDA, FBI, MATRONLY, OLDER; 85  
EDITH carries a basket of exotic teas;

RICHIE DIMASO (V.O.) (CONT'D)  
 She was excited to be included in  
 an operation instead of being on  
 the other end of a memo. It was  
 beautiful.

Edith goes to hand her the PIMMS CUP and basket of teas.

EDITH GREENSLY  
 Brenda, hi!

BRENDA MCPHERSON  
 Hi!

EDITH GREENSLY  
 You said you liked exotic food, so  
 that's from England.

BRENDA MCPHERSON  
 That's from England?

EDITH GREENSLY  
 That's right. And I brought you  
 some tea as well.

BRENDA MCPHERSON  
 Thank you so much! Nobody ever  
 tells me about these operations,  
 they just say, "Brenda, do the  
 clerical wiring work and don't ask  
 questions."

EDITH GREENSLY  
 You need to tell Richie about your  
 cats. He loves them.

BRENDA MCPHERSON  
 Oh my cats?!

Brenda starts pointing out pictures of all her cats tacked to  
 the walls amidst the wire memos and paperwork.

BRENDA MCPHERSON (CONT'D)  
 Well that's Harry -- look at him  
 standing up, isn't that sweet? And  
 that's Wendy. She's a rascal. But  
 Barnaby, that's another story.  
 Barnaby plays the piano!

RICHIE DIMASO  
 That's impressive.

RICHIE DIMASO (V.O.) (CONT'D)

We got her to wire two million dollars into an F.B.I.-controlled account at Chase. It'd be there for five days and if Polito called he'd see that the Sheik was real.

86                  HALLWAY OF FBI

86

Edith and Richie laugh excitedly as they walk the hallways.

                  RICHIE DIMASO (V.O.) (CONT'D)

By the time Stoddard caught up to us Edith made sure his boss was impressed by my idea. So before he even knew it was happening his boss was calling to congratulate him.

PUSH IN ON CHIEF US PROSECUTOR, SPECIAL TASK FORCE, ANTHONY AMADO IN HIS LARGE OFFICE ON THE PHONE WITH STODDARD --

                  ANTHONY AMADO

I'm very impressed. That was very smart. The Sheik with the money in the bank is a fantastic...don't be modest.

                  RICHIE DIMASO (V.O.)

Anthony Amado. He was the U.S. Attorney, and he had a major hard-on to make a name for himself. I mean this guy loved the idea of being famous. And Stoddard had to say it was his own idea or he'd look stupid in front of his boss.

INT. STODDARD'S OFFICE --

89                  PUSH IN ON STODDARD -- confused, dismayed.

89

                  STODDARD THORSEN

Thank you, sir, wait, the sheik --

INT. STODDARD'S OFFICE - DAY

He hangs up, pissed, confused.

STODDARD THORSEN

You made me accept praise from my boss who's thanking me for something that never shoulda happened! Something that I didn't approve!

RICHIE DIMASO

You should be happy. There's imaginative things happening in this office, alright? We're not just working in a box.

Richie leaves triumphant.

RICHIE DIMASO (V.O.) (CONT'D)

We got the two million to put Carmine and the Sheik together.

STODDARD THORSEN

Punk.

90 INT. CORRIDOR OF FBI -- DAY

90

Laughing Richie and Edith walk briskly on their way out.

RICHIE DIMASO (V.O.)

I liked being on this side of the line. But someone had been left out.

91 INT. SYDNEY'S APARTMENT - DAY

91

IRVING ROSENFELD

We succeeded because we stayed small. I got you Carl Elway. He bought stolen art, sold fake bank C.D.'s, that's enough. That's one. I get you three more -- no politicians.

Richie and Edith look at him.

RICHIE DIMASO

You're gonna do this because you got no choice. You work for me.

IRVING ROSENFELD

Now you keep changing the rules. You're gettin' a little power drunk, Richard.

(MORE)

IRVING ROSENFELD (CONT'D)

You want to tell him, Edith? You want to wake him up?

EDITH GREENSLY

Oh no, I said we shouldn't do any of it, Irving. You know I said that. So now I support Richie. He's got vision. Do it heavy or don't do it.

IRVING ROSENFELD

I mean, he's the one ruining America, not me.

RICHIE DIMASO

How the hell am I ruining America?

IRVING ROSENFELD

Because people just got over Watergate and Vietnam, alright? And you're gonna shit all over politicians again? And just because you want to be a big shot and get a promotion.

RICHIE DIMASO

No I'm thinking big. This is gonna be fantastic. We're doing video surveillance. I'm doing this from the feet up.

IRVING ROSENFELD

You will never do it properly because you got too much government attitude to be small and sleek. I'm like the fuckin' Vietcong, man. I'm in and I'm out. I was there the whole time -- you don't know it. That's the fucking art of becoming somebody who people can pin their beliefs and their dreams on. And you can't do it.

RICHIE DIMASO

How about a suite at the Sheraton Hotel?

IRVING ROSENFELD

For Carmine Polito and rebuilding Atlantic City?

RICHIE DIMASO

Why not?

IRVING ROSENFELD

You need a luxury hotel for the Sheik. Come on!

RICHIE DIMASO

Carmine does back door dealings all the time. We don't have a budget for that Irving!

IRVING ROSENFELD

You gotta knock the Mayor, the Speaker of the State Assembly -- you gotta knock him off of his fucking feet. He's gotta feel like he's out of his league. What you're offering, this deal, I mean, this is unheard of in the state of New Jersey, maybe even the whole fucking country. A sheik with hundreds of millions of dollars to rebuild Atlantic City -- are you fuckin' kidding me? That's gigantic. And the Mayor, he's going to want to see cash, he's going to want to see it in an account, he's going to want to see it right now, and he will check. And that's why this meeting isn't happening, because to get millions, you need millions.

Edith listens intently.

EDITH GREENSLY

(shrugs)

We already did it.

IRVING ROSENFELD

(stunned)

What?

Irv studies Richie and Edith.

EDITH GREENSLY

We got the bureau to park 2 million for three days -- we got the account numbers.

IRVING ROSENFELD

'We' meaning you and him?

RICHIE DIMASO

Yeah we did it.

IRVING ROSENFELD

Really?

EDITH GREENSLY

Yeah, me and that guy.

RICHIE DIMASO

She showed me.

IRVING ROSENFELD

You showed him our thing? You did that without me? Are you kidding me?

EDITH GREENSLY

What are you going to do?

IRVING AND RICHIE LOOK AT SYDNEY, UNCERTAIN.

IRVING SHAKES HIS HEAD IN DISGUST AND LEAVES. RICHIE STARES AT SYDNEY SWINGING HER LEGS ON THE COUNTER AS SHE SITS.

RICHIE DIMASO

You playing me? Are we doing this? Or you playing him? It'd be very bad for you if you're playing me.

EDITH GREENSLY

You're going to have to decide for yourself, kid, I just laid everything out on the table.

RICHIE DIMASO

This is all very exciting, I never knew life could be like this. You're wild. You know we're taking down a very important politician.

Richie stands very close to Edith - between her legs as she sits on the counter. He puts his hands on her hips, pulls her into him. He takes her hand -- puts it on his face, makes her feel his cheek and forehead with her hand. It is intense. She prepares for him to kiss her but he steps back. They are both excited. They stare at each other. The air is thick with tension, Richie exhales and leaves.

RICHIE DIMASO (CONT'D)

(prelap)

(MORE)

RICHIE DIMASO (CONT'D)

This is agent Richard Dimaso, I'm placing \$75,000 into this briefcase for Mayor Carmine Polito to procure casino license and building permits for Atlantic City.

BACK TO:

92 INT. PLAZA HOTEL SUITE - DAY

92

Where the film started --

See RICHIE TALK TO CAMERA IN A CORNER OF THE PLAZA SUITE--  
CLOSE ON MONEY COUNTED INTO BRIEFCASE --

SMASH TO:

IRVING'S EYES WIDEN AS WE CUT TO: Richie SLIDE THE BRIEFCASE OF CASH, AS SEEN BEFORE, Edith puts her hand on top of Richie's to stop him.

IRV'S EYES WIDEN AS IN 'NO! DON'T DO THAT!' WHILE HE AND RICHIE STARE AT EACH OTHER. CARMINE LOOKS DISTURBED AT THE CASE COMING HIS WAY. HE STANDS.

93 EXT. PLAZA HOTEL -- DAY

93

Carmine Polito, upset, storms down the street as Irving catches up.

IRVING ROSENFELD

Mr. Mayor -- Please stop. Listen, I apologize if that prick offended you. I really apologize.

Carmine will not turn around -- Irving catches up.

CARMINE POLITO

Really, I'm all right, thank you. I'm okay.

IRVING ROSENFELD

No. I'm fucking embarrassed to be associated with that guy at all. Can I just say somethin' to you, please? Don't lose this opportunity to fuckin' Florida -- all right? -- because of some bullshit from that punk advisor with his diploma who could never get into the school that we come from. Don't lose that opportunity.



CARMINE POLITO

Where you from?

IRVING ROSENFELD

I'm from the Bronx. Grand  
Concourse, Hundred and Sixty-fourth  
Street.

THIS REACHES CARMINE. HE AND IRV ARE CUT FROM THE SAME CLOTH.

CARMINE POLITO

I got a lot of friends that live up  
there. I go to Tomaso's on Arthur  
Avenue. You know Tomaso's?

IRVING ROSENFELD

Yeah, Tomaso's.

CARMINE POLITO

The spicy clams.

IRVING ROSENFELD

Yes. They're always good.

CARMINE POLITO

Oh, they're to fucking die for,  
those clams. I haven't been there  
in a while. I like that place.

IRVING ROSENFELD

Carmine -- can I call you Carmine?  
You know, Carmine -- (catches his  
breath) My fuckin' heart's going  
from running down the stairs -- I'm  
not used to running. There's a  
lotta green grass in that hotel  
room up there, alright? And all the  
deals would float through you. You  
get a serious piece on both ends.  
You do with that what you will. I  
live in the real world, I am a  
family man, I got mouths to feed  
and everything. But, you know, we  
just...we gotta grease you  
directly. No middlemen, no  
bullshit. It's the Arab way.

CARMINE POLITO

Yeah, look, I understand. It's a  
great opportunity. It's just I got  
a little thrown by going to have a  
meeting with somebody who ended up  
not being there, so --

IRVING ROSENFELD  
Hey, listen, I was thrown as well.

CARMINE POLITO  
I understand. I'll deal with you  
directly. I don't want any  
middleman or any of that bullshit.

IRVING ROSENFELD  
Done.

CARMINE POLITO  
I like you. Eye to eye. We can do  
business together.

Irv smiles and nods as they walk back into the hotel  
together.

CARMINE POLITO (CONT'D)  
How long do you know this guy? You  
work with this guy before?

IRVING ROSENFELD  
I gotta work with him. He's the  
Sheik's man.

CARMINE POLITO  
But I still need to meet the Sheik,  
okay?

IRVING ROSENFELD  
Done.

94 INT. SYDNEY'S APARTMENT - DAY

94

IRVING ROSENFELD  
I'm going out to dinner with  
Carmine and the wives in Camden.

RICHIE DIMASO  
Who?

IRVING ROSENFELD  
Carmine and myself and the wives.

RICHIE DIMASO  
What?! Without me?!

IRVING ROSENFELD

He doesn't like you, what do you want from me, I got him to come back and take the money and you got him on tape alright? I can't make him like you. I did my job.

RICHIE DIMASO

Did you tell him you were working with me? That I'm the Sheik's associate?!

IRVING ROSENFELD

I just fucking told you he doesn't like you. I mean, let him have a night out with a human being for fuck's sake, he's going to jail soon. You're done with him. You got him on tape taking a bribe.

RICHIE DIMASO

Carmine has got to deal with me, Irving.

RICHIE DIMASO (CONT'D)

We're gonna use Carmine. We're gonna use Carmine to get other people, that's what we're gonna do.

IRVING ROSENFELD

What?! Like who?!

RICHIE DIMASO

Carmine's gonna use the Sheik to pay off people.

IRVING ROSENFELD

Are you fuckin' nuts? What are you say--

RICHIE DIMASO

We're gonna let Carmine show the Sheik Atlantic City, how he's gonna renovate hotels, and see who shows up. Whoever the Sheik pays off for licenses and casinos, that's who we're gonna go after. We're gonna go after all of 'em!

IRVING ROSENFELD

More politicians? You realize how fuckin' dangerous that is? There's no fucking reasoning with you.

(MORE)

IRVING ROSENFELD (CONT'D)

Edith and I were so successful for so long because we kept it just small enough. You are takin' us to a very fucking dangerous place, with very serious numbers!

RICHIE DIMASO

If your that successful, how come you wound up in this room with me? Taking orders from me.

EDITH GREENSLY

You're taking your wife out to dinner? Your fucking wife? Did I just hear you correctly?

IRVING ROSENFELD

That's the one thing you heard me say?

EDITH GREENSLY

I just find it rather shocking that's all.

IRVING ROSENFELD

I get to handle two wives with one dinner, alright? I take Rosalyn out, she keeps her mouth shut, she sees that my work is legitimate, I get to keep my kid, and I get to keep (pointing at Richie) *that* fucking wife happy. Both wives happy.

INT. SYDNEY'S APARTMENT - NIGHT

Sydney sits alone in her apartment, hair in curlers and sparks a joint.

96

INT. RICHIE DIMASO'S APARTMENT - NIGHT

96

Richie sits in his bathroom, his hair in tight curlers, as he eats a chicken wing.

RICHIE'S MOTHER (O.S.)

Richard! What are you doing? Don't eat in the bathroom, I told you so many times! And Diane brought Napoleons for dessert. Come out of the bathroom and pray!

HE OPENS DOOR - REVEALS WHOLESOME LOOKING NICE QUEENS GIRL  
DRESSED NEATLY AND HOLDING UP A PASTRY BOX--

RICHIE DIMASO  
Oh my god, what did you do?

CUT TO:

97 RICHIE'S MOTHER, ITALIAN, HER HAIR PULLED BACK.

97

RICHIE'S MOTHER  
Richard, the filter is broken in  
the fish tank. It's a problem.

RICHIE DIMASO  
See, your job is to do the filter,  
Mom, mine is to do the gravel.  
When you don't do the filter right  
all the fish die. See?

RICHIE'S MOTHER  
I can't get the top on that filter.

RICHIE DIMASO  
I've gone over this a hundred times  
mom --

CUT TO:

RICHIE, HIS GIRLFRIEND, AND MOTHER ALL SIT AT THE TABLE WITH  
FOOD INFRONT OF THEM AS THEY START TO PRAY.

RICHIE'S MOTHER  
-- and please help Richard to marry  
Diane so that I may have  
grandchildren and the Pope may have  
more followers. And please bless  
this food that we are about to eat -  
-

THE TELEPHONE RINGS OFF SCREEN. RICHIE GETS UP TO GRAB IT.

RICHIE DIMASO  
Yeah, hello?

SMASH TO:

EDITH GREENSLY  
Hi.

RICHIE DIMASO  
Who's this?

EDITH GREENSLY

It's Edith.

RICHIE'S MOTHER (O.S.)

Sit down and pray properly!

RICHIE DIMASO

Are you alright?

EDITH GREENSLY

Yeah, I'm fine, I'm just alone, you know? Irving's out with Carmine.

RICHIE DIMASO

That's right, he went out with Carmine and his wife. You must not feel so good about that.

RICHIE'S GIRLFRIEND (O.S.)

Richard, sit down!

EDITH GREENSLY

Wait who's there? Who are you with?

RICHIE DIMASO

Oh, no, it's just people.

RICHIE'S GIRLFRIEND (O.S.)

People? I'm your fiancée! Richard!

EDITH GREENSLY

Oh, you've got a fiancée. You're engaged.

RICHIE DIMASO

Well, I don't know, no fiancée. I don't know.

EDITH GREENSLY

You don't know if you have a fiancée?

RICHIE DIMASO

I don't know --

EDITH GREENSLY

You don't know? You don't know if you have a fiancée?

RICHIE'S MOTHER (O.S.)

The fish filter is broken!

RICHIE DIMASO  
I don't. No.

EDITH GREENSLY  
Hmm -- intersting.

RICHIE DIMASO  
Hey, you want to get together?

RICHIE'S MOTHER (O.S.)  
Richard, do something about the  
fish tank.

EDITH GREENSLY  
Fifty-fourth Street?

RICHIE DIMASO  
OK, fifty-fourth street.

EDITH GREENSLY  
OK.

SMASH TO:

RICHIE WALKS OVER TO HIS MOTHER, SITS DOWN IN FRONT OF HER.  
ELLA FITZGERALD'S "IT'S DE-LOVELY" PLAYS.

RICHIE DIMASO  
That's what that phone call's  
about. Everybody thought, "Oh,  
Richie DiMaso's gonna stay in the  
office, pushing papers." That's  
not gonna happen, Mom. I'm outside  
in the field. I got people working  
for me. My ideas. I'm running the  
show. I'm the quarterback. And I'm  
not gonna settle for no one, Mom.

RICHIE KISSES HER ON THE CHEEK AND EXITS.

SMASH TO:

98

Ext. BARON'S ITALIAN RESTAURANT- CAMDEN- NIGHT

98

ELLA CARRIES OVER AS --

SLOW MOTION: Carmine and DOLLY POLITO (big frosted hair) get  
out of his maroon Lincoln Town car.

Irv and Rosalyn Rosenfeld get out of his green Cadillac. SOME  
LOCALS SHOUT TO THE MAYOR.

CUT TO:

99 INT. TABLE AT BARON'S ITALIAN RESTAURANT - CAMDEN - NIGHT 99

Ella continues. Mixture of LOCALS: ITALIANS, POLISH, BLACKS AND PUERTO RICANS -- wave to the mayor from the bar, and tables, as Irv and Rosalyn follow.

100 THEY SIT AT BOOTH -- 100

CARMINE POLITO

Rocco, you know like we do. The chicken very thin. You should see the way he does this chicken with the red sauce

DOLLY POLITO

It's beautiful.

CARMINE POLITO

Right? With the red sauce, the lemon--

Dolly kisses Carmine as he gives his wife's leg a squeeze and kisses her cheek, then her mouth.

Irv and Rosalyn squeeze hands on the table. SHE KNOCKS BACK A GLASS OF RED WINE as a plate of Chicken Picatta is served to the table.

DOLLY POLITO

It's the Piccata of the gods!

She pulls away awkwardly, waiter refills her glass which she throws back right away. Irv looks concerned.

They all drink.

101 CUT TO - LATER: Carmine and Irving talk. 101

IRVING ROSENFELD

I believe that you should treat people the way that you want to be treated.

CARMINE POLITO

Right.

IRVING ROSENFELD

Didn't Jesus say that or something?

CARMINE POLITO

He may have.



IRVING ROSENFELD

Also, always take a favor over money. I think Jesus said that as well.

CARMINE POLITO

(laughing)

I don't know if he said the second one but he may have said the first one.

CUT TO -- Rosalyn DRUNKENLY LEANS IN TALKING TO Dolly POLITO

ROSALYN ROSENFELD

(shows her nails)

I chip them moving furniture, it's my obsession -- Moving, re-decorating, it makes me feel better like exercise. There's this top coat that you can only get from Switzerland and I don't know what I'm going to do because I'm running out of it but I LOVE the smell of it.

DOLLY POLITO

I can get that for you, of course.

ROSALYN ROSENFELD

There's something, the topcoat, (sniffs nails) it's like perfume but there's also something rotten? I know that sounds crazy, but I can't get enough of it.

Dolly laughs.

ROSALYN ROSENFELD (CONT'D)

No, smell it. It's true. Dolly, historically the best perfumes in the world, they're all laced with something nasty and foul. It's true!

She puts it under Irv's nose as he talks to Carmine, he sniffs, closes his eyes, nods without even looking.

ROSALYN ROSENFELD (CONT'D)

Irving loves them. He can't get enough of them.

IRVING ROSENFELD

I can't get enough.

ROSALYN ROSENFELD  
 (hand out to Carmine)  
 Carmine, sweet and sour. Rotten and  
 delicious.

She leans across the table and puts them under Carmine's  
 nose.

CARMINE POLITO  
 Smells like flowers.

ROSALYN ROSENFELD  
 Flowers, but with garbage.

CARMINE POLITO  
 You know what that is for me? It's  
 coriander for me.

ROSALYN ROSENFELD  
 Irving loves it. He can't get  
 enough. That's what hooks you. He  
 always comes back for it.

IRVING ROSENFELD  
 I can't stop.

ROSALYN ROSENFELD  
 (confidentially to Dolly)  
 He's gonna say we have to talk  
 business in five, four, three, two,  
 one --

IRVING ROSENFELD  
 (to girls)  
 Dolly, can me and the mayor talk  
 business here?

ROSALYN ROSENFELD  
 (falling off her seat)  
 AHH-HA-HAHAAAAAAAAHHHHH!

Carmine and Dolly rush to grab Rosalyn; JULIUS, Carmine's  
 steadfast AIDE, BLACK, 40, BIG SIDEBURNS, LOOSENED TIE and  
 white shirtsleeves, BIG SMILE, helps.

ROSALYN ROSENFELD (CONT'D)  
 No, don't do that it makes me look  
 more drunk than I am! I'm not this  
 drunk. Irving please don't make me  
 go, I was just starting to have  
 fun!

She WOBBLER INTO ARMS OF his WIFE Dolly, she and Carmine help  
 guide Rosalyn out.

102 EXT. WEST 54TH STREET - NIGHT

102

Todd Rundgren's "I Saw the Light" plays somewhere. Edith dressed in tight Halston dress, hair flows huge all round her; walks with Richie, who is waiting in a white gray suit with a white disco collar outside the lapel, chains around his neck.

EDITH GREENSLY

Didn't your fiance want to come out tonight?

RICHIE DIMASO

Yeah, no, I don't know.

EDITH GREENSLY

I'm sorry, we don't have to talk about it. I was just teasing you.

RICHIE DIMASO

Do you ever think, how did I end up here? How did my life become this? You ever think that? And you wonder, am I ever gonna get to a better place or is this it? You ever feel like that?

Edith stares, nods yes.

EDITH GREENSLY

I do. I definitely know that.

Edith nods puts a hand on his face.

EDITH GREENSLY (CONT'D)

I'm sorry we don't have to go dancing. We can go have coffee or talk or something.

RICHIE DIMASO

No, I need this. Please, I need to go dancing with you.

Richie reaches down and squeezes her hand.

RICHIE DIMASO (CONT'D)

Please.

103 Edith smiles.

103

EDITH GREENSLY

OK baby, let's go dancing.

INT. DISCO - NIGHT

Richie and Edith DANCE AND DANCE AND SWEAT to Donna Summer's "I Feel Love" -- dance -- riding a high.

Edith EXCUSES HERSELF to go to bathroom -- breaks away through crowd -- leaves Richie on dance floor -- then SUDDENLY BREAKS AWAY -- RUSHES THROUGH THE CROWD --

104

GETS TO THE LADIES ROOM JUST AS SYDNEY DOES -- HE PUSHES HER FROM BEHIND INTO A STALL -- SHE PUTS HER HANDS ON THE TOP OF THE STALL WALL AS RICHIE RUNS HIS HANDS UP HER LEGS FROM HER ANKLES AND UNDER HER DRESS - SHE LEANS HER ASS BACK INTO IT ARCHES HER BACK --

104

SUDDENLY RICHIE STOPS, throws himself back against the other stall wall, out of breath. Edith LOOKS OVER HER SHOULDER --

RICHIE DIMASO

I really fucking like you.

EDITH GREENSLY

I like you too. I want to live, alright. For real. No more fake shit. Alright?

She get's real close to his face, almost about to kiss.

EDITH GREENSLY (CONT'D)

We're going to wait until we decide to go for love Richie. For real. That's when we fuck. Not till then, ok?

RICHIE DIMASO

OK.

GIRL OUTSIDE STALL (O.S.)

Are you gonna fuck for real or get out of the stall for real?

EDITH GREENSLY

No more fake shit.

RICHIE DIMASO

No more fake shit.

EDITH GREENSLY

No more fake shit!

GIRL OUTSIDE STALL

Fuck me I gotta piss!

The girl outside the stall bangs on the door.

She holds his mouth in one hand and leans in and kisses him -  
they get lost --

EDITH GREENSLY

Get out!

SHE SHOVES HIM OUT OF THE STALL, LOCKS IT.

RICHIE DIMASO

(outside stall)

I want to be fucking real!

RICHIE LAUGHS MANICALLY EXCITED AS HE STANDS AMID MANY WOMEN  
WHO SHOVE HIM OUT THE DOOR. IN THE STALL SYD SITS  
EXHILARANTLY AND THROWS HER HEAD BACK LAUGHING HYSTERICALLY -  
GIDDY.

EDITH GREENSLY

AHHHHHHH!

SMASH TO:

105 INT. BARON'S BACK ROOM - CAMDEN SOCIAL CLUB - NIGHT

105

Irv and Carmine JOYOUSLY SING Tom Jones' "Delilah" WITH a  
RAUNCHOUSLY HAPPY GROUP OF locals.

SMASH TO:

INT. BARON'S BACK ROOM- CAMDEN SOCIAL CLUB - NIGHT - LATER

Carmine puts down glass of bourbon as he addresses everyone  
emotionally as he looks at Irving.

CARMINE POLITO

(to Julius)

This guy right here, Irving  
Rosenfeld? You know what he's gonna  
do? He's gonna bring the Sheik to  
Atlantic City, where we can rebuild  
all those resorts there, put  
everybody back to work.

Irving stares and is moved by this. Tears come to his eyes,  
he feels bad about it all suddenly.

CARMINE POLITO (CONT'D)

He's gonna get this community --  
he's gonna get this state -- back  
on its feet where it belongs. Isn't  
that right?

(MORE)

CARMINE POLITO (CONT'D)  
 He's gonna grow our tax base and  
 create thousands and thousands of  
 jobs for everyone. You understand  
 that? You know what that means?

JULIUS  
 To Irving.

GIRLS  
 To Irving!

Carmine sits down on the couch next to Irving.

CARMINE POLITO  
 This guy right here. He's got a big  
 heart.

IRVING ROSENFELD  
 (quietly)  
 I'd just hate it if it didn't work  
 out.

CARMINE POLITO  
 What do you mean? Of course it's  
 going to work out. Guys like you  
 and me? We dream and we build. We  
 never give up. We never quit.

SMASH TO:

106 EGGS, PANCAKES, AND BACON COOK ON A DINER GRIDDLE. 106

107 QUIET -- INT. DINER - MORNING 107

Irv and Carmine eat breakfast.

CARMINE POLITO  
 Can I ask you a question.

IRVING ROSENFELD  
 Sure.

CARMINE POLITO  
 Is the sheik black?

Irving looks flummoxed.

IRVING ROSENFELD  
 He's an Arab.

They look at each other.

CARMINE POLITO  
That's black, isn't it?

Irv isn't sure what to say.

IRVING ROSENFELD  
Why you asking?

CARMINE POLITO  
Maybe it's a dumb question, but I was just wondering -- I would like to arrange for the Sheik to see Camden. To see the people of Camden. The people I serve. The people I love. Who are mostly black and Puerto Rican. I really want him to see how good this is going to be for the community, how ready we are for this opportunity, and he can see how far his dollar will go. You know what I mean? What do you think?

IRVING ROSENFELD  
Yeah we can do that. He can see Camden.

CARMINE POLITO  
(relieved)  
Hey, I got something I wanna give to you.

IRVING ROSENFELD  
For me?

CARMINE POLITO  
I got you a gift. Let's get out of here. The girls are going to kill us I'm sure.

CUT TO:

108 EXT. DINER PARKING LOT - MORNING

108

They walk in the morning sun to Carmine's Lincoln where he opens the trunk and they stare at what is inside.

IRVING ROSENFELD  
What is it?

CARMINE POLITO  
It's a microwave. It heats up  
everything. Pasta, lasagna,  
meatballs, whatever.

IRVING ROSENFELD  
Really?

CARMINE POLITO  
It's science, yeah. That's how it  
heats up the food. It's scientific.

IRVING ROSENFELD  
And you specifically bought this  
science oven for me.

CARMINE POLITO  
(Carmine stares  
meaningfully at Irv)  
Yes. A new friend.

Irv is touched. He sees it is a sincere gift from Carmine,  
because Carmine likes him; not cynical in any way.

IRVING ROSENFELD  
Thank you.

CARMINE POLITO  
Don't put metal in it. Come on,  
let's get out of here.

SMASH TO:

EXT. FBI BUILDING - DAY

RICHIE DIMASO (O.S.)  
I need a jet at Teeterboro.

109 INT. FBI OFFICE, FEDERAL OFFICE BUILDING, NY - DAY

109

RICHIE DIMASO  
I need a jet at Teeterboro for the  
sheik.

STODDARD THORSEN  
You don't need a jet. Let him walk  
to the curb at JFK.



RICHIE DIMASO

Stoddard, that's not how it works.  
You got to do it from the feet up.

STODDARD THORSEN

That doesn't mean anything. What's  
that mean?

RICHIE DIMASO

It means you gotta be committed!  
It means you gotta be committed to  
something in your life, for  
Christ's sake. I want a jet at  
Teterboro for the Sheik. It can be  
a small jet. It doesn't even have  
to take off, cause I know you're so  
worried about how much money the  
Bureau's gonna fucking spend. It  
can take off and land on the  
tarmac, okay?

STODDARD THORSEN

Alright, you can have a jet for an  
hour, but it takes off and lands at  
Teterboro.

RICHIE DIMASO

I got the jet?

STODDARD THORSEN

You got the jet.

RICHIE DIMASO

Thank you.

110

110

Richie goes to walk out of Stoddard's office but stops at the  
door.

RICHIE DIMASO (CONT'D)

So tell me the rest of the ice  
fishing story.

STODDARD THORSEN

Where was I?

RICHIE DIMASO

Your father woke you up, it was a  
blizzard, it was Lake Canoga. Come  
on!

STODDARD THORSEN

Okay, well, my brother and I were on the ice and my father came out of the house and I could see him coming. He was holding a lantern, and it was in the blizzard and I knew he was gonna be angry. So I went to intercept my father because I knew if he saw what my brother was doing he was going to kill him.

Richie cuts him off.

RICHIE DIMASO

So you tried to protect your brother, but you couldn't and that's why you feel bad, because you're trying to protect me and you're worried about me. Is that what the story's about? About protection?

STODDARD THORSEN

No, it's not about protection.

RICHIE DIMASO

It's not about protection?

STODDARD THORSEN

No.

RICHIE DIMASO

Alright, fine.

Richie walks out the door.

111 INT. ROSALYN'S KITCHEN - DAY

111

Ros talks to herself carrying tin foil covered tray of lasagna.

ROSALYN ROSENFELD

(to herself)

"Don't put metal in the science oven, don't put metal in the science oven, Rosalyn"...always treats me like a fucking child. I'll do whatever I want.

She puts the tin foil lasagna into microwave. After a few moments it sparks, explodes into flames. DANNY RUNS IN.

DANNY  
 (runs in)  
 Another fire!

ROSALYN ROSENFELD  
 (grabbing a fire  
 extinguisher)  
 No, Danny, not that one! That one's  
 empty! We gotta use the big one!

SMASH TO:

IRVING ROSENFELD  
 I told you not to put metal in the  
 science oven. Why did you do that  
 for?

ROSALYN ROSENFELD  
 Don't make such a big deal. Just  
 get another one.

IRVING ROSENFELD  
 I don't want another one. I want  
 the one that Carmine gave me.

ROSALYN ROSENFELD  
 "I want the one Carmine gave me!"  
 Carmine, Carmine, why don't you  
 just marry Carmine, get a little  
 gold microwave and put it on a  
 chain around your neck. You want to  
 be more like Carmine? Why don't you  
 build something like he does,  
 instead of all your empty deals  
 that are just like your fucking  
 science oven. You know I read that  
 it takes all of the nutrition out  
 of our food. It's empty, just like  
 your deals. Empty, empty!

IRVING ROSENFELD  
 That's bullshit.

ROSALYN ROSENFELD  
 It's not bullshit. I read it in an  
 article. Look, by Paul Brodeur.

SHE HANDS HIM THE MAGAZINE.

ROSALYN ROSENFELD

Bring something into this house  
that's gonna take all the nutrition  
out of our food and then light our  
house on fire? Thank God for me.

Ros stares defiantly, clicks her nails on the counter. PRE-LAP JET ROAR, IRVING STARES AT ROS and BURNED OVEN and looks at the magazine article.

112 EXT. TEETERBORO AIRPORT TARMAC, NEW JERSEY - DAY 112

JET ROAR LANDING. A small airport. Irv stands alone, staring at Edith and Richie kissing. Richie, in long full length fleece lined suede coat, walks over towards where Carmine stands.

CUT TO:

113 IRV AND SYDNEY WALKING ACROSS TARMAC. 113

IRVING ROSENFELD

I don't think you should come to Carmine's party tonight. You look beautiful by the way.

EDITH GREENSLY

Don't look at me. Don't look at my legs, don't look at my hair, don't smell my hair, don't ask me how I am, don't talk to me outside of these roles, 'cause we're done.

IRVING ROSENFELD

What are you doing? Get under the umbrella. It's just that Carmine wants Rosalyn to come.

EDITH GREENSLY

I don't care. You weren't listening. I don't care if Rosalyn comes. Just do your job, okay? You're nothing to me until you're everything. I'm not Rosalyn. I'm not gonna put up with that shit.

THEY ARRIVE AT Richie as the JET arrives on the tarmac.

RICHIE DIMASO

Now that's a fucking jet right?

IRVING ROSENFELD

It's good.

RICHIE DIMASO

That's the kinda moves you need to make.

They walk towards the Jet and walk on leaving Carmine and Edith waiting outside.

INT. PRIVATE JET - CONTINUOUS

Irv and Richie step aboard to find FBI AGENT PACO HERNANDEZ putting on a regal looking white Arab keffiyeh headdress and robe -- he looks noble. TWO AGENTS posing as body guards.

RICHIE DIMASO

Paco, Richie Dimaso, good to meet you in person [shakes Paco's hand] - this is Irving Rosenfeld.

Irv nods to Paco and the other agents.

PACO HERNANDEZ

Paco Hernandez. Nice to meet you.

IRVING ROSENFELD

Paco? He's--wait, he's not a real Arab.

PACO HERNANDEZ

No. I'm Mexican. From Tuscon.

IRVING ROSENFELD

Wait, where's my guy? Where's Al from Queens?

RICHIE DIMASO

Who?

IRVING ROSENFELD

My friend from Queens. Where is he? What are you doing?

RICHIE DIMASO

I gotta hire an F.B.I. guy.

IRVING ROSENFELD

What are you-- (to Paco) You speak any Arabic?

PACO HERNANDEZ

Yeah. Abdullah Ahmed.

IRVING ROSENFELD  
That's it? That's all you got?

PACO HERNANDEZ  
No, I have a couple phrases.

Irving isn't sure, looks Paco up and down.

IRVING ROSENFELD  
(to Richie) From the feet up, you motherfucker. What are you doing?  
(to Paco) Act normal. That's it. Like you can barely understand English. You can't speak it. You say as little as possible. You follow my lead. Alright?

PACO HERNANDEZ  
(to Richie) Who's running this? I thought you were running it.

RICHIE DIMASO  
I am running this but you've gotta listen to him. He's the guy with the vision.

IRVING ROSENFELD  
I've got the vision? You know what vision I had? You just kissing my girl outside. That's what vision I had.

RICHIE DIMASO  
(stares at Irving)  
I thought you guys broke up. I'm giving you a compliment.

PACO HERNANDEZ  
What's going on?

RICHIE DIMASO  
Don't worry about it.

Irving takes a expensive looking ceremonial knife out of his jacket pocket and holds it out to Paco.

IRVING ROSENFELD  
You got a knife. This is for the Mayor. You've got to present it to him. Look me in the eye. This means a lot to you. Right? That knife.

PACO HERNANDEZ  
OK.

IRVING ROSENFELD  
Play it. You present it.  
"Friendship for life," alright?  
You gotta feel it. Sacred. Can you  
do it?

PACO HERNANDEZ  
Right. Sacred.

IRVING ROSENFELD  
You gotta sell it.

RICHIE DIMASO  
Sell it.

IRVING ROSENFELD  
If you believe it's sacred, it's  
sacred.

RICHIE DIMASO  
Listen to what he's saying.

IRVING ROSENFELD  
Can you do it?

RICHIE DIMASO  
It's the details. That's what  
makes this guy a genius.

IRVING ROSENFELD  
Again? You compliment me again.  
What is this, rubbing salt in the  
wound?

Irving stares incredulously.

RICHIE DIMASO  
I'm complimenting you. (to Paco)  
Any other questions?

PACO HERNANDEZ  
Yeah, I think the name of this  
operation is offensive.

RICHIE DIMASO  
What?

PACO HERNANDEZ  
Abscam. "Arab Scam?" It's racist.

IRVING ROSENFELD  
Are you fucking kidding? What do  
you care? You're Mexican.

115 EXT. TETERBORO AIRPORT TARMAC - DAY

115

ELO's "10538 Overture" kicks on. Irv and Richie exit the plane walking slightly behind the "sheik" and his "bodyguards" - the sheik in the front.

The Sheik hands the ceremonial knife to Carmine and bows his head --

CARMINE POLITO

Hello Sheik, my friend. Welcome.  
On behalf of the great state of New Jersey I want to welcome you to New Jersey. I know that was redundant. I'm sorry. I'm just very nervous.

116 Carmine takes the knife and looks to the others excitedly.

116

CARMINE POLITO (CONT'D)

(to "shiek")  
We have a great party planned for you this evening.

118 INT. IRV AND ROSALYN'S HOUSE - NIGHT

118

ROSALYN ROSENFELD

(half dressed)

But what are you talking about, I can't go? I just did my hair and makeup and everything!

IRVING ROSENFELD

The Sheik's very particular. It's international cultural protocol.

ROSALYN ROSENFELD

International protocol? What the fuck are you talking about?

PHONE RINGS --

IRVING ROSENFELD

Do not answer that!

ROSALYN ROSENFELD

(answers phone)

Hello -- Robert Spencer? I don't know a Robert Spencer. What do you want?

IRVING ROSENFELD

(takes phone)

Give it to me.



ROSALYN ROSENFELD  
Who is that?

IRVING ROSENFELD  
(into the phone)  
Look, I told you, for God's sake, I  
told you not to call here.

ROSALYN ROSENFELD  
What is that about?

RICHIE DIMASO  
(on phone)  
Two more federal agents tonight,  
OK?

Ros leaves the room.

IRVING ROSENFELD  
No way.

RICHIE DIMASO  
Yes. They're bodyguards for the  
Sheik.

IRVING ROSENFELD  
That's too many people for me to  
control, no.

RICHIE DIMASO  
Look. I'm in charge here, alright?  
Just do it.

IRVING ROSENFELD  
Rosalyn, get off the extension!

PAN TO:

REVEAL ROSALYN IN KITCHEN LISTENING ON THE PHONE.

ROSALYN ROSENFELD  
(hangs up)  
I'm not on it!

But she was on it. She heard.

IRVING ROSENFELD  
Look, don't call here again,  
alright? Don't call at home.

RICHIE DIMASO  
Alright?

IRVING ROSENFELD

OK.

RICHIE DIMASO

Good night.

He HANGS UP and walks into the kitchen. Rosalyn looks at him.

ROSALYN ROSENFELD

Federal agents?

IRVING ROSENFELD

It's bodyguards for the visiting dignitary, that's all.

ROSALYN ROSENFELD

What is it, an I.R.S. thing? Like a tax investigation?

IRVING ROSENFELD

Why you gotta say that? I mean, that's why I can't invite you. It's too complicated. Listen, come on.

ROSALYN ROSENFELD

Are you in trouble?

IRVING ROSENFELD

Look, stop being so nosy.

Irving opens the fridge which is a mess.

IRVING ROSENFELD (CONT'D)

Look at this shit.

ROSALYN ROSENFELD

I'm only nosy cause you never tell me anything.

IRVING ROSENFELD

Can we clean up this fridge? I mean, what are you causing trouble for all the time?

PHONE RINGS AGAIN.

IRVING ROSENFELD (CONT'D)

DO NOT ANSWER THAT--

ROSALYN ROSENFELD

(picks up phone)

HEL-LO- Oh, hi, Carmine. We were just talking about you.

(MORE)

ROSALYN ROSENFELD (CONT'D)  
 Irving's being a mean, boring man  
 saying that he doesn't want me to  
 come tonight.

CARMINE POLITO  
 (on phone) Tell him he's crazy!

ROSALYN ROSENFELD  
 Well, I agree. Want to tell him  
 yourself?

IRVING ROSENFELD  
 Gimme the phone, come on.

CARMINE POLITO  
 It wouldn't be a party without you!

ROSALYN ROSENFELD  
 Can you imagine? Tell him yourself.

She hands the phone to a very exasperated, anxious, Irv.

IRVING ROSENFELD  
 (into telephone) Hey, Carmie.

CARMINE POLITO  
 Irving, you're crazy! Your wife is  
 coming, you kidding me? She's the  
 life of the party! Everybody loves  
 her.

ROSALYN ROSENFELD  
 I'm the life of the party!

IRVING ROSENFELD  
 (confidential into phone)  
 Look, you know what she's like.  
 She's unpredictable. She's just  
 always --

ROSALYN ROSENFELD  
 Hey, don't talk about me like that!  
 What's Carmine saying?

IRVING ROSENFELD  
 I can't hear what he's saying.

CARMINE POLITO  
 Listen, Irving, it's very important  
 that she come, you understand?

ROSALYN ROSENFELD  
 Carmine loves me.

CARMINE POLITO

(on phone)

This is a really big night for us, you understand? Come on, you gotta bring your wife. And Dolly's got somethin' special for her.

Dolly is getting dressed for the party in the background.

DOLLY POLITO

Tell her I got the nail polish for her.

CARMINE POLITO

See? Listen!

DOLLY POLITO

(raising her voice to phone) I got your nail polish for you, sweetie!

CARMINE POLITO

You see? Somethin' special for you. What is it? Tell me. I mean, (lowers his voice, conspiratorial) What is it, you got a girlfriend coming? Come on, I thought we were friends. You're not gonna tell me you got a girlfriend? This is ridiculous.

IRVING ROSENFELD

No, it's just Rosalyn's unpredictable.

CARMINE POLITO

Look, we're gonna handle this like men, you understand? You're bringing your wife. We're gonna have a good time. That's an order from the Mayor. Good-bye.

IRVING ROSENFELD

(to Rosalyn) Alright, you happy? Go get ready.

Irv hangs up and exits the kitchen.

ROSALYN ROSENFELD

Yes, I am happy.

119 INT. IRV'S CADILLAC - DUSK

119

Elton John's "Goodbye Yellow Brick Road" plays on the soundtrack as Irv drives: tinted glasses, large comb over, blue crushed velvet suit, dark tie -- PAN TO:

VISOR MIRROR -- WHERE Rosalyn APPLIES MASCARA --

SMASH TO:

120 EXT. GRAND OLD ATLANTIC CITY HOTEL - NIGHT

120

Elton John continues as Carmine LIGHTS A CIGARETTE in a two-toned GRAY AND BLACK TUXEDO, at the center of a haphazard red carpet situation in front of a has-been beach resort -- large old movie premiere spotlights rotate onto the facade in an assorted CROWD OF LOCALS some dressed up -

JULIUS, CARMINE, TITO, MELORA (Carmine's STEADFAST AIDES) son DOMINIC, daughter LUCILLE, wife Dolly, assorted COPS, FIREMEN IN FORMAL UNIFORMS WHITE GLOVES, UNION GUYS in suits, fringe the area. Carmine 's family is dressed up.

IRV'S CAR PULLS UP AND A FAT VALET IN RED OPENS DOOR. ROSALYN GETS OUT IN HER WHITE DRESS --

DOLLY HANDS ROSALYN A TINY SHOPPING BAG WITH SWISS NAIL PRODUCTS. ROSALYN OPENS A LITTLE BOTTLE OF NAIL FINISH AND SHRIEKS IN ECSTASY.

Greets everyone.

LIMO PULLS UP: FLASHBULBS GO OFF -- SUDDENLY THE SPOT LIGHT JAMS WITH GRINDING SOUND, LAMP EXPLODES IN SMOKE --

THROUGH THE SMOKE FROM THE FIRE STEPS: Richie IN A WHITE SUIT, Edith stunning SILVER METALLIC Halston dress, WHITE FUR COAT --

THE SHEIK STEPS OUT OF HIS LIMO, IN A BLACK FORMAL ARAB DRESS, WITH AN ARABIC OR HISPANIC LOOKING FBI AGENT WE SAW ON THE PLANE DRESSED AS HIS BODY GUARD IN BLACK WITH BLACK SUNGLASSES.

ACROSS THE RED CARPET -- ROSALYN AND SYDNEY SEE EACH OTHER FOR ONE OF THE FIRST TIMES -- LOCK EYES. ROSALYN HUGS IRV'S ARM --

ROSALYN ROSENFELD  
(to Edith, glaring)  
I know who you are.

Irv tries to turn Rosalyn away, but she keeps turning back giving Edith the hairy eyeball, as Edith gives it right back.

ROSALYN ROSENFELD (CONT'D)

I know who that is Irving.

Off to the side, Richie steels himself with bump of cocaine before walking inside the old resort, his eyes dilate.

121 INT. LOBBY OF GRAND OLD SEASIDE HOTEL - NIGHT

121

The entourage walks through the ornate lobby as Edith and Rosalyn continue to eyeball each other with Irv uncomfortably in the middle as Carmine ENTHUSIASTICALLY CONTINUES HIS PRESENTATION FOR THE SHEIK.

CARMINE POLITO

So this is the lobby. Now mind you, a week ago this place was a mess, but what existed was this plasterwork. Look at the detail. This is beautiful. My sons are craftsmen. (to son, Dominic) Please, tell them what you did.

DOLLY POLITO

Tell them everything you know. The trompe l'oeil.

DOMINIC POLITO

Birds, sky, clouds, wood. Trompe l'oeil -- "Trick of the eye."

CARMINE POLITO

We can restore all of this, you see? You save 50 million -- look at me -- fifty million right off the bat -- I waive the law I helped write. It said casino construction must be ground up new, we don't do new. We renovate.

DOLLY POLITO

We don't do new. We renovate.

Carmine leads all of them through the very crowded lobby as he talks.

Irving listens intently, moved.

122 INT. DOWNSTAIRS CASINO - CONTINUOUS

122

200 PEOPLE ARE GATHERED around blackjack, roulette, and craps tables, playing and having a good time.

CARMINE POLITO

We put in some temporary fun -- some gaming tables, some play money for people to have a good time. For charity -- the Boys and Girls Club and some arts programs.

Rosalyn walking with Irving, continues to stare daggers at Edith, who stays close to Richie.

Carmine, Julius, Melora, CONTINUE TO LEAD EVERYONE INTO

123 INT. THE OCEAN ROOM -- CONTINUOUS

123

Carmine continues to walk --

CARMINE POLITO

This is the Ocean Room --

He pushes open double upholstered old doors --

THEY ENTER THE LARGE CROWDED YET INTIMATE BEMELMANS STYLE BAR

The bar -- LIKE THE BEMELMANS BAR AT THE CARLYLE HOTEL IN MANHATTAN - IS LARGE YET INTIMATE -- THERE ARE 50 DRESSED UP CITIZENS THERE DRINKING -- AND A CROWDED LONG BAR -- AND ANOTHER SMALLER BAR ON THE FAR SIDE OF THE ROOM ---

Carmine pauses to stare at the MEN AT THE FAR BAR -- FIVE MEN IN SUITS, 40 TO 60, SLIGHTLY MOB-LOOKING.

AS Irv IS PULLED ASIDE CONFIDENTIALLY BY Carmine -- Richie AND Edith WATCH -- Rosalyn STANDS TO THE SIDE -- Carmine puts his arm around Irv's shoulders --

CARMINE POLITO

There are some gentlemen over there at the bar. That's a hundred and thirty years sitting there -- that's how much time's between them. They run the biggest casinos in the United States. We have to work with them.

IRVING ROSENFELD

Right.

CARMINE POLITO

The good news is they know how it's done. They get it done. You don't have to worry. Everyone makes their money.

IRVING ROSENFELD

You mean the Mob?

CARMINE POLITO

Yes, but they're businessmen, okay? Now, spend as much or as little time with them as you like, but we do have to deal with them. All we've got to do is go say hello. We just gotta say hi, that's all.

Edith looks on, calm, as Richie -- WILD EYED WITH COCAINE AND ADRENALINE --

IRVING ROSENFELD

Carmine, maybe -- I'm not sure that's such a good idea. We gotta confer before we talk to these guys.

RICHIE DIMASO

(interrupting, hopped up)  
Confer? What is there to confer about? They're casino guys.

CARMINE POLITO

They are businessmen.

RICHIE DIMASO

We came all this way, Irving. We should be here. What's everybody scared of? There's nothing to be scared of.

Richie stares down Irv, Edith pulls Richie back -- Rosalyn is starting to go down a SPIRAL OF DEPRESSION as she looks increasingly uncomfortable.

ROSALYN ROSENFELD

(re: the mob guys)  
Those are the guys you're all scared of? Those guys over there? They don't scare me.

She glares at Edith and Irv and pivots to walk to the bar.

IRVING ROSENFELD

Rosalyn!



But she's already on her way over to the MAFIA MEN at the bar who GREET HER WARMLY as Irv, Edith, Richie, and Carmine watch.

RICHIE DIMASO

I love this!

Rosalyn walks up to PETE MUSANE, CHARISMATIC, 30 and sits down in between all the Mafia guys.. THE OTHER THREE SALT AND PEPPER MAFIA GUYS LAUGH AND TALK WITH Rosalyn - who gulps a glass of PROSECCO and IS REFILLED BY PETE MUSANE.

ROSALYN ROSENFELD

Hi. Can I sit here?

Carmine whispers to Irv as he watches Rosalyn talk to the Mafia guys.

CARMINE POLITO

Irving, this is not a good idea.

ROSALYN ROSENFELD

How you guys doing? Everybody over there is really scared of you guys, you know that?

She knocks back the prosecco. She seems relieved.

Dolly ushers her kids to the door.

DOLLY POLITO

Kids, I want you to go up and get some pizza and soda, please.

Irving and Edith watch in horror at Rosalyn.

EDITH GREENSLY

It's a disaster.

ROSALYN ROSENFELD

I think they have this room all wrong.

PETE MUSANE

Yeah? What would you do?

ROSALYN ROSENFELD

I would do it in all black and gold and I would do this bar like a big, warm golden mirror.

DICK HELSING

Sounds beautiful.

ROSALYN ROSENFELD

Thank you.

Rosalyn's smitten by the mobsters.

PETE MUSANE

But you expect that from her  
because she's so beautiful --

ROSALYN ROSENFELD

Oh stop.

DICK HELSING

Gorgeous.

PETE MUSANE

I love her hair, so I know I'm  
gonna love how she'd do the room --

He touches the front of her huge Farrah overhang bangs.  
Richie, Irving, Carmine, and the Sheik walk up to them.

RICHIE DIMASO

How do you do?

PETE MUSANE

(to Richie)

I'm sorry is she your wife?

IRVING ROSENFELD

No, she's my wife. She's my wife.

CARMINE POLITO

Look at these fine gentleman.

PETE MUSANE

Carmine, there you are.

CARMINE POLITO

How you doing?

Irving takes the glass of prosecco out of Rosalyn's hand and  
puts it on table.

PETE MUSANE AND GUYS

Ohhhh, heyyyyy! Come onnn!

ROSALYN

It's because he's a party pooper.  
He's so boring.

Irving stares fuming at Rosalyn and the guys, he nods and  
forces a smile good naturedly as they put prosecco glass in  
his hand. He knows how to fake it.

PETE MUSANE

You have a very beautiful wife.

DICK HELSING, ROSALYN ROSENFELD, OTHER  
GUYS

Salud.

THEY ALL LAUGH. SYD ROLLS HER EYES. IRVING, CARMINE  
STARE WITH TENSION.

THEY ALL LAUGH. RICHIE GUIDES SHEIK with ONE BODY GUARD.

RICHIE DIMASO

May I present Sheik Abdullah,  
gentlemen, from Abu Dhabi. Sheik,  
these men are professionals, they  
run the best casinos in the United  
States.

The Sheik acknowledges them with a nod. Irv is extremely  
uncomfortable.

PETE MUSANE

Mr. Sheik, as a sign of our  
seriousness, Mr. Tallegio came from  
Miami to meet you tonight.

HEAVY PAUSE.

CARMINE POLITO

Mr. Tallegio? Why didn't you tell  
me Mr. Tallegio was here?

PETE MUSANE

He's in the back room.

IRVING ROSENFELD

It's a sign of disrespect to do  
business on the first meeting.

RICHIE DIMASO

That's not true. I don't know what  
your talking about. (to Musane)  
He's got it all wrong.

DICK HELSING

Well, don't leave him back there in  
the back room waiting. Come on,  
let's go.

Rosalyn reaches to have her glass refilled by Dick Helsing  
when one of the other guys NUDGES her hip in her tight dress  
and she drops into Pete Musane's lap.

ROSALYN ROSENFELD  
 Hey Irving, I'm going to be having  
 fun. Maybe it will be contagious.

Irving turns and heads with dread towards the back door with Carmine, Richie, and the Sheik. Sydney, worried about Rosalyn with Musane, decides to hang back.

125 INT. CASINO BACK ROOM -- NIGHT

125

SLOW PUSH IN ON POWERFUL LOOKING: BALD MAN IN SUNGLASSES,  
 LIGHT GRAY SUIT, DARK TIE -- STANDING BY HIMSELF.

CARMINE, RICHIE, SHEIK, IRVING ENTER A HALF FINISHED BACK  
 ROOM. PUSH IN ON IRVING.

VICTOR TELLEGIO  
 Carmine!

IRVING ROSENFELD (V.O.)  
 Victor Tellegio was from Miami. He  
 was Meyer Lansky's right-hand man.  
 In his prior reputation as an  
 enforcer from twenty years ago, he  
 was known to never bury a body  
 because he felt it sent a stronger  
 message to leave it in the street.

FLASH BACK TO:

125A EXT. STREET - NIGHT

125A

YOUNGER TELLEGIO WALKS LAUGHING WITH A COLLEAGUE, LETS  
 COLLEAGUE GET AHEAD AND TELLEGIO SUDDENLY PULLS PISTOL, FIRES  
 THREE BULLETS WITH MUZZLE FLASH INTO MAN'S HEAD, MAN GOES TO  
 GROUND, TELLEGIO FIRES ONCE MORE, DROPS CLIP FROM GUN AND  
 SPITS ON BODY, WALKS DIRECTLY TO CAMERA MENACING. NOW BACK  
 TO:

IRVING ROSENFELD (V.O.)  
 This is the guy we now had to deal  
 with.

125B INT. CASINO BACK ROOM - CONTINUOUS

125B

RESUME PUSH IN ON TELLEGIO AS A COUPLE OF BUSBOYS SET UP AN  
 IMPROMPTU TABLE AND CHAIRS. Carmine greets him.

CARMINE POLITO

You sure you don't want to go into the Ocean Bar? It's really, it's beautiful in there.

VICTOR TELLEGIO

I'm very happy I don't have to go there. I like it here. There's an exit. I'm like a ghost. Nobody knows I'm here.

Busboys whip open a white table cloth for the table.

Everyone sits down. Tellegio looks at the Sheik, then over to Richie.

VICTOR TELLEGIO (CONT'D)

Tell him I speak for our friends in Florida. We're very excited. It's been our lifelong dream to build casino resorts on the East Coast.

Richie pretends to translate in the Sheik's ear.

VICTOR TELLEGIO (CONT'D)

You told him that? They didn't want the Jews to make money, they didn't want the Italians to make money, definitely don't want the blacks to make money. After the oil embargo -- the gasoline crisis -- the hijackings, the Olympics, they don't want to see Arabs make money, trust me, not on our soil. You can tell him this in your own way: I've been in the casino business forty years. It's scrutinized more carefully than any other business. Carmine made this legal, but we must be careful or they'll take it away.

CARMINE POLITO

So, Mister Tellegio, how do you think we should approach this? What do you want to do?

VICTOR TELLEGIO

If you want to get the gaming license and keep it we have to make our principal investor here, the Sheik, an American citizen.

Irving and Richie both look at Victor intensely not sure where this is going.

CARMINE POLITO  
To expedite citizenship -- well,  
that requires very special  
treatment.

VICTOR TELLEGIO  
You would know the right people to  
do that, Carmine.

RICHIE DIMASO  
Carmine knows everybody.

IRVING ROSENFELD  
What are we talking about?

CARMINE POLITO  
U.S. Senators. Congressmen.

RICHIE DIMASO  
Wow, that's fantastic.

IRVING ROSENFELD  
I say stay away from that. That's  
bad. That's trouble. No, that's not  
good.

RICHIE DIMASO  
Irving please.

IRVING ROSENFELD  
That's trouble.

VICTOR TELLEGIO  
Who is this guy? (to Irving) What  
are you, a farmer?

Richie and Tellegio both laugh.

CARMINE POLITO  
Mr. Tellegio, I'm sorry, this is  
Irving. New York businessman.  
Irving Rosenfeld.

VICTOR TELLEGIO  
Irving, Irving. What's the matter,  
Irving? What's the problem?

IRVING ROSENFELD  
Nothing. No problem.

VICTOR TELLEGIO

Don't get your balls in an uproar.  
Everything's fine, everything's  
good. It's all good. It's all good.  
I just hope the other part of this  
is all good. And real. Because  
we're real. You know that. You deal  
with us. We're a real organization.  
We deal with you, we don't know  
what we're dealing with.

Everyone stares increasingly tense at Tellegio in silence.  
This could go wrong at any minute. Tellegio looks over to  
Richie and points to the Sheik.

Irving watches in horror as --

VICTOR TALLEGIO

Where's he from?

RICHIE DIMASO

(winging it)  
Abu Dhabi.

VICTOR TELLEGIO

Oh, he's from the Emirates.

RICHIE DIMASO

Yeah.

VICTOR TELLEGIO

(in subtitled Arabic)  
*(Can I count on you? You gotta be  
honest about this. Do you  
understand me? Good means good. No  
bullshit.)*

PUSH IN ON IRV AND CARMINE FEELING THIS IMMENSE PRESSURE.  
WHAT THE FUCK IS GOING ON HERE?

VICTOR TELLEGIO (CONT'D)

(to Sheik)  
*(Did you hear what I said? Do you  
want me to repeat it?)*

Irving looks ill, as does everyone else at the table.

VICTOR TELLEGIO (CONT'D)

*(What do you think now? Tell me.  
Tell me.)*

RICHIE DIMASO

Uh, I think, I think what he's --

VICTOR TELLEGIO  
No, let him speak for himself.

Sheik swallows hard and looks to Richie. It's a very tense moment for everyone at the table.

Tellegio stares. Everyone hangs on this. Irving and Richie share a look -- *what is he doing?*

A DRUNK, AL KOWALSKI, a working man, friend of the Mayor BARRELS INTO INTO THE TABLE, spilling drinks. Tellegio's guys jump in and grab him and start to pull him away.

CARMINE POLITO  
No, I know him.

AL KOWALSKI  
You guys are way too serious for a party!(to Tellegio) Hey, what are you drinking? You got a drink?

TELLEGIO GLARES BACK AT THE INTRUSION.

CARMINE  
(to Al)  
We're in a very serious meeting.  
(to Tellegio) I apologize.

TELLEGIO DOES NOT LOOK AMUSED.

AL KALOWSKI  
I understand, you're in conference. You gotta come with me now. You got a speech to give. Everyone's waiting for you.

CARMINE POLITO  
Al, I'll be right behind you, okay?  
Trust me.

Paco Hernandez/Sheik stands up and reaches over to Tellegio to shake his hand. Irving panics. THE MENACING DEEP BASS INTRO OF "WHITE RABBIT" FADES UP ON THE SOUNDTRACK.

SHEIK ABDULLAH  
(In Arabic)  
It is great doing business with you. The investment is real. It was a pleasure to meet you.

Irving exhales in relief that Paco managed to say anything passable in Arabic.



IRVING ROSENFELD (V.O.)  
 What are the odds of an Italian guy  
 from Miami knowing Arabic? But it  
 turns out he's got casino  
 investments in the Mideast and he  
 spent two years learning it to keep  
 the upper hand.

Victor leans over to talk to Carmine.

VICTOR TELLEGIO  
 Listen to me carefully. If you're  
 real, you put ten million in the  
 bank of our choice in the next two  
 weeks.

Carmine nods.

VICTOR TELLEGIO (CONT'D)  
 Carmine, listen to me carefully, if  
 you're real, you put ten million in  
 the bank of our choice in the next  
 two weeks or not only will the  
 Sheik feel insulted, but our  
 friends in Florida will feel deeply  
 disrespected and so will I.

Irving looks at Victor, who stares back at him. This is bad.

AT THE BAR --

"WHITE RABBIT" CONTINUES. ROSALYN CONTINUES TO FLIRT WITH  
 PETE MUSANE --

SYDNEY WATCHES OUT OF CONTROL ROSALYN, STANDS AND WALKS OVER  
 TO HER.

EDITH GREENSLY  
 Rosalyn, you need to come with me  
 alright?

ROSALYN ROSENFELD  
 I don't need to come with you.

EDITH GREENSLY  
 You need to come with me. This  
 needs to stop. Come on.

ROSALYN ROSENFELD  
 Oh, you think I should come with  
 you?

EDITH GREENSLY

Yeah, you need to come with me  
right now.

Rosalyn takes her wrist out of Sydney's grasp.

ROSALYN ROSENFELD

Why don't you get your fucking  
hands off me, you fucking whore!

PETE MUSANE

Hey!

ROSALYN ROSENFELD

You're a whore. (to everyone) This  
is my husband's whore!

EDITH GREENSLY

That's real nice.

DOLLY POLITO

We're not going to do this in the  
Ocean Room tonight. Not tonight.  
Please.

ROSALYN ROSENFELD

This is my husbands whore!

Dolly escorts Edith over to one side of the room away from  
Rosalyn.

DOLLY POLITO

You stay over here with me.  
Everybody just calm down. I don't  
know what's going on.

Pete looks over to Rosalyn.

PETE MUSANE

You alright? Take it easy. These  
things happen. Whatever's meant to  
be will be.

Rosalyn smiles at Pete.

ROSALYN ROSENFELD

That's what I always say.

PETE MUSANE

You say that?

ROSALYN ROSENFELD

Yeah.

PETE MUSANE  
See? Kindred spirits.

ROSALYN ROSENFELD  
Whatever's meant to be will be.

PETE MUSANE  
Whatever's meant to be will be.

CUT TO:

INT. WOMEN'S POWDER ROOM HALLWAY - CASINO

ROSALYN STORMS DOWN THE HALL TOWARDS THE BATHROOM AS "WHITE RABBIT" BUILDS TO ITS CLIMAX.

126 INT. WOMEN'S POWDER ROOM - CASINO

126

Rosalyn looks in mirror: sadness, anger, fear. Edith rushes in.

EDITH GREENSLY  
What the hell do you think you're doing?

ROSALYN ROSENFELD  
What the hell do I think I'm doing?! What the fuck do you think you're doing? You really gonna come in here and judge me for flirting with somebody after you've been fucking my husband for how many years?!

EDITH GREENSLY  
You don't have any fucking clue what's going on!

Rosalyn holds her hand, with wedding ring to Sydney's face.

ROSALYN ROSENFELD  
I got a ring on my finger. We have a child together.

EDITH GREENSLY  
He doesn't love you Rosalyn he loves me. And you know it and I know it and he knows it. And it might be done now, but it was beautiful and it was real.

ROSALYN ROSENFELD

Stop.

EDITH GREENSLY

And we loved each other.

ROSALYN ROSENFELD

Shut up.

Rosalyn starts to tear up.

EDITH GREENSLY

You scare him, and you manipulate him, and you use your son!

ROSALYN ROSENFELD

Well, he must like it on some level. He must want it because he keeps coming back for it. It's like that perfume that you love that you can't stop smelling, even when there's something sour in it. You can't get enough of it. But guess what, he's never gonna leave me. He's always going to want me, and I will make you so sorry, Edith. I will make you so sorry for what you've done to my family, mark my words.

EDITH GREENSLY

That is fucked up! I would never say anything that fucked up to anybody, but you do because you're gross inside, you're so fucked up and gross.

ROSALYN ROSENFELD

Oh, I'm gross inside?

EDITH GREENSLY

Yeah.

ROSALYN ROSENFELD

Maybe you're gross inside, with robbing people and all that shit that you do? Maybe we're both gross inside, that's what Irving loves about us. At least he's consistent with his women. You know, sometimes in life all you have are fucked up, poisonous choices.

Rosalyn reaches over, grabs Sydney's face and kisses her.

Rosalyn laughs a toxic, tough front dark laugh and walks out.  
THE BEE GEES "HOW CAN YOU MEND A BROKEN HEART?" STARTS.

Sydney looks into the mirror and wipes the lipstick off her lips as Rosalyn storms out of the powder room.

SMASH TO:

129 ROSALYN WALKS OUT SHAKY -- SUDDENLY FROM BEHIND A ROW OF 129  
WOODEN PAYPHONES A HAND GRABS ROSALYN'S AND PULLS HER BEHIND  
THEM - ITS PETE MUSANE - THEY STARE AT EACH OTHER - SILENT -  
INTENSE-- ROSALYN IS SHAKING AND CRYING AS SHE FALLS APART IN  
HIS ARMS.

SYDNEY COMES STORMING OUT OF THE POWDER ROOM AND WALKS RIGHT  
PAST ROSALYN AND PETE.

PUSH IN ON: SYDNEY LOOKING BACK, STOPPED, SEES ROSALYN  
EMBRACING PETE AS SHE CRIES.

SMASH TO:

130 SYDNEY RUNS INTO BACK ROOM, URGENTLY JOINS IRV AND RICHIE AT 130  
THE TABLE.

EDITH GREENSLY  
We need to talk! This is serious.

SMASH TO:

CARMINE AND DOLLY CLIMB THE STAIRS TO THE MAIN BALLROOM  
FILLED EXCITEDLY WITH OPTIMISM AS THE SONG SWELLS. THEY KISS  
IN SILHOUETTE INTO A HARD BACKLIGHT. CARMINE CLIMBS REACHES  
THE STAGE AND THE CROWD ROARS.

AL KALOWSKI  
Ladies and gentlemen, your friend,  
the working man's friend, my  
friend, Mayor Carmine Polito!

ON STAGE: Carmine TAKES MIC

Irving stands off to the side of the stage as his world  
closes in around him. Pulls his heart pills out of his pocket  
and takes one. Sydney sees this as she stands nearby with  
Richie.

Irv, Edith, Richie watch near stage, jostled. Rosalyn enters  
the ball room looking disheveled as she is guided by Pete  
Musane looks to stage.

CARMINE POLITO

(on mic)

Hello, Camden! Hello, New Jersey!  
Hello, Atlantic City! [CROWD ROARS]  
A lot of my friends been out of  
work [CROWD WHISTLES - BOOS] A lot  
of good hard working families just  
wanna WORK AND LIVE. (crowd CHEERS)  
There's no money nowhere. You gotta  
be kidding me! -- don't they  
remember who built this country?  
[CHEERS] The one thing we can all  
agree about in the State of New  
Jersey is that we never, ever give  
up! Do we?

Carmine dominates the crowd and you can see the emotion in his face as he says this. He raises his glass to the crowd.

CARMINE POLITO (CONT'D)

Please, raise a glass with me to a  
new era that begins tonight. From  
me and my family, we thank you. For  
all the hard work that you've given  
us in the community. Look what  
you've done. This is beautiful!  
Thank you!

Crowd ROARS WILDLY. Irv watches, MOVED AND DESTROYED.

DISSOLVE TO: SHOTS OF EMPTY BALL ROOM, TRASHED HALLWAYS,  
ATLANTIC CITY STREET TO OCEAN -- OCEAN SOUNDS

SMASH TO:

132 INT. IRVING'S DRY CLEANERS - EARLY MORNING

132

Irving walks in with his keys, same clothes from night before, as ocean sounds continue, TAKES A GUN FROM THE SAFE, and he stands looking lost and lonely, he turns on the electric dry cleaning rack, where he and SYDNEY STOOD TOGETHER, IN LOVE. He looks heartsick. HE STEPS INSIDE THE SWIRLING ELECTRIC DRY CLEANING RACK OF PLASTIC WRAPPED CLOTHES, AND STANDS ALONE, WHERE SYD USED TO BE, AND IS HEARTBROKEN.

EXT. THIRD AVENUE - DAY - CONTINUOUS

RICHIE STORMS DOWN THE STREET IN SAME NIGHT CLOTHES.

134 INT. HALLWAY TO SYDNEY'S APARTMENT - DAY 134

BANG BANG BANG -- Richie POUNDS ON SYDNEY'S DOOR -- SYDNEY,  
HAIR IN CURLERS, ANSWERS THE DOOR.

RICHIE DIMASO  
Can I use your phone?

135 INT. SYDNEY'S APARTMENT DAY - AS SHE WATCHES -- HE paces 135  
intense, phone in hand, SHIRT SLEEVES, a mess. HE DIALS.

RICHIE DIMASO (CONT'D)  
(to Sydney)  
Last night was insane. I got it all  
figured out.

STODDARD THORSEN  
(on phone)  
Stoddard Thorsen.

RICHIE DIMASO  
(into phone)  
Listen, I need the Sherman Suite at  
the Plaza Hotel, okay?

STODDARD THORSEN  
(on phone)  
That's a whole floor of the hotel.

RICHIE DIMASO  
I need a whole floor. I need it for  
my operation

INT. FBI FIELD OFFICE - DAY - CONTINUOUS

STODDARD THORSEN  
(on phone)  
Stop calling it your operation,  
Richard. It's not your operation.  
And I'm not giving you a whole  
floor of the Plaza Hotel.

INT. SYDNEY'S APARTMENT - DAY

RICHIE DIMASO  
I have members of Congress that are  
gonna come in right now to try to  
give the Sheik citizenship. They're  
taking bribes. This is happening  
right now. That's what's happening  
right now.

INT. FBI FIELD OFFICE - DAY

STODDARD THORSEN

(on phone)

Bribing members of Congress are you  
out of your fucking mind?

INT. SYDNEY'S APARTMENT - DAY

RICHIE DIMASO

Stoddard. Stoddard! Shut up!  
Listen! Do you know who Victor  
Tellegio is? Victor. Tellegio.  
Works for Meyer Lansky. You know  
who that is?

STODDARD THORSEN

I know who Victor Tellegio is.

RICHIE DIMASO

Resorts International! He wants ten  
million dollars. I have two weeks!

STODDARD THORSEN

You're not getting ten million  
dollars.

RICHIE DIMASO

(screaming)

Just listen to me! You're not  
listening to me! I have two weeks!  
I have two weeks to put this thing  
together and I need you to get me  
the Sherman Suite at the Plaza  
Hotel. And your going to fucking do  
it!

STODDARD THORSEN

Lower your voice. You don't get to  
yell at me.

Richie SLAMS DOWN THE PHONE. Edith (HAIR IN CURLERS) STARES  
AT HIM.

RICHIE DIMASO

Calm me down baby. You gotta calm  
me down.

He handles her hips and neck and waist and ass.

RICHIE DIMASO (CONT'D)

Baby let's do this. Let's do this  
right now. --



EDITH GREENSLY

No, no.

RICHIE DIMASO

I want to do this. You're fucking skin is glowing baby. Your skin is glowing.

EDITH GREENSLY

I'm not doing this with you. We're not going to do this unless we do it for real, alright?

RICHIE DIMASO

I want to do this now!

EDITH GREENSLY

That's what we agreed on so we're not going to do that alright? Alright? Where are you? You're acting all scary.

She grabs him by the head to calm him down.

EDITH GREENSLY (CONT'D)

Are you here with me?

HE TRIES A GENTLER SEDUCTION.

RICHIE DIMASO

(leans down to her eyes)

I love you. I love you. Look at me.

(slowly)

I'm in love with you. It is real now. I just said it so now's the time.

He handles her, nuzzles her neck, starts to turn her on.

EDITH GREENSLY

(kissing him)

You want the truth? You want real?

RICHIE DIMASO

I'm ready for real.

SOMETHING CLICKS INSIDE HER -- SHE DROPS HER BRITISH ACCENT --

SYDNEY PROSSER

(DROPS HER BRITISH ACCENT)

OK, this is real. Do you hear my voice? This is real. This is real. What you hear is real.

Richie steps back quickly and grabs Sydney.

RICHIE DIMASO

What?

SYDNEY PROSSER

This is me.

RICHIE DIMASO

What do you mean? What are you doing an accent? An American accent?

EDITH GREENSLY

No. There is no English. There's only American. There is no English.

Richie looks at her and continues to hold her looking very confused and flustered.

RICHIE DIMASO

What are you talking about? Stop it. You're Edith. You're Edith Greensly. I checked your records.

SYDNEY PROSSER

I falsified my records back to birth. I falsified them.

SYDNEY PROSSER (CONT'D)

My name is Sydney Prosser, and I'm from Albuquerque, New Mexico. I'm not Edith Greensly. There is no Edith Greensly.

Richie steps back. He stares at her darkly.

RICHIE DIMASO

You're -- freaking -- me -- out. No, you said in the stall that we were going to be real and that we weren't going to fake it.

SYDNEY PROSSER

I'm being real now. This is who I am. I'm Sydney Prosser. Ok?

RICHIE DIMASO

So -- why -- did you do an English accent after that?

SYDNEY PROSSER

I'm sorry I didn't tell you in the stall.

(MORE)

SYDNEY PROSSER (CONT'D)

I created Edith because I needed her to survive, okay? But I'm done with that now. I'm so fucking done with that. Like you do what you need to survive, right? You do it. You know, you live with your mom -- you have a fiancée you don't even acknowledge, right? That's what you do. And you curl your hair in little fucking curlers, which is -- No, it's okay, you look good with it, but you know -- you have straight hair, so that's what you do to survive. You do all sorts of things, you know. We all do.

RICHIE DIMASO

(whispers tensely)

Please don't talk about that. I'm confused. I'm confused and --

SYDNEY PROSSER

I'm fucking confused too, alright?

RICHIE DIMASO

-- I think we should fuck, and then we'll feel it and we won't be confused anymore.

HE EMBRACES HER --

SYDNEY PROSSER

No -- I want to talk. I don't want to fuck.

RICHIE DIMASO

(embracing her)

Yes! Come on.

SYDNEY PROSSER

NO! I'm not fucking you. I'm not fucking fucking you!

RED FACED LIKE HE MAY HIT HER, a vein stands out in his neck. SHE FLINCHES. HE SCREAMS like an animal in confusion and frustration.

RICHIE DIMASO

AHHH!

SUDDENLY SYDNEY GRABS A GLASS PICTURE FRAME FROM A TABLE, SMASHES IT ACROSS RICHIE'S FOREHEAD AND FACE WITH A SHATTERING OF GLASS.

Richie in pain holds his cut forehead and eyebrow.

RICHIE DIMASO (CONT'D)  
 (in pain and dismay)  
 SHIT!

They hear a door open off screen, someone approaches. Irving appears from around the corner of the wall pointing his handgun at Richie.

IRVING ROSENFELD  
 Will you please step away from Edith. I'm asking you nicely please step away from Edith right now.

RICHIE DIMASO  
 What the fuck --

IRVING ROSENFELD  
 Step away from her. Please.

RICHIE DIMASO  
 You mean Sydney?

Irving looks over to Sydney very confused.

SYDNEY PROSSER  
 I told him. I'm sorry. I just don't give a fuck anymore, I don't give a fuck. I don't fucking care.

RICHIE DIMASO  
 Irving has a gun.

IRVING ROSENFELD  
 What Richie's gotten us into is worse then jail. I told you last night, don't sit down with those goons. And what? Now what? No one's getting ten million for Tellegio. It's over.

RICHIE DIMASO  
 I don't think so.

Irving and Sydney stare.

RICHIE DIMASO (CONT'D)  
 (slowly)  
 Because when Tellegio finds out what happened, do you think he's gonna go after me? I don't think so. Someone from the Bureau?  
 (MORE)

RICHIE DIMASO (CONT'D)  
 Think he's gonna go after a  
 politician? He's gonna kill you.  
 Then he's going to go after your  
 son. And Sydney.

Richie PICKS UP PHONE AS THEY WATCH -- HE DIALS. INTERCUT:

STODDARD THORSEN  
 (on phone)  
 Stoddard Thorsen.

RICHIE DIMASO  
 (slowly, intensely)  
 You're going to give me the Sherman  
 Suite. The whole floor.

HIS NOSE AND FOREHEAD ARE CUT FROM THE GLASS.

STODDARD THORSEN  
 That's a NO. I said no wacko.

RICHIE DIMASO  
 And you're going to tell me the  
 point of that FUCKING fishing  
 story.

STODDARD THORSEN  
 Not the way you're behaving.

RICHIE DIMASO  
 (FUMING)  
 What's the matter with you? Where  
 are you right now?

STODDARD THORSEN  
 What does that make a difference?

RICHIE DIMASO  
 Just tell me where the fuck you  
 are.

STODDARD THORSEN  
 The field office on 61st street.

RICHIE DIMASO  
 I'm coming to 61st Street. Right  
 now.

STODDARD THORSEN  
 You're going to do what?

RICHIE DIMASO  
 To beat -- your ass.

STODDARD THORSEN  
You're going to what?

Richie SLAMS the phone down, storms out the apartment.

140 INT. SYDNEY'S APARTMENT - DAY

140

IRVING ROSENFELD  
You were right. We should have gone  
away.

Irving sits in the corner of the room a disheveled mess.  
Sydney sits on the bed drinking a Fresca.

IRVING ROSENFELD (CONT'D)  
I should have gone away with you.

SYDNEY PROSSER  
We were supposed to do it from the  
feet up like you always said.  
That's how we were meant to do it  
but you didn't do it like that. You  
didn't do it like that. You played  
it safe so there was always a  
danger you were going to end up  
with Rosalyn in the dead space,  
floating on some dead spaceship  
with the furniture and the  
curtains. And I was your life line  
out and you were mine and that was  
ok.

IRVING ROSENFELD  
(Irving stares at her,  
emotional)  
I wish I could get you back.

He walks across the room and sits down on the bed next to  
Sydney.

IRVING ROSENFELD (CONT'D)  
You know I can't do it without you.  
You know that. Come on. Me, you  
and Danny. Like we said.

SYDNEY PROSSER  
Like *I* said. You never said that. I  
said that. We gotta get over on all  
these guys. That's what we need to  
be thinking about right now.

Irving takes off his glasses and rubs his eyes.

IRVING ROSENFELD

That's big. That's crazy. Whatever  
it is, it's got to be the best  
we've ever done.

Sydney nods her head yes, stares intensely at Irving as the camera tilts down to reveal: their hands clasped together.

141

EXT. OLD FEDERAL BUILDING - DOWNTOWN - DAY

141

High ceiling, old office. Close on a tape recorder.

AS CAMERA PULLS BACK - SEE STODDARD, BANDAGES ON HIS BRUISED FACE AND A WHITE EYE PATCH ON HIS INJURED EYE, SITTING OPPOSITE PROSECUTOR, AMADO - - the tape recorder and microphone sit on the desk in front of Stoddard as he records a statement for a report.

STODDARD THORSEN

(SLOW MIDWEST MONOTONE)

Agent Dimaso called me late at night on the 21st. I believe that he was intoxicated. He threatened me and I told him this was inappropriate. I told him procedures exist for reasons we must respect. This is the third such call I received from Agent Dimaso. He called me again the night of the 5th and he threatened to kill me. Subsequently he demanded that I allow him to use the Sherman Suite at the Plaza hotel for purposes of bribing members of congress.

Camera pull-back reveals: THE CHASTENED Richie SITS LISTENING, IN A SUIT AND TIE. He's in trouble with their boss, the prosecutor.

RICHIE DIMASO

I am so sorry.

STODDARD THORSEN

I'm not finished. There's a lot more.

Richie gets up and pulls up a chair next to Stoddard. Stoddard flinches and moves away like he's going to get hit again.

RICHIE DIMASO

I have nothing but the utmost respect for you as my mentor. (he reaches down and turns the tape recorder off) and as my --

STODDARD THORSEN

(re: the recorder)  
What are you doing?

RICHIE DIMASO

I just want to talk from my heart. I don't want it on record. I want to get vulnerable.

STODDARD THORSEN

Can I finish? Can I finish my statement?

RICHIE DIMASO

Of course. I respect you.

STODDARD THORSEN

I think you do other things besides respect me.

SMASH TO:

139 INT. STODDARD'S FIELD OFFICE - FLASHBACK

139

Stoddard paces while on the phone, holds up a finger to Richie to wait, Richie picks up Stoddard's phone -- rips the cord out and smashes Stoddard across the face with the base. Doesn't stop til Stoddard falls to the ground, knocks over desk chair and bookcase behind.

BACK TO:

INT. OLD FEDERAL BUILDING - DOWN TOWN

They stare at each other.

RICHIE DIMASO

It's just hard for me to control my passion. I'm a very passionate person. (looks to Amado) You're from New York. You understand this. He goes ice fishing in the midwest.

STODDARD THORSEN

That was told to you in confidence.



RICHIE DIMASO  
He's an ice fishing guy. Look at  
him.

SMASH BACK TO:

INT. FBI FIELD OFFICE - DAY - FLASHBACK

Where we left off. Stoddard reaches with bloodied hands  
across -- what is he reaching for? Oh, on a small table, a  
gun and a clip.

RICHIE DIMASO  
What are you doing pulling out your  
gun? Stop it. That's not you.

STODDARD THORSEN  
No, it's me. This is me. It's me.

RICHIE DIMASO  
Don't do something that you don't  
know anything about. Alright?

Richie grabs his gun and starts to load it.

STODDARD THORSEN  
DO NOT LOAD THAT GUN. YOU DROP THAT  
GUN.

RICHIE DIMASO  
I'll show you how it's done. I'm  
not even going to hit you.

He points the gun at Stoddard.

RICHIE DIMASO (CONT'D)  
Watch this fucko.

CUT TO:

INT. OLD FEDERAL BUILDING - DOWNTOWN

Richie and Stoddard stare at each other in silence.

ANTHONY AMADO  
So, you want to use the Sherman  
Suite? The entire floor?

Stoddard throws his head back, looks at ceiling in  
exasperation.

STODDARD THORSEN

OH GOD.

RICHIE DIMASO

Yes! At the Plaza Hotel.

ANTHONY AMADO

What happened to the Mafia? I thought you were --

RICHIE DIMASO

This is where they intersect! This is where the two things intersect. The Politicians and the Mafia. Victor Tellegio's people who run resorts international --

ANTHONY AMADO

Victor Tellegio showed his face?

RICHIE DIMASO

Yes. I sat with him. I sat with Victor Tellegio. I hung out with him. We can get him. We can get his whole organization as well as getting any number of congressmen. I mean, that's just peeling the first layer of the onion.

ANTHONY AMADO

Wow. How you going to do that?

RICHIE DIMASO

We would get ten million dollars and put it into an account --

STODDARD THORSEN

TEN MILLION DOLLARS?! Ten Million dollars?

RICHIE DIMASO

And that's how we just let them know we're for real.

ANTHONY AMADO

What does he say he's gonna do for the ten million dollars? How are we trapping him?

RICHIE DIMASO

He promises to build casinos, handle the skims, do the licencing -

-

STODDARD THORSEN

And you have him on tape saying this. You have that right? No.

ANTHONY AMADO

(to Richie)

I want you to find a safer way to get Victor Tellegio on a wire. No ten million dollars -- that's crazy.

STODDARD THORSEN

Thank you.

Richie looks down, defeated.

ANTHONY AMADO

Even to entrap Tellegio it's crazy. But you can have the Sherman Suite -

-

STODDARD THORSEN

NO.

ANTHONY AMADO

--Stoddard, please -- To go and get me some congressmen. Go get some congressmen taking bribes. I want to pinch us some congressmen, ok? You come back to me. I'm proud of you.

RICHIE DIMASO

Thank you.  
(then as an afterthought)  
And Stoddard.

143 INT. CORRIDOR - OLD FEDERAL COURT BUILDING - CONTINUOUS

143

Richie and Stoddard walk down large, echoey Federal building corridor. Stoddard walking ten feet ahead turns and points at Richie.

STODDARD THORSEN

(shouts bitterly)

Good luck keeping your job, by the way, and staying out of jail -- and not being killed by the Mob. But other than that you're doing a great job.

Stoddard turns and storms off.

RICHIE DIMASO  
 (as Stoddard walks away)  
 What's the end of the ice fishing  
 story?

STODDARD THORSEN  
 I'm not telling you the end of the  
 ice fishing story.

RICHIE DIMASO  
 I'm going to call your fucking  
 brother and find out from him.

STODDARD THORSEN  
 My brother's dead.

RICHIE DIMASO  
 That's how it ends. He fell through  
 the fucking ice.

STODDARD THORSEN  
 (shouts bitterly)  
 No it's not. He died a different  
 way, many years later.

He storms off and leaves Richie staring in the hallway.

EXT. PLAZA HOTEL -- DAY

Establishing.

145 INT. PLAZA HOTEL - GENERAL SHERMAN SUITE HALLWAY - CONTINUOUS 145

Richie walks out of a surveillance room and down the hallway  
 to where Irv and Sydney wait.

RICHIE DIMASO  
 Listen I know it's awkward and I  
 just want to say I'm sorry,  
 alright? I think we can stick  
 together and still fulfill our  
 goal. I mean, we got the Sherman  
 Suite.

IRVING ROSENFELD  
 You got the whole floor?

RICHIE DIMASO  
 We got the whole floor, yeah.

EDITH GREENSLY  
 That's good.

RICHIE DIMASO  
Yeah, you ok?

SYDNEY PROSSER  
Yeah. You?

Richie gestures to his eye that Sydney smashed with the picture frame. He's got a few little scabs.

RICHIE DIMASO  
It's alright. I got hit a little bit. My eye. It's a little blurry but I got drops at the pharmacy.

Richie looks over to Irving.

RICHIE DIMASO (CONT'D)  
Hey, you OK?

IRVING ROSENFELD  
Yeah, I'm good --

Richie looks back over to Sydney

RICHIE DIMASO  
Listen, I'm sorry.

SYDNEY PROSSER  
I'm sorry.

RICHIE DIMASO  
(to Irving)  
I'm sorry Irving.

Irving doesn't know what to say, starts to say something twice, stops, can't think of what to say. Leaves Richie hanging.

INT. PLAZA HOTEL - GENERAL SHERMAN SUITE - DAY

Richie directs where cameras should be concealed. AGENTS SCHMIDT AND STOCK FOLLOW MAKING NOTES IN PADS.

RICHIE DIMASO  
You can put a camera here. And we get it all on film. You like it?

EDITH GREENSLY  
I do.

RICHIE DIMASO  
(to Schmidt)  
Give me those flowers.  
(MORE)

RICHIE DIMASO (CONT'D)  
 If we put the flower base here and  
 put a camera in there we can get a  
 clear shot of the couch there where  
 we can put the congressmen.

Irving, sitting on the couch, looks kind of disturbed by  
 this.

IRVING ROSENFELD  
 That's right. That's the idea.

146 INT. MAYOR CARMINE POLITO'S OFFICE - DAY

146

RICHIE DIMASO (O.S.)  
 And Carmine will go to jail after  
 he delivers us the congressmen soon  
 to be felons.

Carmine's aid MELORA answers a ringing phone as Carmine sits  
 at his desk.

MELORA  
 Congressman O'Connell is on the  
 phone --

PUSH IN ON

CARMINE POLITO  
 I got to take this you guys  
 everyone out please.

Dolly Polito, checking the unwatered plants in her husbands  
 office with her coat on, she has just stopped by. Turns and  
 holds up a parched and dying houseplant.

DOLLY POLITO  
 This is sad. It's just sad.

CARMINE POLITO  
 Dolly please, I gotta take this.

DOLLY POLITO  
 Ok, sorry. Everyone out. Go out.

CARMINE POLITO  
 (picks up phone)  
 Congressman, how you doing? It's  
 Carmine. Tell me you're gonna be in  
 Trenton this week. We have an  
 amazing investment opportunity I'd  
 like to discuss with you.

SMASH TO:

INT. PLAZA HOTEL - GENERAL SHERMAN SUITE - DAY

Richie on a black and white surveillance camera as he shows the briefcase full of money.

RICHIE DIMASO

I'm federal agent Richard Dimaso.  
I've placed seventy-five thousand dollars into this briefcase for Representative John O'Connell of the Ninth District.

SMASH TO:

148 EXT. STATE CAPITOL - TRENTON, NEW JERSEY - DAY 148

Carmine shakes hands with REP. JOHN O'CONNELL --

CARMINE POLITO

Congressman, thank you for coming by, John --

RICHIE DIMASO (V.O.)

Representative O'Connell was contacted by Carmine Polito to ask if he could obtain rapid citizenship through an act of Congress for one Sheik Abdullah, investor.

They walk up the capitol steps.

CARMINE POLITO

You wanna talk jobs, investment, construction, if we can expedite a very wealthy man's citizenship --

149 INT. SHERMAN SUITE, PLAZA HOTEL - NIGHT 149

150 CAMERA PANS TO HOLE IN CORNER and CAMERA LENS -- 150

152 152

RICHIE DIMASO

How you doing congressmen?

JOHN O'CONNELL

I'm excited to be here.

CARMINE POLITO

This brings the state back. I mean, how long we known each other?

(MORE)

CARMINE POLITO (CONT'D)  
 You know what this is gonna do for us? This is huge for the state of New Jersey. It stabilizes our economy.

IRVING ROSENFELD  
 Hotels. Restaurants. It's waiting to happen. Carmine sees it, this fucking thing is waiting to happen.

CARMINE POLITO  
 The goddamn bankers. Keeping their money on the sidelines. How we supposed to get anything done?

JOHN O'CONNELL  
 Bankers only put money in the game when they can reap insane profit.

Richie staring, mesmerized by this trap.

RICHIE DIMASO  
 The only problem is this citizenship situation. I mean, we got to expedite it as soon as possible.

JOHN O'CONNELL  
 Yeah, well I'll tell you, you came to the right place.

Everyone looks tense and on edge before.

JOHN O'CONNELL (CONT'D)  
 I'll make it happen.

CARMINE POLITO  
 Hey, this is going to happen.

Richie slides the briefcase in John's direction.

CARMINE POLITO (CONT'D)  
 This is real. You understand? This is real. On my family. On my kids. On my life. On my work.

JOHN O'CONNELL  
 I know that, Carmine. You're a good man

This hurts Irving to see his friends sincerity.



153 ANOTHER DAY - ON GRAINY MONITOR

153

RICHIE DIMASO  
 (on grainy black and white)  
 I'm federal agent Richard Dimaso. I  
 am placing 75 thousand dollars in  
 this brief case for one  
 Representative Gerald Sanders of  
 the 3rd district.

SMASH TO:

154 -HAND SHAKES - REP. SANDERS SITS LOOKING WARILY AT BRIEFCASE

154

REP. SANDERS  
 I don't want to do anything illegal-

CARMINE POLITO  
 Please Gerry. Use it as a campaign  
 donation. Whatever you want to do.

Richie slides the briefcase to him.

155 ANOTHER DAY

155

RICHIE DIMASO  
 (on grainy monitor)  
 I'm placing g \$60,000 into an this  
 brief case for one Congressman Eric  
 Keshoygan of the 4th district --

ERIC KESHOYGAN  
 I'm going to do what I can to help  
 Carmine.

Irv watches in pain as he sits with them.

SMASH TO:

156 ANOTHER DAY

156

RICHIE DIMASO  
 A \$100,000 into this briefcase for  
 two term United States Senator  
 Horton Mitchell of New Jersey.

A distinguished silver haired Senator, older.

HORTON MITCHELL  
 Atlantic City. All the way down the  
 shore. A mecca by the sea.

Richie slides over the briefcase.

HORTON MITCHELL (CONT'D)

Carmine you're beloved by your people. Your constituency is not even your constituency it's your family. That's what you represent, family.

CARMINE POLITO

One small thing we do for this man is a huge thing we do for the people of New Jersey. This is what we can leave behind.

Irving can't stand how hopeful his friend Carmine is being because Irving knows Carmine is being set up. He gets up --

CARMINE POLITO (CONT'D)

Irving what are you doing?

RICHIE DIMASO

Where you going?

IRVING ROSENFELD

(excusing himself  
uncomfortably)

I just gotta go see a man about a dog.

158 IRVING WALKS DOWN THE HALL VERY DISTORTED. HE GOES INTO THE VIDEO ROOM WHERE STODDARD WATCHES THE SURVEILLANCE MONITORS INTENSELY AS CARMINE CONTINUES TO STAND BEHIND HIS SINCERE PLEDGES. 158

CARMINE POLITO

(on grainy monitor)

I appreciate this. On my family. On my kids. This needs to happen. It's gotta happen. You've got my word

Irving walks out of the room --

159 INT. HALLWAY OF SHERMAN SUITE, PLAZA -- CONTINUOUS 159

--into another room where Sydney on elegant gold couch, sits alone. Surveillance equipment and room service trays are on the coffee table.

160 INT. ANOTHER ROOM OF SHERMAN SUITE - CONTINUOUS 160

She watches Irving who is pacing anxiously and very wound up.

IRVING ROSENFELD

(pacing)

I want to save us. I want to save Carmine. It's fucking killing me.

SYDNEY PROSSER

You know the only way to help Carmine is through the Tellegio thing.

IRVING ROSENFELD

It's dangerous. We gotta get a wire in there. We gotta make him feel safe.

SYDNEY PROSSER

There's only one thing that can really fuck this up and that's your wife.

IRVING ROSENFELD

(pacing)

Yep.

161 EXT. DANNY'S ELEMENTARY SCHOOL -- DAY 161

Rosalyn fixes Danny's coat, hands him his lunch and sends him off towards the school's front door --

CLOSE UP: ROSALYN STARES INTO LENS. Emotional, a mixture of sadness and hope. She holds a closed bottle of her favorite nail finish and smells it nostalgically.

A BLACK SEDAN PULLS INTO THE FRAME, SHE OPENS THE DOOR AND GETS IN. IT IS PETE MUSANE, TELLEGIO'S MOBSTER SHE FLIRTED WITH AT THE CASINO.

162 INT. PETE MUSANE'S CADILLAC - DAY 162

He gently puts a hand on her knee. She leaves it there for a moment before pushing it away. They stare at each other.

163 INT. MAISON D'LUC - HUNTINGTON, LONG ISLAND - DAY 163

A NICE RESTAURANT OVERLOOKING THE LONG ISLAND SOUND, LIGHT CORAL COLORED TABLECLOTHS; THE PLACE FILLED WITH DAYLIGHT -- ROSALYN AND PETE SIT VERY CLOSE. QUIET. TOGETHER. IN SILENCE. FEW BEATS. CONTENT.

PETE MUSANE

I don't like your husband. You're no good together. He doesn't appreciate you. Hey, it happens. It happened in my marriage. That's why I went to Miami. Sometimes you just gotta be tough. You gotta stand up and you gotta leave, you know?

Rosalyn looks at Pete smitten.

PETE MUSANE (CONT'D)

Sometimes you gotta let something die to let something live. You're too beautiful to be unhappy.

ROSALYN ROSENFELD

I know. I mean, I don't want to badmouth my husband, but let me badmouth my husband for a second. He just thinks that he knows everything and he's so full of shit. He's such a liar. He thinks that I'm stupid, but I'm not stupid. I hear him on the phone arguing. He loves Carmine, but he hates that other guy, that curly-headed I.R.S. guy, or whatever who's carting around my husband's ex-lover, that redheaded whore.

PETE MUSANE

IRS?

ROSALYN ROSENFELD

Anyway. You can see that it drives him crazy.

PETE MUSANE

You said IRS. What IRS guy? What are you talking bout?

ROSALYN ROSENFELD

I hear them on the phone. I think that he's got Irv in some sort of bind or something and he's making him do all of this stuff and so Irv and Carmine right now are at the Plaza Hotel throwing away all this money at like Congress or whatever. They're giving money to congress or something. I don't really know but I overheard it on the phone.

Pete's brow furrows - this is serious.

PETE MUSANE

You know I hate to do this to you  
but I have to go talk to your  
husband. My boss is already angry.  
You stay here I'm going to give you  
some money for a taxi home.

He puts cash in her hands.

PETE MUSANE (CONT'D)

You stay here. Get yourself some  
dessert. Finish the bottle of  
prosecco. I'm sorry.

Rosalyn and Pete hold hands as Rosalyn stares into his eyes.  
Very emotional.

PETE MUSANE (CONT'D)

You alright?

ROSALYN ROSENFELD

(open, vulnerable)

I don't like change. It's really  
hard for me. Sometimes I think that  
I'll die before I change.

He kisses her.

PETE MUSANE

It's gonna be okay. You're gonna  
come live with me in Miami.

Pete gets up and walks. As he does:

ROSALYN ROSENFELD

164

Don't hurt him too bad. He's still  
Danny's father.

164

BACK TO:

165

ROSALYN AT TABLE ALONE, EMOTIONAL, VULNERABLE, HER LIFE IS  
CHANGING.

165

166

EXT. PLAZA HOTEL -- DAY

166

Irv and Carmine down sidewalk leaving from The Plaza Hotel --

Pete Musane stands next to an open passenger side door, --  
Irv and Carmine do not move, they stare at the open door.

PAUL MCCARTNEY AND WINGS "LIVE AND LET DIE" STARTS OMINOUSLY.

INT. IRV AND ROSALYN'S HOUSE - LIVING ROOM - NIGHT

170 Rosalyn in full muumuu, wearing cleaning gloves and holding a vacuum sings to LIVE AND LET DIE while Danny sits on the couch watching her. Very intense. 170

171 INT. PETE MUSANE'S CADILLAC - "LIVE AND LET DIE" CONTINUOUS 171

Irving and Carmine sit up front with Pete driving and Dick Helsing sits in the back seat looking angry.

INT. IRV AND ROSALYN'S HOUSE - LIVING ROOM - "LIVE AND LET DIE" CONTINUOUS

Rosalyn continues to sing and gets more intense as the music picks up.

INT. PETE MUSANE'S CADILLAC - "LIVE AND LET DIE" CONTINUOUS

Irving looks over to Pete nervously. Unsure of what's going to happen.

INT. IRV AND ROSALYN'S HOUSE - LIVING ROOM - "LIVE AND LET DIE" CONTINUOUS

Rosalyn whips her head up and down, dancing manically through the house.

INT. IRV AND ROSALYN'S HOUSE - BEDROOM - NIGHT

Rosalyn sits on the bed with Danny with clothes all over the place while smoking a cigarette.

ROSALYN ROSENFELD

Life is ridiculous and I would never say anything bad about your father in front of you but your father is a sick son of a bitch.

DANNY

Daddy's a sick son of a bitch?

ROSALYN ROSENFELD

Don't repeat that. But yes.

EXT. IRV AND ROSALYN'S HOUSE - NIGHT

Irving's Caddy comes screeching up to the house and parks in the driveway. Irv get's out and races inside.

INT. IRV AND ROSALYN'S HOUSE - BEDROOM - NIGHT

Rosalyn is still sitting on the bed with Danny.

IRVING ROSENFELD (O.S.)  
(shouts)  
ROSALYN! ROSALYN!

Rosalyn looks scared.

IRVING ROSENFELD (CONT'D)  
This is a real low in our  
relationship! You know where I was  
recently? I was in your boyfriend's  
fucking car! I saw your nail  
polish.

SMASH TO:

INT. PETE MUSANE'S CADILLAC - FLASHBACK

IRVING LOOKS DOWN AND SEES THE BOTTLE OF ROSALYN'S NAIL FINISH ON THE CAR SEAT -- HE PICKS IT UP, LOOKS AHEAD THROUGH WINDSHIELD SMELLS IT, WORRIED. Carmine glances over his shoulder anxiously at Dick Helsing in the back seat.

PETE MUSANE  
What's this I hear about your curly  
haired friend working for the  
Government?

CARMINE POLITO  
What?! Who said that?

IRVING ROSENFELD  
That's bullshit!

PETE MUSANE  
Your wife.

Irving is surprised to hear this.

IRVING ROSENFELD  
That's bullshit.

CARMINE POLITO  
Rosalyn?

INT. IRV AND ROSALYN'S HOUSE - BEDROOM - CONTINUOUS

IRVING ROSENFELD  
 (screams)  
 HE PUT A CANVAS BAG OVER MY HEAD!

SMASH TO:

INT. PETE MUSANE'S CADILLAC - FLASHBACK

A WHITE CANVAS BAG GARROTES OVER IRVING'S HEAD, FROM HELSING  
 IN THE BACK SEAT.

CARMINE POLITO  
 Hey, what the fuck?! --

PETE MUSANE  
 Shut up. Shut the fuck up.

DICK HOLDS A GUN TO THE BACK OF IRVING'S BAGGED HEAD.

INT. IRV AND ROSALYN'S HOUSE - BEDROOM - CONTINUOUS

IRVING ROSENFELD  
 ARE YOU HAPPY NOW? BECAUSE HE IS  
 TRYING TO KILL ME!

ROSALYN  
 What are you talking about?!

IRVING ROSENFELD  
 WHAT ARE YOU DOING? WHAT DO YOU  
 THINK YOU'RE DOING?

ROSALYN ROSENFELD  
 Get out of here! I'm not doing  
 anything!

IRVING ROSENFELD  
 WHY ARE YOU TALKING SO MUCH? YOU'RE  
 GOING TO GET US ALL KILLED!

Irving looks down to see Danny sitting there on the bed.

IRVING ROSENFELD (CONT'D)  
 Danny. Come here buddy alright? Go  
 draw a picture or something.

Irving ushers Danny out of the room.



ROSALYN ROSENFELD

You're a real sick son of a bitch for screaming at me like that in front of Danny.

IRVING ROSENFELD

I'M A SICK SON OF A BITCH? YOU'RE TRYING TO GET ME FUCKING KILLED. OH MY GOD!! YOU DRIVE ME SO FUCKING CRAZY. WHAT ARE YOU DOING?! YOU'RE BOYFRIEND -- YOUR FUCKING BOYFRIEND WILL KILL ME, HE'LL KILL DANNY, AND HE'LL KILL YOU.

ROSALYN ROSENFELD

STOP TALKING LIKE THAT!

IRVING ROSENFELD

He's a mobster alright? That's who you're dealing with.

ROSALYN ROSENFELD

Alright fine! Yes, I wanted to hurt you but how do you think that I feel all day when you leave me alone all day? And all I've ever wanted is for you to love me. That's all I ever wanted. And stay married and for you to love me. And that's why I'm going to Miami!

IRVING ROSENFELD

You're NOT going to Miami.

ROSALYN ROSENFELD

That's why I'm going to Miami with Pete!

Irving picks up Rosalyn's clothes from the bed where there is an open suitcase, throws them back in the closet.

IRVING ROSENFELD

You are NOT going to Miami.

ROSALYN ROSENFELD

I finally found somebody who loves me just like YOU always wanted.

IRVING ROSENFELD

Too dangerous. Miami? Not now. Too dangerous.

Irv continue to throw clothes back into the closet.

ROSALYN ROSENFELD  
He likes me just the way I am.

IRVING ROSENFELD  
Not now. Everything has to stay  
normal right now. And you're going  
to shut your mouth!

ROSALYN ROSENFELD  
You told me that you wanted me to  
find a nice quiet man!

IRVING ROSENFELD  
Oh and what a DOOZY you picked!

ROSALYN ROSENFELD  
He's the one.

IRVING ROSENFELD  
He's the most dangerous guy ever.

ROSALYN ROSENFELD  
WELL WHAT DO YOU EXPECT IRVING?! I  
KNOW EVERYBODY THROUGH YOU! WHY  
CAN'T YOU JUST BE HAPPY FOR ME?!

Irving reaches for his heart pills but they fall out of his  
hands and scatter on the floor. He bends down to grab them  
and almost falls. Rosalyn helps him up.

ROSALYN ROSENFELD (CONT'D)  
Why aren't you taking your heart  
pills? Irving, what's going on?  
What kind of trouble are you in?!  
What's happening?

IRVING ROSENFELD  
(out of breath)  
I've got a plan.

ROSALYN ROSENFELD  
What's happening?

Irving coughs and steps back. Out of breath and very winded.

IRVING ROSENFELD  
I've got a plan.

ROSALYN ROSENFELD  
You've got a plan? When did you get  
it?

IRVING ROSENFELD

It really fucking came to me when I was inside of that canvas bag with your boyfriend's hands around my throat. That's when it really came to me.

INT. PETE MUSANE'S CADILLAC - FLASHBACK

CARMINE POLITO

Take it off! Take the bag off his head!

Dick pulls the bag off Irving's head, his comb over is all messed up. IRVING GASPS. Pete and Dick LAUGH --

IRVING ROSENFELD

We've got two million coming this week!

PETE MUSANE

What do you think this is? You think this is a fucking down payment plan? Like were Sears of Chevrolet?

IRVING ROSENFELD

You ask Victor if he wants two million this week. That's real money. Two million.

PETE MUSANE

Two million? How?

IRVING ROSENFELD

Wired in.

172 EXT. MADISON AVENUE - FLASHBACK - CONTINUOUS

172

They LAUGH, Irving's hair is all messed up.

Pete patches out. Irving and Carmine are a mess, shirts ripped open, no buttons, they look at each other VERY SHAKEN.

CARMINE POLITO

Is it true? Is it true what he said about your wife?

IRVING ROSENFELD

It's not fucking true. That's not true.

INT. IRV AND ROSALYN'S HOUSE - BEDROOM - CONTINUOUS

IRVING ROSENFELD

I can save all of us, and we can save money. I can take care of you and Danny. OK? But you gotta close your mouth.

Rosalyn looks satisfied and points her finger at Irving.

ROSALYN ROSENFELD

I knew it. I have always said, Irving, that you are very, very hard to motivate properly. And I knew that Pete was gonna go over there and knock some sense into you. I've been reading this book, Irving. It's by Wayne Dyer, about the power of intention.

Irving can't believe what he's hearing right now.

Rosalyn, very satisfied, reaches over the bed and grabs a book.

ROSALYN ROSENFELD (CONT'D)

And my intention in sending Pete over to you was so that you could come up with this plan. So, you're welcome.

Irving incredulous, thinks to himself how to respond. Forces himself to say gently --

IRVING ROSENFELD

OK. Thank you, Rosalyn. Thank you for the plan.

ROSALYN ROSENFELD

You're welcome.

IRVING ROSENFELD

I appreciate that. So, I think that we should be partners on this.

ROSALYN ROSENFELD

I'm a good partner. Almost better than Edith. You ever think about that? You ever think about how you might have underestimated me?

IRVING ROSENFELD

So what is our plan? Tell me the plan. What are you gonna do?

ROSALYN ROSENFELD

I'm going to keep my mouth shut and I'm not going to say anything but what do I do if Pete calls me? What am I supposed to say?

IRVING ROSENFELD

You gotta stop talking about your government agencies and your I.R.S. and your tax and your conspiracies and all of that. You're gonna say how you were wrong, you were wrong about that.

ROSALYN ROSENFELD

I'll tell Pete that I was wrong but you know that in real life, I was right for saying all that stuff because then that spurred on the actions that made you come up with this plan. So I will tell Pete.

IRVING ROSENFELD

(holding his head)

OK.

ROSALYN ROSENFELD

(pointing with cigarette  
between fingers)

The power of intention Irving. The power of intention.

Irv is doing everything he can to hold it together.

IRVING ROSENFELD

OK. You were right.

Rosalyn gets up from the bed and walks over to Irving.

IRVING ROSENFELD (CONT'D)

You're so smart. Good job, peaches.

ROSALYN ROSENFELD

Irving, I've been doing a lot of thinking and -- you need to grow up. And you need to face the facts. And I think that both of us will be a lot happier if we get a divorce.

As he listens to words he has been saying himself for months, now spoken as Rosalyn's idea.

IRVING ROSENFELD

OK.

ROSALYN ROSENFELD

Just think about it. (kisses him)  
These things are never easy.

Irving starts walking away towards the door.

IRVING ROSENFELD

Alright.

ROSALYN ROSENFELD

Irving. Good luck with your plan.

EXT. FBI OFFICE, FEDERAL OFFICE BUILDING, NY - DAY

The spare rhythmic intro of Jeff Lynne's "Long Black Road" plays as Richie looks back over his shoulder and walks towards the building with intensity.

IRVING ROSENFELD (V.O.)

Necessity truly is the mother of invention. The F.B.I. was willing to wire the two million dollars if it meant taking down Tellegio and his entire organization.

INT. FBI OFFICE, FEDERAL OFFICE BUILDING, NY

Brenda in her office.

Amado looking very pleased on the telephone.

178A EXT. LEXINGTON AVENUE - DAY

178A

Irving walks with Richie and Sydney up to an office building.

IRVING ROSENFELD (V.O.)

A mobster like Tellegio would never meet at the Plaza Hotel, but only at the office of his attorney, Alfonse Simone.

They walk into mob lawyer Simone's building.

178B INT. LOBBY OF BUILDING - DAY

178B

On an old faded directory: 7TH FLOOR: ALFONSE SIMONE #701

178C INT. ELEVATOR - CONTINUOUS 178C

THEY STAND TENSE IN ELEVATOR NOT SPEAKING.

178D INT. RECEPTION AREA - SIMONE LAW OFFICE - DAY 178D

They open door to large, spare reception area of Alfonse Simone's law office. MIDDLE AGED SECRETARY looks up and picks up the phone.

178E INT. HALLWAY OF ALFONSE SIMONE'S OFFICE - CONTINUOUS 178E

NEARBY AT A SMALL TABLE SYDNEY IS FRISKED BY A BLACK MAN IN A SUIT, SHE SUSTAINS EYE CONTACT WITH IRVING AND RICHIE AS THEY ARE ALSO FRISKED BY ANOTHER MAN IN A SUIT ACROSS THE ROOM. -- THE CONTENTS OF SYDNEY'S PURSE ARE EMPTIED AND EXAMINED ALONG WITH HER PURSE. IT IS TENSE. SYDNEY STARES AT A NERVOUS RICHIE; THEIR MICROPHONES HAVE GONE UNDETECTED. "LONG BLACK ROAD" CONTINUES AS CAMERA FOLLOWS THE BACK OF THE THICK NECK OF THE MAN IN THE SUIT AS HE LEADS THEM DOWN A WINDING NARROW OFFICE CORRIDOR. IN ONE SHOT THE DOOR OPENS, JEFF LYNNE'S SONG SHIFTS TO A LIGHTER THAN AIR PIANO BREAK.

178F INT. ALFONSE SIMONE'S OFFICE - CONTINUOUS 178F

ALFONSE SIMONE- 64, BRONX, SEASONED LAWYER.

Alfonse Simone rises from behind his desk. A silent secretary sitting at his side in a white dress stares at our heros as Simone steps forward to introduce himself.

ALFONSE SIMONE

Alfonse Simone.

Edith walks up to him to shake hands. He shakes hands with Irving and Richie as well. Man in the suit closes the door behind them.

EDITH GREENSLY

Edith Greensly.

IRVING ROSENFELD

Irving Rosenfeld.

RICHIE DIMASO

Good afternoon.

ALFONSE SIMONE

Please, be seated.

They sit in three chairs facing Simone's desk: Sydney/Edith, Richie, Irving.

Simone sits behind his desk, the silent secretary sits just behind him slightly to the side, stares at Edith, Richie, Irving.

ALFONSE SIMONE (CONT'D)

I appreciate the fact that you all came in person, but the trip was really unnecessary because this whole thing could have been done with a simple wire transfer. As a matter of fact this is the number of our wire right here.

Simone slides a small pink piece of paper across the desk to them. Richie stares at the paper, but doesn't touch it.

RICHIE DIMASO

Where is Mr. Tellegio?

ALFONSE SIMONE

Mr. Tellegio unfortunately was called out of town on business.

RICHIE DIMASO

That's not good. We were willing to come here today, in person, to see Mr. Tellegio, as a sign of respect to give two million dollars --

ALFONSE SIMONE

I can assure you that I have the power of attorney --

RICHIE DIMASO

Excuse me. If you'll let me finish, we are willing to give two million dollars today of the ten. But without Mr. Tellegio here --

IRVING ROSENFELD

(to Simone)

We can't, we can't make that decision. It's not the right thing. It's not the right time. It's just not good.

EDITH GREENSLY

(to Irving across Richie)

You don't have the authorization to make this kind of choice so don't be hasty, alright?



IRVING ROSENFELD  
 I'm not being hasty. It's just,  
 let's be smart about it. This is  
 not how we do business. (to Simone)  
 I'm sorry. I apologize.

Richie motions with his hand to Edith that he agrees with Irving.

RICHIE DIMASO  
 He's right, we can't.

EDITH GREENSLY  
 I think you should hang in there.

RICHIE DIMASO  
 For what? The guy's not here.

IRVING ROSENFELD  
 He isn't.

RICHIE DIMASO  
 That's it.

He stands, goes to the door.

IRVING ROSENFELD  
 This is a surprise. The Sheik  
 doesn't like surprises.

Edith turns in her chair to face them in the doorway.

EDITH GREENSLY  
 Don't leave.

IRVING ROSENFELD  
 (in doorway with Richie)  
 Edith, this is not your decision to  
 make.

EDITH GREENSLY  
 I understand but maybe we can call  
 the Sheik. Let's call the Sheik.

IRVING ROSENFELD  
 That's not the plan. That's not  
 the --

Edith locks eyes with Richie. Richie stares at Edith, waves Irving off with his hand.

RICHIE DIMASO  
 No, let's -- I'll call the Sheik.  
 (to Simone) Can I use your phone?

ALFONSE SIMONE

Please do.

RICHIE DIMASO

(to Alfonse Simone)

I don't know if he's in, I'll call the Sheik. But before I do, I'd like to go over specifically what this money will be used for.

ALFONSE SIMONE

What we will do is we guarantee all proper licenses and construction permits for any hotel casino that plans to open before the end of the year.

Richie glances down at Edith and her handbag. PUSH IN ON A TINY MICROPHONE WE NOW SEE CLEVERLY BUILT INTO THE HANDLE OF EDITH'S GUCCI BAG.

ALFONSE SIMONE (CONT'D)

And we'll throw in the customary privileges and protection.

RICHIE DIMASO

What if there are obstacles, what will you do?

ALFONSE SIMONE

Obstacles? We are prepared to overcome any obstacles.

RICHIE DIMASO

This is a big enterprise.

ALFONSE SIMONE

If we have to pay somebody off, we'll pay somebody off. If we have to lean on somebody, intimidate somebody, we'll intimidate somebody. We're experienced. This is our business.

RICHIE STARES AT SIMONE.

RICHIE DIMASO

That's powerful stuff. Thank you.

IRVING STARES AND SYDNEY LOOKS AT RICHIE.

ALFONSE SIMONE

And I'll tell you something else.  
At the end of this we'll teach you  
how to skim and how to cut it up  
and make some money on the side.  
Because we invented skimming. We've  
been doing it for thirty years.

A smile creeps across Richie's face.

RICHIE DIMASO

Thank you. Thank you for clarifying  
that.

Richie picks up the phone to dial.

RICHIE DIMASO (CONT'D)

I think that will be OK for the  
Sheik.

INT. BRENDA'S FBI WIRE OFFICE - CONTINUOUS

AMADO, STODDARD, BRENDA.

ANTHONY AMADO

This is the Sheik.

RICHIE DIMASO

(on phone)

Mr. Tellegio is not here. It's  
just Mr. Alfonse Simone, his  
lawyer. Are we still ok to wire the  
money?

ALFONSE SIMONE

Simone can take the money. What's  
the number?

RICHIE DIMASO

5317AP

Amado writes it down and hands it to Brenda to call in.

BRENDA

The funds have been transferred.

ANTHONY AMADO

(on phone to Richie)  
The funds have been transferred.

Amado nods: victory. BACK TO:

INT. ALFONSE SIMONE'S OFFICE - DAY - CONTINUOUS

Richie hangs up.

RICHIE DIMASO  
The money's been wired.

ALFONSE SIMONE  
I think we have a deal.

RICHIE DIMASO  
Yes we do sir.

ALFONSE SIMONE  
Pleasure doing business with you.

RICHIE DIMASO  
Okay, well, thank you very much,  
Mr. Simone.

RICHIE SMILES, SYDNEY LOOKS AT IRVING, WHO LOOKS PREOCCUPIED.  
PUSH IN ON IRVING.

RICHIE DIMASO (CONT'D)  
The Sheik's very excited.

ALFONSE SIMONE  
I'm sure that we'll be seeing each  
other.

Richie and team start to walk out.

RICHIE DIMASO  
(grinning)  
Oh I'm sure we'll be seeing each  
other very soon. You may even get  
sick of me, like these two.

ALFONSE SIMONE  
I don't think I'll get sick of you.  
Nice meeting you.

Richie, Edith, and Irving walk down the hall after leaving his office. Richie smiles as the opening of Bowie's "The Jean Genie" momentarily starts. Edith smiles as she walks down the hall followed by Irving. Richie puts his hand on the door knob to exit the hallway.

178H INT. AMADO'S OFFICE, FEDERAL OFFICE BUILDING - DAY

178H

THE DOOR OPENS IN A TIMECUT, RICHIE IN SUNGLASSES, HIS JACKET IS OFF, HE BEAMS AND CELEBRATES AND EXHORTS A ROOM FULL OF FBI AGENTS, ADMINISTRATORS, SECRETARIES.

THE JEAN GENIE PLAYS ENERGETICALLY AS RICHIE CELEBRATES WITH EVERYONE, LIKE IN A LOCKER ROOM, HIS FIST IN THE AIR.

RICHIE DIMASO  
FINALLY! FINALLY WE GET SOME  
RESPECT!

AMADO SITS IN HIS CHAIR WITH CIGAR IN ONE HAND AND DRINK IN THE OTHER. VERY EXCITED AND LAUGHING AS HE POINTS AT RICHIE.

ANTHONY AMADO  
(shouts through clamor)  
We're ambitious, that's why!

Richie suddenly moves to the reel to reel surveillance tape and quiets the room, the music momentarily stops as we hear Alfonse Simone on the surveillance tape.

RICHIE DIMASO  
Shh, shh, shh!

ALFONSE SIMONE (ON SURVEILLANCE TAPE)  
If we have to pay somebody off,  
we'll pay somebody off. If we have  
to lean on somebody, intimidate  
somebody, we'll intimidate  
somebody.

Richie joyfully lip synchs to the rhythm of Simone's incriminating words on tape.

RICHIE DIMASO  
(in unison with Simone on  
tape)  
-- If we have to lean on somebody,  
intimate somebody, we'll intimidate  
somebody!!

RICHIE THROWS HIS FIST IN THE AIR AND CHEERS, JOINED BY EVERYONE IN THE ROOM. BOWIE'S "THE JENE GENIE" COMES BACK LOUD.

179

RICHIE TURNS AND TWIRLS A WHITE HAired FBI AGENT IN CELEBRATION, LAUGHING WITH JOY. THEN GOES OVER TO A SULKING STODDARD AND HUMPS HIM LIKE AT A FRAT PARTY, LAUGHING WITH EVERYBODY AT STODDARD'S STIFFNESS. STODDARD GETS UP AND RICHIE SMACKS HIS ASS AS HE LEAVES THE ROOM. RICHIE IMITATES STODDARD TO ROARING LAUGHTER -- TWICE.

179

THE MUSIC CRESCENDOS TO AN ABRUPT STOP.

180 EXT. CARMINE POLITO'S CAMDEN NJ CLAPBOARD HOME - DAY 180

Irving's big blue car pulls up to the lens. Irving and Sydney looking a little uneasy.

Irving stares at the house.

IRVING ROSENFELD  
I gotta do it.

181 INT. CARMINE'S LIVING ROOM - DAY 181

CARMINE POLITO  
What do you mean, there's no sheik?  
What does that mean, "there's no  
sheik"? What does that mean?

Carmine stares at Irving.

IRVING ROSENFELD  
I want to face you like a man  
because I want to be real now.

CARMINE POLITO  
Who is "they"?

Irving looks distressed. He's a wreck.

IRVING ROSENFELD  
It's the Feds.

CARMINE POLITO  
The Feds?

IRVING ROSENFELD  
Yeah.

CARMINE POLITO  
Irving -- I'm a good person

IRVING ROSENFELD  
You are!

Carmine stands up and looks around the room, disoriented, his life passing before his eyes.

CARMINE POLITO  
I've been doing this for a long  
time, for twenty years. Do you  
think I woulda taken that money if  
it wasn't the right thing to do?

IRVING ROSENFELD  
 Hey look, you're a good person I  
 know that but in all honesty --

CARMINE POLITO  
 (screams)  
 You said that was the only way,  
 Irv. You chased me, remember?

IRVING ROSENFELD  
 They fuckin' made me do it. What  
 was I supposed to do? They had Syd  
 in jail.

CARMINE POLITO  
 You made me go back to the Plaza to  
 take that money, you piece of shit!  
 I was gone! You fucking prick!

CARMINE BEATS IRVING DOWN ON THE COUCH.

CARMINE POLITO (CONT'D)  
 I was gone, I left!

DOLLY WALKS IN.

DOLLY POLITO  
 Is everything alright? Can I have a  
 word with you?

CARMINE POLITO  
 (very upset)  
 No, please, Dolly, just go  
 upstairs. Take the kids and go  
 upstairs!

DOLLY POLITO  
 Alright, alright.

IRVING ROSENFELD  
 I want to make this right. I came  
 here because I want to make it  
 right.

Irving is in tears. Very upset.

CARMINE POLITO  
 Look at my face. You tell me that  
 I'm lying to you when I say that  
 everything I do is for the good of  
 the people of New Jersey.  
 Everything I do is for them. Am I  
 lying to you?

IRVING ROSENFELD  
I never had a friend like you  
before.

CARMINE POLITO  
I used that money for the goddamn  
casino.

IRVING ROSENFELD  
I got some leverage, alright? I can  
help you out.

CARMINE POLITO  
This is all shit. It's all  
bullshit.

Carmine picks up the knife the Sheik gave him.

CARMINE POLITO (CONT'D)  
Look at this thing. Look at this.  
Ceremonial fucking knife. What is  
this bullshit? Some toy?

He drops it on the table. Irving stares at his friend,  
removes his glasses.

IRVING ROSENFELD  
Carmine, Syd and I got a plan for  
you. We can help you out.

CARMINE POLITO  
Please get out of my house, Irving.  
Will you please leave? I'm asking  
you nicely, please leave.

Irving gets up to go and is pushed towards the door by  
Carmine. Dolly joins Carmine in tears. Carmine's kids stand  
on the stairs.

DOLLY POLITO  
Get out of our house!

IRVING ROSENFELD  
I don't want to -- (seeing kids)  
I'm sorry. I didn't mean for this  
to happen.

CARMINE POLITO  
(to kids)  
This is not our friend!

IRVING ROSENFELD  
Truly, I didn't mean for this to  
happen.



Carmine points to his family.

CARMINE POLITO

This is what matters to me most and  
you're crushing it! You're going to  
take me away from them you fucking  
son of a bitch? Get the fuck out!

183 Carmine lunges at Irving and punches him in the face. Irving 183  
goes down to the ground and his glasses fly off his face.

CARMINE kicks him one last time.

IRVING ROSENFELD

(beaten, bloody on floor)  
I just want to make it right.

CARMINE POLITO

Get out of my house. Look what you  
made me do!

IRVING ROSENFELD

(stumbling out the door)  
I'm sorry Carmine, I'm sorry.

184 EXT. CARMINE'S HOUSE - DAY 184

Irving staggers out of the house in an emotional daze, one  
hand to his heart, falls to sidewalk with bloody nose and  
broken glasses --

SYDNEY ACROSS THE STREET BURST OUT OF THE CAR.

SYDNEY PROSSER

Irving!

RUNS TO HIM IN HER HIGH HEELS -- HELPS HIM SIT UP ON THE  
SIDEWALK.

SYDNEY PROSSER (CONT'D)

Your heart pills. Where are your  
heart pills?

She digs through his pockets, finds the pills, and feeds one  
to him.

Sydney struggles to help Irving to his feet and together, an  
embattled but surviving couple, they cross the street arm and  
arm. She opens the door and helps him into the car.

IRVING ROSENFELD

I've got to lay down.

SYDNEY PROSSER

Just rest.

She gets in and closes the door.

185 INT. IRVING'S CADILLAC - DAY

185

They both slump down on the seat, stare at each other, emotional, humbled. Sydney gently removes Irving's broken glasses. They stare at each other, it is quiet.

SYDNEY PROSSER

(emotional, quiet)

Are you ready?

IRVING ROSENFELD

Yes.

They stare at each other.

IRVING ROSENFELD (CONT'D)

(whispers)

I love you.

She squeezes his hand, raises it to her lips and kisses it.

206 INT. AMADO'S OFFICE - DAY

206

TILT UP FROM THE FLOOR OF THE OFFICE TO RICHIE, AMADO, AND STODDARD INTENSELY STARING AT THE DOOR FOR A CONFRONTATION, LIKE IN A WESTERN. THE DOOR OPENS AS IRVING AND SYDNEY ENTER AND STARE BACK AT THEM.

ANTHONY AMADO

Please. Come in. Sit down.

They all sit.

ANTHONY AMADO (CONT'D)

Do you know where our two million dollars is?

IRVING ROSENFELD

Two million? (Irving pushes his new glasses up the bridge of his nose)  
It's with Victor Tellegio and  
Alfonse Simone.

ANTHONY AMADO

No, actually it's not with Victor  
Tellegio or Alfonse Simone.

Richie stands by the window, stares angrily at Irving.

RICHIE DIMASO  
He fucking knows about it.

ANTHONY AMADO  
It's gone missing. Did you know  
that?

IRVING ROSENFELD  
Where's it gone?

ANTHONY AMADO  
That's interesting that you said  
that because while you were on your  
way over here, we got an anonymous  
phone call from someone who said  
that in exchange for immunity for  
the two of you and a reduced  
sentence for Carmine Polito we get  
our two million dollars back.

IRVING ROSENFELD  
That's interesting. That's very  
interesting. I have no idea.

ANTHONY AMADO  
No idea?

IRVING ROSENFELD  
No idea what you're talking about.

Irving looks at Sydney who looks back at him and shakes her  
head. She doesn't know either.

ANTHONY AMADO  
I got it. I understand how these  
deals are made. See, someone has  
leverage.

RICHIE DIMASO  
Anthony, fuck them. It's over. We  
got them for wire fraud, it's over.  
(to Irving and Sydney) You're done.  
You're both done.

IRVING ROSENFELD  
I don't think so.

RICHIE DIMASO  
Oh, you don't think so?

IRVING ROSENFELD

Richard, think about it, YOU requested the two million. And you gave Brenda the account number. We didn't do any of that. None of it. (turns dramatically to face Richie) How do we know that YOU don't have the money?

RICHIE DIMASO

(Richie looks from Irving to Sydney)

Am I living in a fucking nightmare right now?

AMADO AND STODDARD STARE INCRIMINATINGLY AT RICHIE.

IRVING ROSENFELD

I find this a little offensive. Really, I find this a little offensive and I don't see that you got any sort of solid case against--

RICHIE DIMASO

(to Amado and Stoddard)  
Don't let him get in your heads. Listen to me, we're dealing with a very clever individual.

IRVING ROSENFELD

Richard, think about it. You got some big arrests. You got U.S. Congressmen. You look good. You're gonna be all over the news. You know what doesn't look good? A story about gross incompetence

205

SMASH TO:

205

FLASHBACK -- RICHIE KICKS OPEN THE DOOR OF LAWYER ALFONSE SIMONE'S OFFICE WITH A WARRANT IN HIS HAND AND TWO AGENTS BEHIND HIM.

RICHIE DIMASO

I have a warrant for --

Richie looks around disoriented, we cannot see what he sees yet.

RICHIE DIMASO (CONT'D)

I'm sorry, do I have the wrong office?(checks number on the door)  
Is this 701? Alfonse Simone?

MAN'S VOICE (O.S.)

This is 701.

-- WE REVEAL THE VOICE BELONGS TO A BLACK ATTORNEY -- TWO BLACK CLIENTS ACROSS FROM HIM -- SEATED AT WHAT PREVIOUSLY APPEARED TO BE THE DESK OF LAWYER ALFONSE SIMONE.

BLACK DIVORCE LAWYER

My name is Roger Thigpen. I've had this office for 25 years. I'm a divorce attorney.

RICHIE IS STUNNED.

INT. AMADO'S OFFICE - DAY - BACK TO PRESENT

SYDNEY PROSSER

You lost two million dollars of taxpayer money because you were confused about the location and the identity of Victor Tellegio's attorney?

CUT TO:

INT. POOL PARTY - LONG ISLAND HOUSE - DAY - FLASHBACK

Where we first saw Irving at the pool party.

IRVING ROSENFELD (V.O.)

The role of Tellegio's attorney, Alfonse Simone, was played by our friend Ed Malone --

Camera pans from Irving to Ed Malone:

IRVING ROSENFELD (V.O.)

the "Cold Cut King of Long Island"--

Ed Malone holds up two packages of cold cuts. Also holding the cold cuts are the two that frisked everyone at Simone's office.

IRVING ROSENFELD (V.O.)

Whose party we were at when Sydney and I first met.

Cut to Irving first meeting Sydney.

CUT TO:

INT. ALFONSE SIMONE'S OFFICE - DAY - FLASHBACK

Ed Malone, dressed as Alfonse Simone, steps to camera to shake Richie's hand.

ED MALONE  
Alfonse Simone.

CUT TO:

INT. ANTHONY AMADO'S OFFICE - DAY - BACK TO PRESENT

EDITH GREENSLY  
People believe what they want to believe Richie.

RICHIE DIMASO  
That's because you conned me! You both fucking conned me. You both got under me. You did!

IRVING ROSENFELD  
Well that doesn't sound so good, either. I mean -- and I don't know what you're talking about, but -- let's just assume you want to go with that story. Really? That's the story you want to go with? That's what you want the New York Times to hear? That you got conned by the very con men who you forced to entrap the members of Congress in the first place. That's what you want to go with? That doesn't sound so good for your whole thing.

Richie looks like he's going to be sick.

IRVING ROSENFELD (CONT'D)  
And how ironic that the most creative minds, the ones who are working hardest to get the economy of New Jersey going, those are the ones that you round up. And why? Because what, they're the easiest to go after? And what about the real bullshit artists? You didn't even come close to the big leagues. Those big guys. The money men.

RICHIE DIMASO  
That's what I was trying to go after.

IRVING ROSENFELD

I'm sorry to tell you, you got none of 'em.

STODDARD THORSEN

You know, Richard, I think we may call you as a witness, but otherwise you're done. I think you better go home.

Richie disoriented, appeals to Stoddard.

RICHIE DIMASO

Stoddard --

STODDARD THORSEN

Go on home, Richard.

ELO's "10538 Overture" reprises on the soundtrack.

EXT. FBI OFFICE, FEDERAL OFFICE BUILDING, NY - DAY

Camera tilts down from the Federal Building to find Richie coming down the stairs, emotional. Richie walks wiping his eyes, his innocence and Edith, lost.

CUT TO:

IRVING ROSENFELD (V.O.)

We took down some very big guys.

-REP. SANDERS SWARMED BY PHOTOGRAPHERS WALKING OUT OF BUILDING, ESCORTED BY FBI AGENTS.

-REP. SIMMONS ESCORTED OUT OF CITY HALL.

IRVING ROSENFELD (V.O.)

Some of whom were just doing business as usual helping their communities or their states.

-REP. KESHOYGAN IS GRABBED AS HE APPROACHES HIS CAR IN A GROCERY STORE PARKING LOT WITH A BAG FULL OF GROCERIES.

IRVING ROSENFELD (V.O.)

But some of them knew they had larceny in their blood--

-REP. O'CONNELL COVERS HIS FACE AS PHOTOGRAPHERS SWARM HIM AS HE'S ARRESTED OUTSIDE HIS HOUSE AS WIFE AND DAUGHTER LOOK ON.

CARL ELWAY IS CHELSEA HOTEL OFFICE IN HIS BATHROBE WITH HIS SECRETARY IN TEARS.

IRVING ROSENFELD (V.O.)  
And they even admitted it.

GREY HAired SENATOR HORTON MITCHELL, wife by his side, denies any wrongdoing and is photographed and humiliated as he then sits with her in a Federal car.

IRVING ROSENFELD (V.O.)  
But in all it was six Congressmen,  
one United States Senator, and my  
friend, Carmine Polito.

THE DOOR TO CARMINE'S CLAPBOARD HOUSE OPENS, CARMINE STANDS IN THE DOOR, STARES AT THE AGENTS, HIS WIFE AND CHILDREN IN TEARS STAND BEHIND HIM AS HE SERVED A WARRANT. CARMINE IS HANDCUFFED.

IRVING ROSENFELD (V.O.)  
We gave the two million back so  
Carmine got the reduced sentence.  
18 months. The loss of his  
friendship would haunt me for the  
rest of my life.

CROWDED FEDERAL BUILDING PRESS CONFERENCE - MANY FLASHBULBS AS STODDARD STANDS NEXT TO AMADO WHO MAKES THE ANNOUNCEMENT.

IRVING ROSENFELD (V.O.)  
And when the story was written,  
Richard Dimaso's name was never  
mentioned.

CAMERA PANS THROUGH CROWD TO FIND RICHIE IN THE WAY BACK, LEANING AGAINST A PILLAR. FADE TO WHITE ON HIS SOBERED FACE.

209

EXT. LONG ISLAND ELEMENTARY SCHOOL - DAY

209

FADE IN FROM WHITE, PAN DOWN FROM WHITE SKY TO SCHOOLYARD, CHILDREN LEAVING ELEMENTARY SCHOOL. IRVING AND SYDNEY WALK UP TO THE SCHOOL TO PICK UP DANNY.

IRVING ROSENFELD (V.O.)  
Syd and I moved in together. And  
Rosalyn --

ROSALYN IN A NECK BRACE and off white trench coat and sunglasses -



ROSALYN ROSENFELD

The car is a little dinged up and  
I'm a little stiff but I don't want  
to talk about it.

Irving stares at Rosalyn.

IRVING ROSENFELD (V.O.)

She would always be interesting.

Rosalyn gets in to a car, revealing Pete Musane in the  
driver's seat. Irving leans in.

PETE MUSANE

(to Irving)

You know my boss knows you did him  
a solid.

IRVING ROSENFELD

Yes I did. He never took a nickle  
so they can't get him for nothing.  
I was never going to let that  
happen.

Irving starts to leave --

ROSALYN ROSENFELD

Irv.

He stops and looks at her. With red lacquered nails Rosalyn  
places her favorite nail finish in his hand.

ROSALYN ROSENFELD (CONT'D)

I'm done with this nail finish. Bye  
for now. I'll see you next weekend.

Irving nods. Rosalyn drives off with Pete.

Sydney stands with Danny.

IRVING ROSENFELD (V.O.)

Our conning days were behind us.

Irving and Sydney walk hand and hand with Danny down the  
street. Irv drops the nail finish into a trashcan.

IRVING ROSENFELD (V.O.)

You can fool yourself for just so  
long and then your next reinvention  
better have your damn feet on the  
ground.

210 INT. ART GALLERY - DAY

210

Irving and Sydney admire a piece of art on the wall.

IRVING ROSENFELD (V.O.)  
We got a loan from a bank and were  
able to go gallery legitimate.

INT. SMALL BANK - DAY

Irving and Sydney sit in front of a banker asking for a loan.

IRVING ROSENFELD (V.O.)  
The art of survival is a story that  
never ends.

INT. SYDNEY'S APARTMENT - DAY

SYDNEY PLACES THE NEEDLE ON THE RECORD PLAYING ON A  
TURNTABLE: DUKE ELLINGTON'S JEEPS BLUES, begins. SHE STARES  
ACROSS THE ROOM AT IRVING. IRVING STARES BACK HER.

CUT TO BLACK