

**AMERICAN HUSTLE**

Written by

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**TITLE CARD: SOME OF THIS ACTUALLY HAPPENED**

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

**1 FADE IN:**

**2 INT. PLAZA HOTEL WINDOW NYC - DAY**

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.

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--?

**2.**

**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 --

3.

**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.

4.

**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 5  
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.

6.

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.

7.

**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.

8.

**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.

9.

**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.

10.

**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.

11.

**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, SOPHISTICATION, 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)

12.

**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

13.

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?

14.

**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.

15.

**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?

16.

**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

17.

**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?

18.

**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.

19.

**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.

20.

**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.

21.

**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.

22.

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.

23.

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!

24.

**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.

25.

**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?

26.

**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.

27.

**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**

63

Baby, there's such good stuff here.

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.

28.

**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?

29.

**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.

30.

**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.

31.

**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.

32.

**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.

**IRVING ROSENFELD (V.O.)**

65 She couldn't handle it.

65

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)

33.

**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.

34.

**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.

35.

**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.

36.

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.

37.

**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.

38.

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.

39.

**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 laped 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.

40.

**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.

41.

**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.

42.

**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 Wasy, 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.

**43.**

**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.

**44.**

**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?

45.

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

greet a woman 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.

46.

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?!

47.

**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 --

48.

**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;

49.

**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.

50.

**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.

51.

**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)**

52.

**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?

53.

**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.

54.

**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)**

55.

**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.

56.

**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 Tomasos'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 --

57.

**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?!

**58.**

**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)**

59.

**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!

60.

**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?

61.

**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!

62.

**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:**

63.

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.

64.

**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.

65.

**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, LOOSENEED 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 WOBLES INTO ARMS OF his WIFE Dolly, she and Carmine help guide Rosalyn out.

66.

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**

**67.**

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    104**  
**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 --**

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.

**68.**

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)

69.

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.

70.

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?

**71.**

**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.

72.

**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**

110

Thank you.

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!

73.

**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.

**74.**

**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.

**75.**

**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?

76.

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.

77.

**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.

78.

**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.

79.

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.

80.

**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?

81.

**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)**

82.

**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.

83.

**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.

84.

**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.

85.

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.

86.

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 BEMEIMANS STYLE BAR

The bar -- LIKE THE BEMEIMANS 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.

87.

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!

88.

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.

89.

**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.

90.

**PETE MUSANE**

You have a very beautiful wife.

**DICK HELSING, ROSALYN ROSENFELD, OTHER GUYS**

Salud.

**THE MADE GUYS 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.

91.



**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.

92.

**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.

93.

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.

94.

**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 TELLEGIO**  
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 --

95.

**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 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.

96.

**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?

97.

**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.

98.

**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.

99.

**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.

100.

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.

101.

**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.**

102.

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 intense, phone in hand, SHIRT SLEEVES, a mess. HE DIALS.

135

**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.

103.

**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. --

104.

**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.

105.

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)**

106.

**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.**

107.

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 than 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)**

108.

**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.

109.

**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.

110.

**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.

111.

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.

112.

**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.

113.

**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 -

-

114.

**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.

115.

**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.

116.

**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)**

117.

**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:**

118.

**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)

**119.**

**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.

120.

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.

121.

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.  
122.

**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.

123.

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.

124.

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 164  
Danny's father.

**BACK TO:**

165 **ROSALYN AT TABLE ALONE, EMOTIONAL, VULNERABLE, HER LIFE IS 165**  
**CHANGING.**

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.

**125.**

**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 170  
vacuum sings to LIVE AND LET DIE while Danny sits on the  
couch watching her. Very intense.

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 171**  
**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 171**  
**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.

**126.**

**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?

127.

**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.

128.

**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.

129.

**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?

130.

**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.

131.

**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?

132.

**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.

133.

**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

134.

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.

135.

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?

136.

**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?

137.

**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.**

138.

**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:

139.

**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.**

140.

**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. BOWIES "THE JENE GENIE" COMES BACK  
LOUD.**

179 **RICHIE TURNS AND TWIRLS A WHITE HAIRE FBI AGENT IN** 179  
**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.**

**THE MUSIC CRESCENDOS TO AN ABRUPT STOP.**

141.

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?

142.

**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?

**143.**

**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.

144.

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.

145.

**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.

146.

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?

147.

**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?

148.

**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:

149.

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.

150.

**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.**

151.

**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 -

152.

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.

153.

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