THE UNTOUCHABLES

by

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RETURN TO STORY DEPARTMENT
PARAMOUNT PICTURES CORPORATION
5555 Melrose Avenue
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FADE IN:

A CRAWLSHEET

1930. Prohibition has transformed Chicago into a City at War. Rival gangs compete for control of the city's billion dollar empire of illegal alcohol, enforcing their will with the hand grenade and tommy gun. It is the time of the Ganglords. It is the time of Al Capone.

INT. CAPONE'S OFFICE - DAY

A sumptuous walnut-paneled office. A bookkeeper (Payne) seated at a desk takes a large ledger from a pile and opens it and begins to write. We HEAR the door open, and a conversation between two men in the next room. The bookkeeper bent over a ledger, chewing his pencil, looks up briefly, then down to his ledger, begins to write.

A BUTLER walks past PAYNE, goes to the bookcase, and takes down a small wooden crate which he carries out of the room.

CAMERA FOLLOWS him out of the room, back into the room from which he has come.

We HEAR the conversation of the two men become louder.

REPORTER #1 (V.O.)

... an article which, I believe, appeared in a newspaper, which asked why...

The butler walks through a beautiful Louis XV sitting room, he comes up to AL CAPONE, dressed in a beautiful grey suit, who is sitting talking with a reporter.

REPORTER #1 (V.O.)

(continuing)

... since you are, or it would seem that you are, in effect, the Mayor of Chicago, you have not simply been appointed to that position.

Capone laughs.

He takes out the crate, which has been presented to him, lifts the top, and takes from a bed of straw, an ancient bottle of cognac. He nods to the butler who has brought it, who, through the conversation, opens the bottle, and pours two glasses.

(CONTINUED)
CAPONE
Well, you know, I'll tell ya: it's touching. Like a lot of things in life. We laugh because it's funny and we laugh because it's true. Some people say, Reformers here say, 'put that man in jail, what does he think he's doing?' What I hope that I'm doing, and here's where your paper's got a point is: I'm responding to the Will of the people. And some get upset and they talk Disrespect for law. But law is nothing other than a reflection of the people's will. And in this case, in the case of prohibition, it's a bad law, for it does not reflect the People's will.

REPORTER #3
It has been written that the best way to do away with a bad law is to enforce it. Is Prohibition being enforced?

CAPONE
No. I'm not telling tales out of school, when I tell you 'not really.' Why? People are going to drink. You know it, I know it. And all I do is act on that. And all this talk of 'bootlegging...what is bootlegging? On the boat, it's bootlegging, on Lake Shore Drive, it's Hospitality. I'm just a businessman.

REPORTER #3
And what of the reputation that you control your business by violence? That those who don't purchase your products are dealt with violently?

CAPONE
(smiles)
I grew up in a tough neighborhood. We used to say, 'you can get farther with a kind word and a gun than you can with just a kind word.'

He and the Reporter laugh.

(CONTINUED)
CONTINUED: (2)

CAPONE
(continuing)
And in that neighborhood it might have been true. And sometimes a reputation follows you. There is violence in Chicago, but not by me, and not by anyone that I employ. And I'll tell you why: 'cause it's not good business.

The butler presents two snifters to the two men.

EXT. SPEAKEASY/CITY STREET - DAY

A Building Facade, a door, a sign next to it reads: "HAUSMAN'S LAUNDRY."

A little girl holding a beer pail comes INTO THE FRAME. She crosses the street and enters speakeasy.

INT. SPEAKEASY - DAY - ANGLE INS

A run of the mill neighborhood speakeasy. A man with a briefcase, an Italian in a bowtie (FRANK NITTI), is at the bar. The little girl with the beer pail enters. She trims over Nitti's briefcoat. He holds her up.

LITTLE GIRL
Sorry Mister.

NITTI
That's Okay, honey. Are you alright?

The girl walks down the bar to where the bartender is having a conversation with a customer (the Bow tie driver).

BARTENDER
That green beer you're peddling just aint any good. I'm not buying any.

BOW TIE DRIVER
I think you just made a very important decision. We won't be back.

He leaves.
The bartender comes over to Nitti, who has set his briefcase on the bar. Nitti points at the tap, the bartender nods, starts to pour him a beer.

LITTLE GIRL

Mister...

BARTENDER
I'll be with you in a second, Sweetie.

The bartender finishes drawing the beer. Nitti takes it, nods, and puts a nickel on the bar. The bartender walks back down the bar to the little girl. He takes her beer pail off the bar and starts filling it.

BARTENDER
(continuing)
... and how is everyone at your house today?

LITTLE GIRL
... they're fine.

(CONTINUED)
CONTINUED:

BARTENDER
... your Momma well?

LITTLE GIRL
... she has a little cold.

Nitti downs his beer quickly and walks out of the speakeasy.

BARTENDER
She does, huh?

LITTLE GIRL
But she'll be all right.

EXT. SPEAKEASY - DAY - ANGLE

Nitti coming out of the speakeasy. As he walks to the curb, a large roadster dashes up the street and screams to a stop.

INT. SPEAKEASY - DAY

The bartender giving the full beer pail to the little girl.

LITTLE GIRL
Thank you.

BARTENDER
That's alright, Sweetie, and you tell your Momma...

THE LITTLE GIRL, STARTING OUT THE DOOR WITH THE BEER PAIL, SEES THE BRIEFCASE ON THE BAR. PICKS IT UP AND STARTS TO RUN TOWARD THE DOOR, CALLING:

LITTLE GIRL
Mister, you forgot your br...

THE SPEAKEASY EXPLODES. SMOKE AND FALLING DEBRIS FILL THE SCREEN.

EXT. SPEAKEASY/STREET - DAY

THE SMOKE SLOWLY CLEARS TO REVEAL THE WHOLE OF THE SPEAKEASY GONE AND A CHICAGO STREET OUTSIDE AS NITTI WALKS TOWARD A CAR. HE GETS IN AND SPEEDS AWAY.
INT. NESS' HOUSE/KITCHEN - ANGLE INS - DAY

A large kitchen tear-a-sheet calendar, reads "Sunday, September 14th, 1930." A woman's hand tears off the left of the calendar, so that it now reads Monday.
EXT. ANGLE

The policeman, his suspicions aroused as two Fire trucks pull out of Fire station on their way to the burning speakeasy.

ANGLE

The policeman's hand goes slowly to his holster. He surreptitiously draws his revolver, and lowers it to his side.

EXT. STREET NEAR FIRE STATION/INT. CAR - DAY

The policeman's hands come in the window. Beat.

ANGLE INS

The hand of Nitti goes into his lapel pocket, it comes out with a card.

ANGLE

Nitti handing the card to the motorcycle cop who looks at it. Beat.

The motorcycle cop, he salutes, hands back the card. The driver puts it on the dashboard.

EXT. STREET NEAR FIRE STATION - DAY

The car driving away, the motorcycle cop walking back to his cycle.

ANGLE INS

The card lying on the dashboard of the car. It reads: "To whom it may concern. Please extend to the bearer, Mr. Frank Nitti, all possible courtesy and consideration. Signed: Wm. Thompson, Mayor, City of Chicago."

INT. NESS' HOUSE/KITCHEN - ANGLE INS - DAY

A large kitchen tear-a-sheet calendar, reads "Sunday, September 14th, 1930." A woman's hand tears off the left of the calendar, so that it now reads Monday.
CATHARINE NESS, a pretty woman in her late twenties, in the kitchen of a modest home, preparing food on a counter. She has some sliced carrots, and she takes the calendar leaf and wraps the carrots in them. She puts a sandwich wrapped in wax paper, a candy bar, and the carrots into a small paper bag. She hesitates, takes out the carrots, sweeps them off the calendar leaf, takes a pencil from the counter behind her, writes something on the calendar leaf, re-wraps the carrots, puts them back in the paper bag, starts out of the kitchen.

CAMERA FOLLOWS her through the dining room, into a small study. The hall and the study are filled with half-unpacked cardboard boxes -- it is obvious these people are in the process of moving in. Seated at a rolltop desk, in tie and shirtsleeves, is ELLIOT NESS, a man in his early thirties.

He is sipping from a cup of coffee, and making notes in one of a group of files which lie before him on the desk. There is a newspaper open on the desk before him, a large picture on the front page. Ness gestures at the picture. His wife looks at the picture.

CATHARINE
(of picture, nods slowly)
Yes. I heard it on the radio.

INT. NESS' HOUSE/STUDY - DAY

The pictures. Front page of the newspaper. On the left, a smiling ten-year-old girl, the girl WE SAW earlier with the beer pail. On the right, a photo of the outside of the bombed tavern. Headline reads: "Ten-year-old girl slain as beer war continues."

ANGLE

Ness looking at the newspaper. Sighs.

CATHARINE
I know. But now it's time to go to work.

(she smiles)
Go make a good first impression.

She hands him the lunch she has prepared.

He stands. Puts the lunch on the desk. Smiles. Kisses her. Looks at her.

(CONTINUED)
CONTINUED:

CATHERINE
(continuing)
I love you, too.

She looks at her watch, goes to a coatrack, holds his jacket for him. He puts it on.

CATHERINE
(continuing)
Now, shoo!

He nods. "Yes, yes, I'm going."

He picks up a briefcase from the floor. Puts the files on his desk into it. He puts his lunch into it. He looks over his desk to see if there is something he has forgotten.

He reaches back and picks up the framed photograph.

ANGLE INS

The frame. On the left, a photograph of Ness and his wife sailing. On the right, a posed group of the two of them and an eight-year-old girl.

ANGLE

Ness putting the frame into his briefcase, starts for the door. As he gets to the door of the study, he hesitates, goes back to a small safe which stands next to the roll-top desk. He opens the desk and takes out a large cigar box.

ANGLE INS

He opens the box, takes out a Colt .45 automatic pistol, and a box of shells.

ANGLE

Ness, holding the pistol, checks to see it is unloaded, drops it and the box of shells in the briefcase, closes the briefcase, kicks closed the safe, starts for the door.

OMITTED
INT. POLICE HEADQUARTERS/ OUTER AREA    - DAY

A blank blackboard. A hand ENTERS THE FRAME and writes large on the blackboard: "Elliot Ness."

ANGE

The conference room at police headquarters, five or six reporters, several photographers, MIKE (The Chief of Police), in uniform, who is finishing writing Ness' name on the board. Ness stands to the side of the blackboard. The Chief turns to address the reporters.

MIKE
... a special Agent of The Treasury Department...
   (beat)
... Mr. Ness...?

NESS
At the request of the City of Chicago, the Federal Government, specifically the Department of the Treasury, has inaugurated a special program to deal with the flow of illegal liquor and the violence which it creates.

REPORTER #4
And of what does this program consist...?

NESS
I, and other agents of the Treasury, will be working in conjunction with the Chicago Police, and other enforcement bodies to...

REPORTER #2
... isn't this just another 'Showpiece Program' to...

REPORTER #4
How do you feel about Prohibition, Mr. Ness...?

NESS
It's not just a showpiece, and I'll tell you exactly how I feel about prohibition: it is the Law of the Land.

(CONTINUED)
REPORTER #2
You consider yourself a crusader,
Mr. Ness...? Is that it...?

Ness smiles, shrugs. "I see there's not much I can do here..."

MIKE
I think that's all, boys...

He starts ushering Ness out of the office. CAMERA FOLLOWs, as he moves through the room, flashbulbs pop. A reporter buttonholes him.

SCOOP
So what are your real plans; what have you got coming up?

NESS
(smiles)
You'll have to read about it in the paper...

The reporter pulls him aside.

SCOOP
(in a whisper)
Listen, lemme ride along with you, give you a big play... good for you and me both...

NESS
(smiles)
Can't help you.

Ness pushes through the crowd, toward a set of double glass doors with a uniformed policeman standing guard in front of him. He moves through the doors, CAMERA FOLLOWs. A FAT PENSIONER COP, wearing no gun, nods at him and moves out of his way. He HEARS his name called from behind. "Mr. Ness..." He turns.

ANGLE
A well-turned-out policeman around thirty, in a dashing uniform pushes through the crowd, and approaches Ness, the man speaks.

LIEUTENANT ALDERSON
Mr. Ness...? Lieutenant Alderson.
The Flying Squad. Are you ready to meet the men...?

(CONTINUED)
CONTINUED:

NESS
Well, yes, I am.

Alderson holds open the glass doors, Ness steps through, followed by the CAMERA.

INT. POLICE HEADQUARTERS/READYROOM - DAY

We are in the Readyroom, the walls lined with armaments. Thirty of the Flying Squad, tough, fit, immaculate Chicago policemen in riding boots and jodphurs, "Chicago's Finest," come to attention as the Lieutenant and Ness enter.

REVERSE ANGLE


LIEUTENANT ALDERSON
(sotto, with pride)
They are the best we have.
(to the men, with
a "command voice")
At ease.

INT. POLICE HEADQUARTERS/READYROOM - DAY - ANGLE INS

A large desk. The files from Ness' briefcase spread neatly open on them.

A list: "Coast Guard, Indiana State Police, Department of Customs Methods. Summation." A pencil check next to all but "Summation." A hand ENTERS THE FRAME and checks it off.

ANGLE

Ness and the group of police.

NESS
I have one more thing to say: I know that many of you take a drink. What you've done before today is not my concern. But now we must be pure, and I want you to stop. It's not a question of whether or not it's a 'harmless drink.' It very well may be, but it's against the Law. And, as we are going to enforce the law, we must do first by example.

(CONTINUED)
CONTINUED:

LIEUTENANT ALDERSON
Are there any questions...?

NESS
The Department of the Treasury has
had a man undercover here for some
time. We have received word from
this informant that a very large
shipment of Canadian whiskey has
arrived in Chicago. So I hope
that you have signed on for some
action, 'cause you're going to get
it. Lieutenant Alderson...?

Ness sits. Alderson WALKS TO THE BLACKBOARD, PICKS UP A
POINTER.

LIEUTENANT ALDERSON
Preseuski, you will drive for
Mister Ness. We will have Squad A
in Attack, B in Reserve, and C on
the Perimeter, and may I see those
leaders, please?

Squad Leaders come up to the front of the room.

LIEUTENANT ALDERSON
(continuing)
Mr. Ness, as you know, our major
problem has been gaining entry
to a fortified position without
sacrificing the Element of surprsisie.
Your feelings on that, sir...?

EXT. WAREHOUSE/ALLEY - NIGHT

Ness and Lieutenant Alderson standing by the side of a
Snowplow. Ness reading from a list.

NESS
... a red pinetree marked on the
cases of liquor.

LIEUTENANT ALDERSON
Yes, sir. I have it.

NESS
The "Treasury" man is in a grey
suit, with a red bandana. He is
not to be arrested.

LIEUTENANT ALDERSON
... in a grey suit, and a red
bandana.

(CONTINUED)
CONTINUED:

Ness nods, satisfied. He folds the list and puts it in his pocket. He starts to walk around the truck, speaks to the Lieutenant, who follows him. CAMERA PANS as they walk around the truck TO REVEAL 15 of "The Flying Squad" sitting in the back.

NESS
I think that's it. Your people ready?

LIEUTENANT ALDERSON
Yes, they are.

Ness nods. He checks his watch.

NESS
Tell 'em to smoke 'em if they've got 'em.

Ness walks on to his car, which is parked some twenty feet away, he gets in the car.

36
EXT. WAREHOUSE/INT. NESS' CAR - NIGHT


NESS
How we doing...?

Preseuski nods in the direction he is watching.

36A
EXT. WAREHOUSE ALLEY - NIGHT

Ness POV of truck and snowplow.

37
EXT. WAREHOUSE/INT. NESS' CAR - NIGHT

Preseuski checks his watch. Beat. Ness reaches into the back seat, takes his briefcase, takes out his paper lunch bag and opens it.

NESS
(to Preseuski)
Part of a sandwich?

PRESEUSKI
No, thank you, sir.

NESS
Nervous?

(CONTINUED)
CONTINUED:

PRESEUSKI

No, sir.

Ness is unwrapping his lunch.

NESS

Been with the unit long?

PRESEUSKI

A short while.

NESS

Then I suppose we all want to do well.

PRESEUSKI

(earnestly)

Yes, sir.

Ness un wraps the part of his lunch wrapped in the calendar page. He laughs.

NESS

Ha!

(he holds it up)

Message from my wife.

ANGLE POV

The calendar sheet. Mrs. Ness has written on it: "I am very proud of you."

ANGLE

The two men.

NESS

You married?

PRESEUSKI

Yes, sir. I am.

NESS

Nice to be married. Isn't it?

Ness folds the note and puts it in his jacket pocket. Preseuski suddenly grows alert, Ness notices. Preseuski nods at the rearview mirror. Ness looks at the mirror.

ANGLE POV - THE MIRROR

The warehouse behind them. A man standing furtively peering around the corner at them.
ANGLE

Ness and Preseuski watching the mirror.

EXT. WAREHOUSE ALLEY - NIGHT

Ness and Preseuski getting out of the car.

ANGLE

Ness and Preseuski walking around the warehouse. CAMERA FOLLOWS. They turn the corner, CAMERA FOLLOWS.

ANGLE

Ness, Preseuski, and the man (the reporter from the earlier City Hall sequence), talking.

SCOOP
(talking fast)
Listen! I can do a lot for you. I can do a lot for what you're trying to do. I get the Big Scoop and you make a big splash. Get yourself some support. What do you say? Let's be real...
(pause)
What do you say? What do you say...? You want to do some good, you want to spread the word...? Let me help you...

INT. WAREHOUSE - NIGHT

The Treasury Agent in the grey suit with the red bandana coming out of a partitioned office area. CAMERA FOLLOWS him past many wooden cases marked with a Red Pine Tree. He says good night to several workingmen. He puts on his hat and goes through a small door set in the large warehouse door.

EXT. WAREHOUSE - NIGHT

The Treasury Agent coming out of the door, lights a cigarette and walks off.

ANGLE

Across the street, Ness, looking on at the bandana man in the b.g.

(CONTINUED)
CONTINUED:

Ness moves back behind the building to his massed forces, CAMER A FOLLOWS. Ness mounts to the shotgun seat of the snowplow.

NESS
Let's do some good.

EXT. WAREHOUSE ALLEY - NIGHT
The snowplow raising.

ANGLE
The snowplow, followed by the troop carrier full of the Chicago Flying Squad, coming quickly around the corner.

INT. WAREHOUSE - NIGHT
One of the workingmen, playing cards, looks up, startled.

ANGLE
The snowplow splintering the door.

ANGLE
The troops of the Flying Squad drop to the floor and spread out. Some policemen guard the door blocking escape. Ness and the Flying Squad walk over to the pine tree crates.

NESS
Federal Officers, and you're under arrest for violations of the Volstead Act.

He reaches back to Preseuski, who hands him an axe. Ness smashes open the crate.

NESS
(continuing; to reporter)
Well, if you want to take a picture, take it now...

Scoop comes forward with his camera.
The open crate. Ness' hand brushing aside the packing excelsior. He digs around in the crate. He digs a bit more frantically. His hands come up with a handful of Japanese parasol, as he pulls it out of the crate it pops open.

Ness, stunned, holding the parasol, a flashbulb pops.

NESS
(of the reporter)
Get him out of here. I mean now.

LIEUTENANT ALDERSON
Tear the place apart.

Preseuski is driving. Ness, in the passenger's seat, is confused and angry. The bridge over the Chicago River is just going up, stopping traffic. The car stops. Ness and Preseuski sit there, brought to a halt. Beat.

NESS
We'll get them next time, eh...?

Pause.

PRESEUSKI
... sir...?

Pause.

NESS
I think I'll walk from here.

Beat.

Ness gets out of the car.

Ness getting out of the car.

A bundle of newspapers thump onto the sidewalk.

(CONTINUED)
CONTINUED:

Ness, just outside the car, watching the papers being loaded. Beat. He shrugs, as if to say, "Well, let's get it over with." He walks over to the newsstand where there is a pile of papers. He throws a nickel on the ledge and walks away with a paper.

EXT. MICHIGAN AVE. BRIDGE/STAIRS - NIGHT

Ness walks down the stairs to the lower level of the bridge which is lowering down.

EXT. MICHIGAN AVENUE BRIDGE - NIGHT

Ness walking, carrying the paper. He walks onto the Michigan Avenue Bridge across the Chicago River. Holds up the front page to read it.

ANGLE POV - INS - THE FRONT PAGE

On the left a cartoon of Ness dressed as a knight in armor, carrying a lance, straddling a snowplow. He is intent on skewering Al Capone, who holds a glass of beer. The caption is, "Let's Do Some Good!!!" The POV MOVES TO the picture on the right, which is a photo of Ness, the snowplow behind him, having just broken open the crate. He is holding a small paper Japanese parasol. The photo caption reads, "Crusader Cop Busts Out."

ANGLE

Ness holding the paper. He reads a bit more, he folds the paper and puts it in his jacket pocket. He is a bit shaken. He takes out a pack of cigarettes. He pats himself down for matches, he finally locates some. He finally locates a book of matches in his lapel pocket. As he reaches for it, he feels something in the pocket. Beat.

ANGLE INS

Ness' hand comes out of the pocket with a book of matches and a folded piece of paper. He unfolds it slowly. It is the note from his wife which reads, "I am very proud of you."

ANGLE

Ness reading the note. Beat. He shakes his head.

(CONTINUED)
63

We take the newspaper out of his pocket, crumple it, and throw it into the river. He continues to clean on the
chair. Behind him we hear a gruff, male voice. "What do
you think you're doing?" Ness half turns his body, slowly.

64

ANGLE: POV

A large Irish cop (MALONE) speaking to Ness.

MALONE
You want to throw your garbage,
throw it in the goddamn trash
basket.

65

ANGLE

Ness and Malone.

Beat.

NESS
Don't you have more important
things to do?

MALONE
Yeah, but I'm not doing them right
now. We understand each other...?

Ness nods, turns so that he is fully facing the cop.
Starts lighting his cigarette. Malone suddenly very
alert, holds him at arm's length with his nightstick.

MALONE
(continuing)
Okay, pal. Why the Mohaska?

Beat. Ness does not understand.

MALONE
(continuing)
Why are you packin' the gun?

NESS
I'm a Treasury Officer.

Beat.

MALONE
Alright.

He lowers his nightstick. He starts to walk on.

(CONTINUED)
MALONE
(continuing)
You remember what we talked about, now...

ANGLE

Malone walking across the bridge, Ness watching him. Beat. Ness throws his cigarette in the river and walks after him. He catches up to him and they walk together.

NESS
Wait a second, wait a second. What the hell kind of police do you have in this goddamned City? What do they reach you? You just turned your back on an armed man!

MALONE
You're a Treasury Officer.

NESS
How do you know that? I just told you I was...

MALONE
Who could claim to be that who wasn't?

Malone starts to walk on.

NESS
What's your name and unit...?

Malone turns around, gestures to his insignia.

MALONE
It's right here. You got a beef, what is it...

NESS
How did you know I had a gun?

MALONE
Whaddaya want, a free lesson in Police Work?
(smiles. He looks at Ness)
You okay, pal?

NESS
(beat)
I, uh, I had a rough day on the job.

(CONTINUED)
MALONE (nods)
I was about to...)

MALONE
(smiles again)
Well, then you just fulfilled the
first rule of Law Enforcement:
"Make sure when your shift is over,
you go home alive."

(beat)
Here endeth the lesson.

Taking a small chain with a key and a medallion out of
his pocket, Malone starts to walk his beat again. As
he does so, he fiddles with the chain.

67 ANGLE 67
Ness, alone on the bridge, watching Malone walk off.

68 OMITTED 68

69 INT. LEXINGTON HOTEL/CORRIDOR - DAY 69

A butler carrying a breakfast tray with the morning paper
upon it, walks up a marble staircase and turns into the
hall and through the lavishly appointed salon we saw Al
Capone in earlier. He stops before a door and discreetly
knocks. Suddenly, VIOLET LAKE, a platinum blonde, runs
up behind him, snatches the paper off the tray and starts
leaving through it.

Walter Payne comes up behind her, pulls the paper out of
her hand, neatly folds it and places it back on the tray.

PAYNE
Are you crazy?
That's Al's paper.

VIOLET
That's all anyone ever thinks
about here... is Al... Al... Al.
I was just looking at my ad.
I have a career too you know.

PAYNE
I know. I know.

(CONTINUED)
Payne hustles Violet back down the hall as the butler opens the door and enters Capone's bedroom.

INT. LEXINGTON HOTEL/CAPONE'S SUITE - DAY

CAMERA FOLLOWS him, he sets the tray down on a bed. Large hands of the bed's occupant pick up the paper. The front page is the picture of Ness. The man laughs, puts the paper aside. Underneath it is a cantaloupe in which is stuck a small parasol. The man laughs again.

Al Capone, sitting in bed, laughing, holding the paper, the butler pouring the coffee.

EXIT. POLICE HEADQUARTERS - DAY

Ness enters building as people notice he is the one on the front page of their newspapers.
70B  INT. POLICE HEADQUARTERS/ELEVATOR - DAY

Ness goes up elevator with people staring at him.

70C  INT. POLICE HEADQUARTERS/HALLWAY - DAY

Ness walks through hallway receiving the same treatment from police and clerical help. The embarrassment growing.

71  OMITTED

72  OMITTED

73  INT. POLICE HEADQUARTERS/OUTER AREA - DAY

Ness walking towards his office. CAMERA FOLLOWS him. Ness' attention is drawn to something.

74  ANGLE

Ness is looking at a bulletin board on which is the "Crusader Cop" caricature of Ness in the paper. The caption is "The Cavalry Has Arrived" which is written underneath it.

75  INT. POLICE HEADQUARTERS/NESS' OFFICE - DAY

We are in the office. Ness has closed the door.

He starts to rise. Preseuskis comes over to him. Hands him a sealed memo.

PRESEUSKI

Mr. Ness, they're having a problem with the Organizational Chart for...

NESS

Ness nods, moves past the policeman, holding the memo.

NESS

Well, it's going to have to be a problem for somebody else. Not me.

(CONTINUED)
CONTINUED:

He moves back into the readyroom. MRS. BLACKMER, a young woman, stands up as he enters the room. Ness stops, looks at her. Beat.

MRS. BLACKMER
I came here to thank you.

Beat.

Ness is puzzled.

MRS. BLACKMER
(continuing)
It was my little girl they killed with that bomb.
(beat)
You see, because I know that you have children, too. And this is real to you. That these men cause us tragedy.
(beat; she nods)
And I know you will put a stop to them.
(she nods again)
And now you do that, now...

She shakes his hand, leaves the room, leaving Ness alone for a moment. Ness sighs. Beat. He opens the memo which Preseuski had handed him. He reads. Lieutenant Alderson comes into the room.

LIEUTENANT ALDERSON
Mr. Ness: I think that it's imperative we meet immediately with your undercover man. It is obvious to me there was a leak last night, and...

NESS
We can't meet with him.

Pause.

LIEUTENANT ALDERSON
I...?

Ness gestures to the memo he has been reading.

NESS
It seems that he's dead. It seems that he's in an alley down in East Chicago, and that someone cut his throat.
(beat)
Would you excuse me please...?

(CONTINUED)
Alderson nods. Leaves the office.

NESS
(continuing)
Yes. It would appear there's no one here but me.

OMITTED

EXT. MALONE'S HOUSE - DAY
Ness drives up in front of the house. Stops, takes a sheet of paper out of his jacket pocket, reads it.

ANGLE INS
The sheet of paper, it reads "Malone 1634 Racine."

ANGLE
Ness walks up the walk to the house, a number plate next to the bell reads "1634," Ness rings the bell.

INT. MALONE'S HOUSE/KITCHEN - DAY
We HEAR the doorbell ringing. A man, SEEN from the back, Goes through the kitchen, slowly, approaches the front door. In the living room, he stops by an upright gramophone, opens the lid.

ANGLE
Inside the lid, a very short sawed-off shotgun.

ANGLE
The man holding the shotgun, slowly opens the door. WE SEE Ness' face.

ANGLE REVERSE
Over Ness' shoulder, WE SEE the man is MALONE, the policeman on the bridge.

MALONE
What do you want?

(CONTINUED)
CONTINUED:
CAMERA FOLLOWS Ness into Malone's living room.

NESS
I'd like to talk to you.

INT. MALONE'S HOUSE/LIVING ROOM - LATER - ANGLE - DAY

Tea things on the table, Ness and Malone, who have been
talking for some time.

Beat.

Malone smiles.

MALONE
(takes out the chain
with the medallion
and the key on it.
Fidgets with it)
I'm just a poor beat cop. How
can I help you?

NESS
Work with me.


MALONE
Why should I, though?

NESS
Because you're a good cop.

MALONE
How do you know that?

NESS
You told me.

MALONE
I'm such a good cop, how come
I'm walking a beat. At my age?

NESS
You want to tell me?

MALONE
(archly)
Well, maybe I'm that Whore With
A Heart of Gold. Maybe I'm the
Good Cop in a Bad Town. Is that
what you want to hear?

(CONTINUED)
NESS
I didn't ask you and I don't care.
If you want to stay on the beat,
you do that. If you'd like to
come with me, I need your help.
I'm asking you for help.

Beat. Malone laughs. He walks over to the mantelpiece,
on which are placed five or six photographs of men in
police uniforms. One is Malone as a young man. One,
judging from the age of the photo and the style of uni-
form, may be his father. Malone looks at the photos.
Then back at Ness.

MALONE
Huh. Well. That's the Thing you
Fear. Isn't it...?

Beat.

NESS
I don't understand.

MALONE
Mr. Ness... I wish I met you ten
years and twenty pounds ago. I,
uh... I think it just got more
important to me to stay alive.
(beat)
And that's why I'm walking a
beat. Thank you.

Malone stands. Ness stands.

84A INT. NESS' HOUSE/LIVING ROOM - NIGHT

Ness and family listen to "Amos and Andy" on the radio.
Ness gets up and walks over to the window.

84B OMITTED
INT. POLICE HEADQUARTERS/NESS' OFFICE - DAY

Ness coming back into the office. A dumpy fortyish man in the corner, stands as Ness comes in.

MAN (OSCAR WALLACE)
Mr. Ness...? Oscar Wallace,
Washington Bureau...

NESS
Well, Mr. Wallace, we are glad to have you here. We are a little in the dark, but any ideas that you may have...

(CONTINUED)
85 CONTINUED:

WALLACE
Yes, sir, I do. and one I want to try first is this: he has not filed a return since 1926...

NESS
A return...?

WALLACE
An income tax return.

NESS
Income tax.

Pause.

WALLACE
Yessir.

Beat.

NESS
What, what do you do at the Bureau?

WALLACE
I'm an accountant.

Pause.

Ness half-sighs, half-laughs, he rubs his forehead.

NESS
An accountant...

WALLACE
Yes, sir, the Bureau has sent me out here to...

NESS
Would you excuse me, please...?

Ness walks out of his office into the hall, lights a cigarette, rubs his eyes. He looks up, sees something.

86 ANGLE POV

Malone, in civilian clothes, at the other end of the hall.

87 ANGLE

Ness walks over to Malone. Malone stands very close to him.

(CONTINUED)
MALONE
Come on.

NESS
Where are we going?

MALONE
These walls have ears.

INT. CHURCH - DAY
Ness and Malone are talking.

MALONE
You said you wanted to know how to get Capone. Do you really want to get him?

(beat)
You see what I'm sayin'? What are you prepared to do?

NESS
Everything within the law.

MALONE
And then what are you prepared to do...

(pause)
If you Open the Ball on these people, Mr. Ness, you have to be prepared to go all the way.

(pause)
Because they will not stop the fight 'til one of you is dead.

Pause.

NESS
I want to get Capone. I don't know how to get him.

MALONE
You want to get Capone, here's how you get him: He pulls a knife, you pull a gun; he sends one of yours to the hospital, you send one of his to the morgue. That's the Chicago Way. That's how you get Capone. Now: do you want to do that, are you ready to do that...? I'm makin' you a deal. You want this deal?

(CONTINUED)
NESS

I have sworn. To put this man away, with any and all legal means at my disposal. And I will do so.

MALONE

(sighs)
Well, the Lord hates a coward.

Malone, ceremoniously, extends his hand. Ness shakes it.

MALONE

(continuing)
You know what a 'Blood Oath' is?

NESS

Yes.

MALONE

You just took one.

88A

EXT. CITY STREET - DAY

Ness and Malone walk down the street.

MALONE

How do you think that Capone knew about you raid the other night?

NESS

(pause)
Someone on the cops told him.

MALONE

...and welcome to Chicago, mister, 'cause this town stinks like a whorehouse at low tide. (beat)
Now: the first thing is...who can you trust?

(CONTINUED)
NESS

MALONE
(interrupting him)
You can trust nobody. The Cops...
nobody. Nobody wants you here.

NESS
Then why are you helping me?

MALONE
'Cause I swore to uphold the law, and if you believe that I'll tell you another one. Now: who can you trust?

NESS
I can trust nobody.

(continued)
NESS
If we can trust nobody, where do we get help?

MALONE
You're afraid of getting a rotten apple, don't get it out of the barrel, get it off the tree.

EXT. SHOOTING RANGE - DAY

Young men in Police Academy sweatsuits FIRING or waiting to fire.

The RANGEMASTER barking commands.

Ness and Malone wait.

RANGEMASTER
Finger outta the trigger guard. Eject those cartridges, lay the revolver on the ledge, pick up your target, and stand back.

The recruits step back from the firing line. The Rangemaster commands the group which has just fired. As he commands, the just-fired targets come forward on pulleys and the recruits pick them up.

RANGEMASTER
(continuing)
Left face and file off. Next group of twelve: Stand ready!

Malone and Ness come up to the Rangemaster.

NESS
Elliot Ness, Treasury. We require a recruit on extended duty. Because of its extreme danger, I don't want any married candidates. This man will be seconded to Treasury. (Ness produces a document)

We have the full cooperation of...

(CONTINUED)
Joey, now: who's consistently the best shot of the class?
The Rangemaster checks his records.

RANGEMASTER
Williamson and Stone.

MALONE
Call 'em out for me. One at a
time. Willya...?

As the Rangemaster crosses to the young recruits, Malone
turns to Ness.

MALONE
You're married.

NESS
I know.

RANGEMASTER
Williamson!

One of the young recruits who has just fired responds to
the command. He comes over to Ness, etc., carrying his
just-shot target. He is a well-built, rather tall,
blond young man. He stands at attention. Malone takes
the target, looks at it.

ANGLE - POV INS - THE TARGET

It is one large jagged hole in the ten ring.

MALONE
Stand easy, pal. I want to ask
you something: Why do you want
to join the Force?

NESS
Very impressive.

MALONE
(Continued)
The young man is obviously flustered.

    WILLIAMSON
    Um... um... um...

    MALONE
    Don't search for the yearbook answer, tell me: what do you think...?

    WILLIAMSON
    I, uh...

    MALONE
    (not unkindly)
    Okay, that's all.

Williamson retreats to the line of recruits.

(Continued)
The Rangemaster is, at the same time, barking commands to the next group.

**RANGEMASTER**
Next group of twelve: advance to the firing line. Lay your revolver and three rounds on the do not load until the command 'LOAD.'
Advance.

The next group advances to the firing line. Ness and Malone go over to the Rangemaster.

**RANGEMASTER**
(calling Stone over)
Stone!
(to Malone)
He's a real prodigy.

Stone, a dark, intense young man, walks over to Ness and Malone.

The Rangemaster points out a young man on the firing line.

**MALONE**
(continuing)
Why do you want to join the force?

**STONE**
'To Protect the Property and Citizenry of the City of Chi...'

**MALONE**
Waste my time with that bullshit...
Where are you from, Stone?

**STONE**
The South side.
Malone looks at the clipboard with the recruit's name on it.

MALONE  
(continuing)  
'Stone'... That's your name?
George Stone...? What's your real name?

STONE  
That is my real name, sir.

MALONE  
What was it before you changed it?

Beat.

(CONTINUED)
STONE
Guisseppi Petri.

MALONE
Well, that's what I thought...
(to Ness)
That's all we need, get a thieving
wop on the...

STONE
(stunned)
What did you say...

MALONE
I said that you're a lyin' member
of a no-good race...

STONE
Isa mucha better'n you, you stinkin'
Irish pig...

Malone reaches in his sap pocket, comes out brandishing
his sap.

MALONE
You scut, I'm gonna break your...

Stone picks up his revolver off the shooting ledge and
stands ready to receive Malone's attack. Malone relaxes,
puts back his sap.

MALONE
(continuing)
I like him.

NESS
I like him too.

MALONE
(to Stone)
Son, you just joined the Treasury
Department.
INT. POLICE HEADQUARTERS/NESS' OFFICE - DAY

Ness, at his desk. Lieutenant Alderson, finishing reading a report.

LIEUTENANT ALDERSON
... with reports from stake-outs on the north and westside, and surveillances of the major auto routes.

NESS
Thank you, Lieutenant.

Alderson nods, and leaves.

(CONTINUED)
CONTINUED:

CAMERA PANS IN to show Malone and Stone seated on a bench near the door.

NESS
(continuing)
What do you think?

MALONE
I think there's nothing like vaudeville.

NESS
That's what I think.

MALONE
Are you ready to go to work?

Malone stands.

NESS
Where are we going?

MALONE
On a liquor raid... We need another man...

Wallace enters. Holding papers.

WALLACE
Mr. Ness. The financial disbursement pattern...

Malone reaches down for a riot gun from the rack and hands it to Wallace.

MALONE
(to Wallace)
Come on.

WALLACE
I... uh...

MALONE
You carry a badge?

WALLACE
Yes.

MALONE
(nods)
Carry a gun.
As Malone exits he speaks to Mike. Malone walks over to Mike.

MIKE
Jimmy?

MALONE
Mike?

MIKE
What are you dressed for, Halloween?

MALONE
Shut up. I'm working.

MIKE
Where? The circus?
EXT. POLICE HEADQUARTERS/POST OFFICE - DAY 92B


The CAMERA PANS with them as they go across the street and down the sidewalk.

NESS
What are we doing here?

MALONE
Liquor raid.

NESS
Here...?

MALONE
Mr. Ness: Everybody knows where the booze is. The problem is not finding it. The problem is: Who wants to cross Capone.

(beat)
If you walk through that door now, you are walking into a world of trouble, and there is no turning back. You understand me...?

NESS
Yes. I do.

93

INT. POST OFFICE - DAY 93

CAMERA FOLLOWS all four through the post office to a door which they enter. They continue to a second door. The door has a sign hung on it "Out of Order. Please Go Around."

MALONE
(over his shoulder)
Draw your guns.

Malone takes a fire axe off of the wall and chops into the door by the handle. He reaches inside and opens the door.
Cameraman follows the four into a room full of whiskey crates and men taking bottles out of them.

MALONE
(Continuing)
Federal Officers. This is a raid.

A very fat man comes over to Malone.
MALONE
This stuff is impounded and you're all under arrest.

FAT MAN
(uncertain)
This is no good! You got a warrant?

MALONE
Here's my warrant.

He hits the Fat Man viciously in the stomach.

MALONE
(continuing; to the other men in the warehouse)
How do you think he feels now, better or worse...

NESS
(to Wallace)
Arrest them.

Wallace and Stone start rounding up the culprits.

MALONE
Well, Mr. Ness, we're in for it now.

INT. ITALIAN RESTAURANT - NIGHT - INS

Large cedar box of cigars, box is opened. Hands present it, CAMERA PULLS BACK TO REVEAL Ness, Wallace, Stone and Malone seated in an Italian restaurant after a dinner, plates all over the table.

They accept and light up cigars.

The men laugh. Malone takes out his chain with the medallion and the key on it. Uses the key end to pierce his cigar.

NESS:
(of the medallion)
What is that?

MALONE
What is it? What is it...? I'm with the Heathen. It's my Callbox Key, and St. Jude.

(continued)
STONE
St. Jude is the Patron of Lost Causes.

MALONE
And Policemen.

NESS
(reflectively)
The Patron of Policemen.

MALONE
(shrugs)
Everybody needs a friend.

They all nod.

MALONE
(continuing to Stone)
Lost Causes and Policemen: which one do you want to be...?

STONE
I want to be a cop.

MALONE
You do.

STONE
Yes.

MALONE
And why?

ALL
(chiming in)
"To protect the property and citizenry of...?"

The door to the kitchen opens and the Waiter, carrying a tray on which is a bottle of Grappa and four glasses, enters. Stone turns in his chair and addresses him quickly in Italian.

STONE
(in Italian)
What is that?

WAITER
(in Italian)
What do you think, you got to put the icing on the cake!
STONE
(in Italian)
No, no, please. Just take it out of here.

The waiter turns to Ness.

WAITER
(in English)
Here she is, Mister. A nice glassa Grappa, wash the meal down.

NESS
No, I don't think so. Thank you.

WAITER
Then whadda you gonna have to end the meal?

NESS
Thank you. I think I'd like a cup of tea.

WAITER
Tea??? Whadda for you drink Tea?

NESS
Because it's the Cup That Cheers...

The waiter shakes his head, offers the Grappa to the others, who decline.

MALONE
I like you, Mr. Ness. You're all right.
INT. LEXINGTON HOTEL/BANQUET ROOM - NIGHT

There are thirty men sitting around a table, eating and drinking, they look up as Capone comes in. One of them is the very Fat Man from the Post Office. George, Payne and Nitti are also present.

ANGLE

Capone looking at him.

ANGLE

The other man lowers his eyes.

ANGLE

Capone shakes his head, as if to say "This is all a great disappointment to me." He then shrugs.

CAPONE

Life goes on.

(CONTINUED)
CONTINUED:

He gestures and the men go back to eating and drinking. Capone goes and stands behind his chair. He takes a sip of wine. Beat. He sighs, he shrugs.

CAPONE
(continuing)
A man become preeminent, he is expected to have enthusiasms.
(pause)
Enthusiasms.
(pause)
What are mine? What draws my admiration, what is that which give me joy? Baseball.

He picks up a small baseball bat, which has been placed on the table. As he walks around the table.

CAPONE
(continuing)
A man. A man stands alone at the plate. This is the time for what? For individual achievement. There he stands alone. But in the field, what? Part of a team. Looks, throws, catches, hustles, part of the big team. He bats himself the live-long-day, Babe Ruth, Ty Cobb, and so on: if his team don't field... you follow me? What is he? No one. Sunny day, the stands are fulla fans. What does he have to say? I'm goin' out there for myself. But I get nowhere unless the team wins!

The men at the table are nodding as he speaks. Capone's ramblings around the table have left him in back of the large heavyset man, who is nodding and lighting a cigar. Capone raises the baseball bat above his head and brings it down viciously on the head of the very Fat Man.
105 INT. LEXINGTON HOTEL / BANQUET ROOM - NIGHT

TOP SHOT - PULL UP.

The men at the table. Blood splattering the food, the room resounding with the SOUND of the baseball bat hitting flesh.

106 INT. CHILD'S BEDROOM - NESS HOUSE - NIGHT

Catherine Ness sitting on the edge of her daughter's bed, holding the hand of the little girl, who is under the covers, just finishing her prayers. (CONTINUED)
LITTLE GIRL
Amen.

CATHERINE
Amen.

LITTLE GIRL
Goodnight, Mommy.

CATHERINE
(rising)
Goodnight.

LITTLE GIRL
Goodnight, Daddy.

NESS
Goodnight, little girl.

Catherine comes over to Ness, who is standing by the door, they both go out in the hall, closing the door after them.

ANGLE

The hall. They stand there for a second. Ness takes a cigarette out of his shirt, starts down the hall. The following conversation takes place in whispers.

CATHERINE
Where are you going?

NESS
Thought I'd go downstairs, some things to do for tomorrow.

CATHERINE
Well, you had a full day today, didn't you?

NESS
Yes. I certainly did.

CATHERINE
And you've still got some energy left?

NESS
Lots of work to do.

Catherine smiles, takes his hand, nods.

CATHERINE
Why don't you come in and brush my hair?

(Continued)
CONTINUED:

She leads him toward the bedroom. She shakes her head.

CATHERINE
(continuing)
You 'Detective'...

INT. NESS' OFFICE - DAY

Wallace sitting at a desk, shirtsleeves, ledgers spread out before him. Ness' clerk comes in with some more ledgers.

WALLACE
Just drop them on the desk.


ANGLE POV

Another cartoon. This has Ness, still as a crusader, smashing bottles of booze, while Capone looks on. The caption is "Do you mind if I break in."

ANGLE

Ness, smiling with Wallace.

NESS
(of ledgers)
How are you doing?

WALLACE
It's difficult. Capone's organization, as we know, is incredibly diverse. It owns: Canadian Holding Company Associations, which owns: Green Light Laundry, Midwest Cabs, Jolly Time Playthings...

Ness walks on into his office, nodding "Keep up the good work."

NESS
(over his shoulder)
Aha! I have to get a present for my daughter.

STONE
How old is she, sir?

(CONTINUED)
CONTINUED:

NESS

Six.

They walk on. Wallace keeps droning on, as he looks at his ledgers.

WALLACE

... Bahama Ship-to-Shore. Miss Lucy Togs... the list is endless... the business is legitimate, and none of it is owned by Al Capone.

Ness stops, turns. Wallace gestures at the ledgers.

WALLACE

(continuing)
We can get him for income tax evasion if we can show that any of the income from the 'organization' business is going to him. Legally he receives no income.

NESS' CLERK
Mr. Ness: you have a visitor.

They turn to the door. The ALDERMAN, a swank and sleek man in his late fifties, comes in. All stop to look at him

Beat.

ALDERMAN

Mr. Ness...?

NESS

I'm Ness.

ALDERMAN

I wonder if we could talk a minute. John O'Shea, Alderman of the...

NESS

Yes, Alderman. I know who you are. (beat; to his men)

Would you excuse us...?

They get up, exit, leaving the two men alone. Ness closes the door.

NESS

(continuing)
We have several large operations in the works, and we're rather busy, Alderman. What can I do for you?

(CONTINUED)
ALDERMAN

Came up to congratulate you on
a job well done. Share your
good fortune on such a lovely
day.

The Alderman gestures toward the window. Ness looks
toward the window. He looks back at the Alderman,
down at the desk.

ANGLE POV

On the desk, previously clear, there is now a large
well-padded envelope.

ANGLE

Ness looking at the envelope.

NESS
And what is that...?

The Alderman shrugs. Beat. He goes to the door and
closes it. He comes back and stands close to Ness.

NESS
(continuing;
of envelope)
What is that?

ALDERMAN
Mr. Ness: you're an educated
man. Let me pay you the
compliment of being blunt.
There is a large, a large and
popular business which you are
causing dismay. Why don't you
cross the street and let things
take their course?

Ness goes to the door, opens it.

NESS
(to his men in
the next room)
Would you come in here, please.

They come back in.

(continued)
NESS
(continuing)
In Roman times, do you know, when a fellow had been convicted of trying to bribe a public official they cut off his nose and sewed him in a bag with some wild animal, and they threw the bag in the river. This man just handed me this envelope. Mr. Wallace, what would you suppose is inside?

WALLACE
Sir, I'd say, of necessity, it's paper.

NESS
Why do you suppose that?

WALLACE
Because the Alderman did not attempt to hide it when we all came in.

NESS
Why would he bring me paper?

WALLACE
To see if you'd reject his bribe, if you did, then there'd be no evidence he tried to bribe you.

Ness tears open the envelope. It is newsprint, Ness smiles.

NESS
(to Alderman)
You tell your 'master' that we must agree to disagree.

ALDERMAN
You're making a mistake.

NESS
I've made them before. I'm beginning to enjoy it.

ALDERMAN
You fellas are 'Untouchable,' is that the thing? No one can get to you?

NESS
... and you tell Al Capone...

(continued)
... Hey, everybody can be gotten to.

NESS
... that I'll see him in Hell.
If you'll excuse me, we have work to do.

He turns his back on the Alderman.

NESS
(continuing)
Good work, Mr. Wallace.

WALLACE
(to Ness)
Thank you, sir -- and I was also thinking, sir, on our next raid.
The Winchester 97 riot gun: If we were to carry the Winchester
in preference to...

Malone and Ness exchange a look.

113  EXT. NESS' HOUSE - NIGHT

Ness, walking. He carries a gift-wrapped package. Nitti is in his car parked across the street.

MAN (NITTI)
... birthday...?

NESS
(smiles)
Yep.

NITTI
Nice to have a family.

NESS
Yes. It is.

NITTI
A man should take care to see that nothing happens to them.

Nitti drives away. Ness stops, pulls out his pistol, and runs to his house.
INT. NESS HOUSE - NIGHT
Ness, bursting through the door. His wife, in a robe, is sitting listening to the radio. She jumps up, frightened.

NESS
Where's the baby...?

CATHERINE
She's up... what is it... Elliot...?

Ness runs up the stairs. CAMERA FOLLOWS. Top of stairs he looks in on his daughter's room.

INT. NESS' HOUSE/DAUGHTER'S ROOM - NIGHT
She is sleeping peacefully.

INT. NESS' HOUSE HALL/STUDY - NIGHT
His wife has come up behind him.

CATHERINE
What is it...?

Ness goes downstairs into the kitchen.

NESS
Pack for the country. For both of you. Right now.

He opens a bench. Finds a shotgun and a box of shells. He goes to the telephone, picks it up.

NESS
(continuing; into phone)
Dearborn, Two Eight Three One.

He loads the shotgun.

CATHERINE
Elliot, what is it?

NESS
Everything's going to be fine. You just park.

(continuing; into phone)
Gimme Malone. Well, where the hell is he...? Well, give me Wallace, quickly...
117 ANGLE

He lays the loaded shotgun across the desk. He puts the cocked pistol next to it.

118 OMITTED

&

119

120 EXT. NESS' HOUSE - NIGHT

Ness coming out of the door, holding the shotgun. A car pulls up in front of the house. Wallace and a Policeman get out of the car.

WALLACE

It's all right, Elliot.

Ness gestures back into the house.

NESS

Alright, let's go...

His wife and daughter come out of the house. Ness goes in and gets their bags, follows them down to the car. The Policeman starts up to help him.

NESS

(continuing)

Stay there and keep your eye on the street.

Ness comes down with the bags and starts loading the cab, as his wife and daughter climb in.

DAUGHTER

Daddy, how long are we going to be gone for?

NESS

Just a little while.

DAUGHTER

Will you come up and be with us?

NESS

As soon as I can.

(to Wallace)

Where's Malone?

WALLACE

He's on the stakeout, he'll be right...

(CONTINUED)
NESS
(to Cop)
Who is this guy?

WALLACE
One of the men on his list. He's all right.

NESS
(to Cop)
Drive North. She'll tell you where to go when you're out of the City.

COP COUSIN
Yes, Mr. Ness.

NESS
Get that jacket off.

The Cop starts taking off his jacket.

NESS
(continuing)
Anything happens you shoot first, you understand?

COP COUSIN
Yessir.

Ness takes off his own jacket, puts it on the Cop. Takes off the Cop's hat and puts his own hat on the Cop's head. Ness leans inside the car.

EXT. NESS' HOUSE/INT. CAR - NIGHT
Ness saying goodbye to his family.

DAUGHTER
Daddy, you're going to miss my birthday.

NESS
Yes, sweetie, I am, but I'll make it up to you next year. Ah. Ah. Ah.

He reaches behind him. Hands her birthday present through the window.

CATHERINE
Take care of yourself.

NESS
Oh, I'm going to.
122  EXT. NESS' STREET - NIGHT

NESS
  (to Cop)
  Now, go...

The car pulls away from the curb. Starts down the street, Ness and Wallace looking after it. We HEAR screeching tires behind them, they both turn. Wallace draws his gun, Ness levels his shotgun.

The car screeches to a sliding halt halfway down the block. Malone and Stone get out. Hands high, signaling "Don't shoot..." they come jogging down the street, carrying submachine guns.

MALONE
Are they okay?

WALLACE
They're fine. Is the cop okay?

MALONE
He better be -- he's my cousin.

NESS
I want to hurt the man, Malone, I want to start taking the battle to him. I want to hurt Capone.

MALONE
Well, then, Merry Christmas, 'cause we've got some news.

MALONE
(continuing;
  to Stone)
Tell 'em...

STONE
There is going to be a huge international shipment coming through, and...

MALONE
... We got the times and places and the whole thing.

NESS
How do you come by this information?

(CONTINUED)
MALONE
Second rule of policework: The best way to keep a secret is: don't tell the boss.

NESS
Let's go.

They swing up onto the car. They drive off.

EXT. SKY - SOMEWHERE OVER CANADA - NIGHT
Plane flying.

INT. FORD TRI-MOTOR - NIGHT

He's making over three million dollars a year; he's paid no taxes, nothing is in his name -- if we can establish any payments to him at all, we can prosecute for income tax evasion.

NESS
What?

WALLACE
I said we can prosecute him for income tax evasion.
NESS
... Try a murderer for not paying his taxes...

WALLACE
It's better than nothing.

NESS
(beat)
... How do we link him to the money?

Wallace shakes his head.

WALLACE
I don't know.

NESS
Go back to sleep, Oscar.

Wallace sighs, goes back to his books.
EXT. HILL NEAR BRIDGE — DAY

NESS P.O.V. of bridge.

NESS (V.O.)
... a convoy of five to ten trucks filled with your good Canadian whiskey. Who will be met by...?

MALONE (V.O.)
A high level member of the Capone organization.

NESS (V.O.)
Bringing them full payment for this shipment in cash. Now: the meet is to take place just over the border — on the American side: our aim is: to confiscate the liquor, and the cash, and to take into custody the Americans involved. Captain...?

EXT. HILL NEAR BRIDGE — DAY

CAMERA PANS OFF BRIDGE around to mountain top where we see Ness, Mountie Captain, Malone, Stone and Wallace mounted on horses. Behind the Mountie Captain is a group of twenty Mounties, also on horseback.

MOUNTIE CAPTAIN
We will await your signal on the American side, when you and your men are on the road, and have given the signal, we will engage from the Canadian side of the railroad bridge. Thus, surprising them from the rear — and surprise, as you well know Mr. Ness is half the battle.

NESS
"Surprise" is half the battle, many things are half the battle, "Losing's" half the battle. Let's think about what is all the battle — Let's take the fight to them. Thank you, Captain.
The Captain salutes. He and his men descend the bank, move down the hill, and across the bridge. They move past a marker on the far side of the bridge. The marker reads "You are entering Canada." Wallace's horse bolts after the Canadian. Ness turns to Stone.

NESS
Mr. Stone. I think Mr. Wallace requires your assistance.

Stone rides down the hill after Wallace.

DISSOLVE TO:

135 EXT. HILL NEAR BRIDGE - DAY - LATER

Malone opens a large case and takes out and starts assembling Thompson submachine guns. He slaps a round magazine into one. He sees Stone looking at him.

MALONE
(cheerily)
Load it on Sunday and shoot all week!

He passes the submachine gun to him. He goes deeper in the case and hands each two hand grenades.

WALLACE
What are these for?

MALONE
Better to have it and not need it than to need it and not have it.

136 OMIT
EXT. HILL NEAR BRIDGE - DAY

Ness and his men above the railroad bridge. Ness checks his watch.

MALONE

(softly)
Take it easy. Take it easy. It'll happen in time. This is the job: don't wait for it to happen, don't even want it to happen: just watch what does happen.

NESS
Are you my 'tutor'...

MALONE
Yes, sir, that I am.

Beat. Stone starts to check his gun.

MALONE
(continuing)
Did you already check it?

STONE
Yes.

MALONE
Then leave it alone. You're a good cop, Guiseppe -- You're doing good. You're gonna do just fine.

(beat)
You cold?

STONE
A little cold, sir.

MALONE
Stamp your feet. It'll keep you warm.

(shrugs)
You learn something walking a beat twenty years.

They all resume their watch of the bridge. HOLD.

MALONE
(continuing; to himself)
Snitches and standing in the rain.
EXT. HILL NEAR BRIDGE - LATER - DAY

Wallace, cold, his hands under his arms. He takes off his glasses, starts to clean the fog off of them with his handkerchief.

ANGLE

The four men, watching. The day has cleared up. Beat. Wallace checks his watch.

WALLACE
(giving up)
Mr. Ness... I had an idea about...

Stone raises his hand for silence. They all look over the rise. From the American side, a lone touring car is approaching. The car stops at the bridge. THREE MEN carrying rifles get out, walk over to the bridge, making an inspection.

ANGLE

The inspection complete, one man stands on the road, draws a large red handkerchief from his overcoat pocket, and waves it, signalling back down the road toward the American side.

ANGLE

On the rise, Ness and his men watch as another, fancier car drives up to the bridge. Several BODYGUARDS and George a MAN IN A RACCOON COAT get out of this car. George carries a large satchel. We see that the men below hear something. They look toward the Canadian side. They nod. They pull their cars off of the roadbed.

ANGLE

Ness and his men on the rise, watch as a convoy of three trucks approach the bridge from the Canadian side. Malone talks to the men, whispering.

MALONE
Show me where your spare shells going to be.

The men pat their pockets. (CONTINUED)
MALONE
(continuing)
If you got to fire, hold low and
squeeze, and PUT YOUR MAN DOWN,
'cause he'd do the same to you.
(to Stone)
Shoot to kill. Did you hear
what I said?

STONE
Yessir. I did. Shoot to kill.

MALONE
(nods)
Mr. Ness...?

NESS
On my command we start down the
bank. The Canadians will not
show until I've flashed the badge,
so we should get close enough to
the convoy to get the drop on
them. The man carrying the
satchel is our man, we...

In the distance, a Mountie, in a red coat, starts down
the hill on the Canadian side, FIRING his gun in the air.
All the men on the railroad bed turn to look at him.
They start scrambling for their cars and trucks. They
start shooting.

MALONE
Well, hell, you got to die of
something.

Malone starts over the rise, SHOOTING, and starts down
the hill. Ness follows him, and points to the car of
George.

NESS
(to his men)
Stop the car.

Malone rises, FIRING.

WALLACE
Federal Officers. Lay down your
arms, and...

Malone, running down the hill, sprays the limousine
which is trying to reverse and escape down the railroad
track. Two bodyguards come out of the car, FIRING.
144 ANGLE

The truck drivers, taking cover behind one of the trucks. Wallace and Stone FIRING at them.

STONE
Surrender! Department of the Treasury! Lay down your...

One of the Truck Drivers rises and FIRES, hitting Stone who falls.

STONE
(continuing; under his breath)
... Oh, my God...

Wallace advances into the FIRE, passing Stone, covering him. Wallace, FIRING the Riot Gun from the hip, wades into the Truck Drivers. At point-blank range he FIRES on one, who falls. He turns on the other and finds that his riot gun is empty. He reverses it and swings it like a club, clubbing the other man to the ground. A third truck driver takes off running toward the bridge. Wallace draws his service revolver and FIRES after him. CAMERA FOLLOWS the running truck driver. Mounties approach the bridge from the opposite side of the river.

145 ANGLE

Wallace, kneeling, takes aim at the fleeing truck driver, he FIRES.

146 ANGLE

The truck driver, hit, falling off the bridge and into the river.

147 ANGLE

The limousine. One of the bodyguards dead. Malone and the other exchanging FIRE.

148 ANGLE

The rear of the limousine. Ness, creeping around the opposite side from Malone. CAMERA FOLLOWS. Ness yanks open the door and pulls out George. George buttstrokes Ness with a shotgun and runs out of the car and up the hill. Ness falls to the snow.
149 ANGLE

The battle rages on the bridge. Ness struggles to his feet, is shot at. He returns FIRE and the bootlegger shooting at him starts to climb the hill to escape. Ness follows.

149A EXT. HILL/CABIN - DAY

CAMERA follows Ness up to the small cabin. Ness sneaks round the back of the cabin. Through the back windows, Ness sees a gunman standing in back of the half-open front door. Ness thinks a moment. Takes out his hand grenade. He pulls the pin, heaves it over the roof of the cabin so as to land in front. He picks up a piece of firewood which is stacked on the ground beside him.

150 EXT./INT. CABIN - DAY

The gunman crouched by the door. The GRENADE GOES OFF outside. The gunman is thrown to the ground. The chunk of wood is heaved in through the back window, Ness comes in after it.

NESS
You're under arrest, throw down your...

The gunman FIRES at him. Ness returns FIRE. Screaming, the gunman is blasted out through the front door.

NESS
(continuing)
Didn't you hear what I said?
Are you deaf... what is this...
A game...
(pause)
Eh? You 'Master Criminal.' You thug. Eh? Are you done...? Are you done...?

Ness walks up to the body which has fallen on the porch. He looks down at it. FIRING can still be HEARD in the distance.

151 EXT./INT. CABIN - DAY

Ness had covered the dead body with his coat. He is sitting on the porch, smoking a cigarette. Malone, Wallace and the Mountie Captain come up the hill. Between them is George Manacled. Wallace carries the satchel. Ness comes around the side of the house, motions them all to go in through the back door of the cabin.

(CONTINUED)
Wallace, George, and the Mountie go in through the back door. Malone comes around the front.

MALONE
Stone's going to be alright.

NESS nods. Looks at the fallen man he has shot.

NESS
I had to kill him.

MALONE
Yeah, he's as dead as Julius Caesar.

(beat)
Would you rather it was you...?

Beat.

NESS
No, I would not.

MALONE
Then you did your duty, go home and sleep well tonight.

Malone takes him inside the cabin. George is in the corner. The Mountie watching him. Wallace is opening the satchel.

ANGLE INS
The satchel. Stacks and stacks of hundred dollar bills.

ANGLE
The cabin. Malone walks over to George.

MALONE
'The things you see when you're out without your gun.'

(beat; to the Man in the coat)
Long way from the South Side,

George:*

(beat)
George, I'm talking to you... what did you, come here to open a shooting gallery...?

(CONTINUED)
Ness goes over to George. Takes out a notebook and pencil. Hands it to him.

(CONTINUED)
NESS
Well, George, I want you to write down the names of your superiors. I want you to write down the name of your contacts.

GEORGE
Why don't you kiss my ass...

NESS
Perhaps you didn't hear me... You've fired on Federal Officers, you've broken the Law, and you can be tough in Leavenworth for thirty years.

MALONE
You're going in for all day, baby...

NESS
... is that what you want...

Wallace looks up from the satchel.

WALLACE
... Elliot... Get over here.

Ness goes over.

NESS
What?
The last of the money is coming out of the satchel. Beneath it is a small ledger. Wallace takes it out.

Wallace and Ness looking at the ledger.

WALLACE
Take a look at this.

They turn the pages.

The headings are "disbursements... town." And, underneath that, headings for different police precincts: headings also read "Payments, Delivery and Dispensation." There is a sheet of letterhead stationery. It is opened.

The letterhead side reads "Walter Payne" and an address in Chicago. On the back is written a column of figures and dates.
Ness and Wallace. They turn and show the book to George.

NESS
What is this?

(beat)
You got a lot of money changing hands in this book. What is this 'ward', 'police precincts'... you've got a heading 'Circuit Court'... What is this...?

GEORGE

(panicking)
It's nothing, and there's nothing you can make out of it.

Ness draws Wallace and Malone out on the porch. CAMERA FOLLOWS.

NESS

(of the ledger)
Is this what I think it is?

WALLACE
If you can establish that the coded entries indicate payment to Capone, then we can put Capone away.

Ness and Wallace go back inside, followed by Malone.

NESS

(to George)
I want you to tell us which of these entries is Al Capone...

MALONE
You're going to do the whole thing in the joint, babe, lest you help us here.

NESS
I want you to translate this ledger for us.

George

In hell...

MALONE

(furious)
'In hell?' This ain't the First Ward, George. You're muckin' with the 'G,' here, pal, and you're going to hang higher'n Hayman unless you cooperate.

(CONTINUED)
Ness looks, "Well, what do we do?"

WALLACE

This man can finger Al Capone.

(beat)

This man can put Al Capone behind bars.

George

why don't you guys just fuck off.

Malone nods slightly, turns back to George. Comes very close to him. Slaps him.

MALONE

(slaps him)

Mister hardcore... We have to have that information.

(beat)

I am not fuckin' with you.

Ness steps in as Malone starts to slap the man again.

MALONE

(continuing)

Mr. Ness...?

NESS

... not that way.

MALONE

The hell you say.

He turns back to George.

MALONE

(continuing)

You going to talk?

(beat)

You're gonna talk, pal. You're gonna beg to talk.
CONTINUED

In frustration, Malone takes the ledger.

MALONE
Somebody's going to talk.

He walks O.S., out onto the porch. WE HEAR him talking.

MALONE (O.S.)
(continuing)
Hey you, on your feet. We need you to translate this book. And you are going to. I won't ask you again.

EXIT. THE CABIN - DAY

Malone has picked up the dead body of the slain bootlegger and is holding him up by the chin, while holding a pistol to the other. Malone shoves the pistol in the dead man's mouth.

MALONE
What's the matter. Can't you talk with a gun in your mouth?
One...two...three...

He fires, as he heaves the body toward the open door.
INT. THE CABIN - DAY

The GUNSHOT, and the body flying through the door. Beat. Malone comes in the door.

He takes a step toward George, who is seated on a chair. The chair falls over, George struggles to his feet.

George
Yes. Yes. Yes... I'll...
yesyesyes I'm going to...

MALONE
(to Wallace)
... Don't let him clean himself until after he talks. Ask him what you want to know.

WALLACE
(to George as he passes him the notebook)

We need the name of the bookkeeper. We need a translation of the code, I want to know...

As Wallace talks, Malone, Ness and the Mountie drift out to the front porch.

EXIT. CABIN - DAY


MOUNTIE
I do not approve of your methods.

NESS
Yes, well, you're not from Chicago.

EXIT. LAKE SHORE DRIVE/AIRPORT - NIGHT

The Tri-motor taxis to a stop.

(continued)
160A CONTINUED:

Scoop is there waiting to meet them. "The untouchables" with George get off the plane.

SCOOP
Mr. Ness.- Can't I get a picture of you and your men?

NESS
Yes - but not for publication - just for us.

SCOOP
Anything you say, Mr. Ness.
Scoop starts snapping of his camera - Malone walks over to him and pulls the camera out of his hand.

MALONE
Don't worry. You'll get your camera back.

Malone's cousin drives up and gets out of his car.

NESS
Is that your cousin?

MALONE
Yeah.

(CONTINUED)
NESS
(concerned)
What are you doing here?
Is Catherine all right?

MALONE'S COUSIN
She's fine, Mr. Ness - we were on
the road when she went into labor,
so I took her to the hospital.

Ness rushes over to cousin's car and jumps inside.

NESS
(to Malone's cousin)
Let's go.

He calls out the window to Malone, Stone and Wallace

NESS
Get this guy into custody -
I'll be back on the morning train.
Capone and several advisors having coffee. One man, dressed in his overcoat, holding his hat in his hands, standing beside Capone.

**CAPONE**

(ennraged, stands screaming)

**WHAT!??!??**

**OVERCOAT**

They got the shipm...

**CAPONE**

(kicks over the tea table)

*I WANT THE SONOFABITCH DEAD. I want him dead, I...*

**OVERCOAT**

We’re trying to locate...

**CAPONE**

AM I ALONE IN THE WORLD...?? DID I ASK YOU WHAT YOU'RE TRYING TO DO...??

**OVERCOAT**

No, Al, I...

Capone goes up to Overcoat and hits him in the face. Pause. He's bleeding profusely. Beat.

**CAPONE**

(beat; calm)

I want you to get this fuck where he breathes. I want you to find this nancy-boy. Elliot Ness. I want him dead. I want his family dead. I want his house burnt to the ground, I want to go there in the middle of the night and piss in the ashes.

**ANGE - CLOSEUP - OVERCOAT**

He slowly raises his bloody head. Looks Capone in the eye, nods his understanding.
ANGLE - THE TABLEAU

CAPONE
Get Frank Nitti up here, and let's get this thing done right.

INT. D.A.'S OFFICE - NIGHT

The ledger, which has been recovered in Canada. A sheet of paper sticking out of it.

ANGLE

Wallace, holding the ledger, moves past window, beyond which is the skyline of Chicago. He moves to a blackboard on which are columns of figures and initials. District Attorney is seated in the room.

WALLACE
... so what do we have? we have...
(points to blackboard)
... testimony from...

Points toward the back of the room.

POV - ANGLE

On a cot, George, chained by handcuffs to the cot. Stone sitting by him.

WALLACE
... we have his testimony that 'A' equals Al Capone.

ANGLE

Wallace, speaking to the District Attorney.

WALLACE
... we have figures totaling, IN THIS MONTH ALONE, two hundred twenty thousand dollars dispersed to Al Capone and...
(points toward Man)
... his testimony that he delivered much of the money himself...

The District Attorney takes a sheet of paper out of the book, holds it up and studies it.
On the paper are various dates and figures.

There is a SOUND at the DOOR to the office. Stone gets to his feet, gun drawn.

STONE

Who is it?

MISS LEAK

It's me.

Stone motions for the door to be opened, and a young leggy girl enters carrying papers.

MISS LEAK

Sorry to disturb you, but these papers must be signed immediately.

WALLACE

... and... we'll pick him up on his false income-tax return.

DISTRICT ATTORNEY

The man will testify just as you've said...?

WALLACE

Yessir.

Beat.

DISTRICT ATTORNEY

And why should I indict now?

WALLACE

We feel you should indict now because you have the evidence and the testimony. The book is worthless without testimony. We have witnesses ready to testify. And, frankly... frankly, we can't keep him safe forever...

(CONTINUED)
The maximum sentence for tax evasion's only seven years.

WALLACE
You try him on four counts.

DISTRICT ATTORNEY
And this is what Mr. Ness says...?

WALLACE
Yes, sir. It is.

Beat.

DISTRICT ATTORNEY
But if we take Mr. Capone to court for 'not paying his taxes...' and we lose, then we are going to be a laughingstock.

(beat)
Where is Mr. Ness...?

WALLACE
I am instructed to say that he is on a mission of some urgency.

168A OMITTED 168A

169 INT. HOSPITAL ROOM - DAWN

In the hospital room. Ness and his wife. She looks at him. Catherine is holding their newborn child.

CATHERINE
And are you being careful?

NESS
Careful as mice.

CATHERINE
And are you making progress?

NESS
'Progress...'? Mrs. Ness, I think your husband just became 'the man who got Al Capone.'
169A INT. POLICE HEADQUARTERS/CORRIDORS - DAY

Malone walking past offices. Mike stops him.

MIKE
Where are you going, Jimmy?

Beat. Malone impatient.

MALONE
Out.

MIKE
Out is a good place to go.

MALONE
Well thank you, Mike.

Malone starts to move past the man.

MIKE
(leaning in)
You know sometimes it's a good idea to take a day off. Do you know what I mean? To relax. Get out of town for a while.

Beat. Malone stops, interested.

MIKE
(continuing)
I just wouldn't take the train.

Malone's eyes grow wide, shoves past Mike and races down the corridor.

169B INT. UNION STATION - DAY

Scene to come to include Ness arriving at train station through main concourse entrance

169C EXT. STREET/INT. CAR - DAY

Scene to come to include Malone driving to train station.

170 INT. UNION STATION STEPS - DAY

Scene to be written to conform to same action from hospital steps to train station steps.
EXT. HOSPITAL STEPS - DAY

Malone waits on the steps for Ness. On the street below an ambulance pulls up and two doctors get out. They are wearing long white coats. They start walking up the steps toward Malone.

Ness exits the hospital, turns to Malone and offers him a cigar. They both light up. A young mother pushing a baby carriage comes out of the hospital door next to Ness. Ness looks down at the baby in the carriage and starts to play with it.

On the street, a car accidently backs into the ambulance. The driver of the ambulance does nothing. He stares up the staircase at the two doctors approaching Ness and Malone. Malone watches them with increasing suspicion. Half way up the staircase, both doctor's hands dart under their coats.

A few steps behind them, a young crippled girl on crutches makes her way slowly up the steps. Malone, sensing a hit, knocks Ness and the woman to the ground. The doctors whip machine guns out from their coats and fire. The glass doors behind Ness and Malone explode. Malone and Ness draw their guns and fire back. One doctor is hit and falls - the other grabs the crippled girl using her body to shield him from Ness and Malone's fire.

The baby carriage, now out of the mother's grasp, starts to roll slowly down the steps. Ness jumps to his feet and races down the steps after it. He fires over the doctor's head so as not to hit the crippled girl.

The doctor ducks, avoiding Ness' volley. Ness rushes past him after the baby carriage. The doctor turns to fire at Ness exposing his side to Malone. Malone takes careful aim. Ness catches up with the baby carriage and stops it from careening out into the street.

The doctor fires at Ness. Malone fires at the doctor. Ness grabs his shoulder and crashes to the pavement. Ness' gun flies out of his hand and scuttles into the gutter.

The driver steps out of the ambulance. The doctor grabs his side, releasing the crippled girl. He falls down the stairs coming to a deadly rest on the sidewalk.

Malone stands up and looks down the hospital stairs. The driver ducks down out of Malone's view. Malone sees Ness lying motionless on the ground next to the baby carriage. Malone runs down the stairs and kneels next to his fallen friend.

(CONTINUED)
CONTINUED

The driver, quickly moving around the front of the ambulance comes up behind Malone and raises a gun to the back of his neck.

Suddenly, the motionless Ness rolls over brandishing a small revolver and fires it at the driver. The driver slumps to his knees beside Malone and flips over on the sidewalk.

The mother rushes over to the carriage and picks up her baby. The baby smiles at her teary eyed mother as though she just had the best ride of her life.

Malone looks at the dead driver next to him and then back to Ness.

MALONE
I didn’t know you carried a second gun.

NESS
You never need it, ’til you need it badly. Here endeth the lesson.

Smiling, Malone helps Ness up and puts his arm around him.

OMITTED

INT. POLICE HEADQUARTERS - HALLWAY - DAY - ANGLE INS

A PRESS CARD.

ANGLE

A POLICEMAN, looking at the press card thrust at him by a NEWS PHOTOGRAPHER. We are outside the double glass doors we saw earlier. CAMERA FOLLOWS the Photographer into a crowd of PHOTOGRAPHERS and REPORTERS, flashbulbs popping. Speaking to the reporters is the District Attorney.

DISTRICT ATTORNEY
... subpoena for Alphonse Capone issued this morning by my office for the crime of Evading and Conspiring to evade Federal Income Tax...

(CONTINUED)
... what would be the maximum...

DISTRICT ATTORNEY
... convicted on all counts, Mr. Capone could have up to twenty eight years in...

INT. POLICE HEADQUARTERS/HOLDING ROOM - DAY
Stone, George, and Wallace getting ready to leave.

STONE
(to Wallace)
The car's in the alley... when you get him there: don't answer the phone. When we're coming...

WALLACE
... yes...

STONE
... we'll call and let it ring twice, we'll call...

WALLACE
... from the corner... I've got you...

(CONTINUED)
STONE
... call from the corner, and
anyone else knocks on the door...

WALLACE
(smiles)
'Come out shooting.' I've got it...

STONE
(smiles)
You kind of enjoy the tactical
aspects of law enforcement, is
that it, Oscar?

WALLACE
Oh yes -- Oh yes... Much more
diverting than accounting...

STONE
(smiling)
Okay? We'll see you tonight...

The men come out of the holding room. CAMERA FOLLOWS them
out into the hall. WE CAN SEE the District Attorney
talking to the reporters. Stone and the group turn the
other way. Stone walks them down to a large office se-
vice elevator, pushes the button.

GEORGE
I'm being good to you, you got
to be good to me...

STONE
We made the deal, we'll stick
to it.

The elevator arrives, operated by a man in a police uniform.
We do not see his face. Miss Leak steps out of the elevator,
smiles at Wallace and heads down the hall for the D.A. Wallace,
leading the manacled George, gets on the elevator.

WALLACE
(sotto to Stone)
Much more diverting than accounting.

Stone smiles.

WALLACE
...down to the basement and no stops.
STONE

We'll see you tonight.

Wallace nods. As the elevator door closes we reveal that the Cop/Operator is Nitti in disguise. CAMERA FOLLOWS as Stone walks past the District Attorney and disappears into the cluster of offices.

DISTRICT ATTORNEY
(talking to reporters)
... write an end to the Reign of Lawlessness which has enveloped our City for so long. So that a man can say -- when he sees Terror ... when he sees Coercion... when he sees Crime, he can say 'I will speak up!' For which I must commend the excellent work of Elliot Ness and his squad of... Untouchables.

178 INT. POLICE HEADQUARTERS/ NEAR ELEVATORS

Ness and Malone coming off an adjacent elevator. They walk down the hall to the Holding Room.

NESS
Where is Wallace?

CLERK
They just went down the elevator.

Ness and Malone go to the elevator and wait for it to return. Nothing happens. Ness and Malone head for the stairs.
INT. ELEVATOR - DAY

Wallace, George and Nitti.

GEORGE
(frightened)
... keep an eye out at all times, because I'm telling you, they...

WALLACE
Everything is going to be fine. Take it easy now...

The elevator suddenly stops. Nitti turns and shoots George in the face, points the gun at Wallace and fires.
INT. POLICE HEADQUARTERS/STAIRS - DAY
Ness and Malone hurrying down the stairs to the basement.

EXT. POLICE HEADQUARTERS/ALLEY - DAY
Mike's POV of the alley. Nitti runs away, escaping around the corner. He runs past a dead cop and a dead driver in an unmarked car.

OMITTED

INT. POLICE HEADQUARTERS/MIKE'S OFFICE
Mike turns and walks away from the window.

EXT. POLICE HEADQUARTERS/ALLEY - DAY
Ness and Malone are rounding the corner. They approach the closed elevator door. Ness reaches in and opens the door.

ANGLE - NESS' POV - ELEVATOR
George shot in the face is lying in a pool of blood. Wallace is strung up in the elevator with "touchable" written in blood on the wall next to him.
MALONE

You gonna be alright?

Ness, feeling the horror, walks away. He gets in a car and drives off leaving Malone by himself looking down at the scene of the murder. Mike comes and stands next to Malone.

MIKE

It's always a crime when a young guy goes down in the line, Jimmy. I would hate to see it happen to a guy I know.

Beat. Malone, impatient, nods.

MIKE

(continuing)

And sometimes it's a good idea not to get involved.

Malone, as if he has just thought of something, walks off after Ness.
MALONE
It's already done.
NESS
Well I want them moved again.
MALONE
She's in a safe place.
NESS
Safe? Who are you kidding...? They aren't safe until the man is dead.
The District Attorney comes up to them. Hurriedly.
DISTRICT ATTORNEY
Mr. Ness...? Mr. Ness? I need to see you in my office, Mr. Ness. I'm sorry but I need to see you in my office. In ten minutes please.

Ness walks away from him.

Beat.

DISTRICT ATTORNEY
(continuing)
Mr. Ness...

The District Attorney walks after him. Leaving Malone by himself looking down at the scene of the murder. MIKE comes and stands next to Malone.

MIKE
Um. It was a shame about what happened to your guy.

Beat. Malone, impatient, nods.

Malone nods, starts to move past the man.

MIKE
(continuing)
I would think it's always a crime, when a guy goes down 'in the line...'

(Beat)
I would do whatever I can to prevent that.
185 INT. LEXINGTON HOTEL - LOBBY - DAY

Several bodyguards lounging around. Elliot Ness comes through the revolving doors. CAMERA FOLLOWS him to the desk.

NESS
(to the desk clerk)
Al Capone...

CLERK
We have no Mister Capone registered h...

(CONTINUED)
CONTINUED:

Ness grabs him by the tie.

NESS

Get him...

He releases the desk clerk who, stunned, hesitates a second.

NESS
(continuing)
GET HIM!!!

CLERK
... we have no...

The clerk sees something over Ness' shoulders.

ANGLE - THE CLERK'S POV

Several bodyguards coming down the stairs, followed by Capone and Frank Nitti, who are joking with each other.

ANGLE - THE LOBBY

Capone and Nitti freeze as they see Ness.

HOLD.

Ness advances slowly toward the Capone group, the bodyguards tighten their group around Capone, a BODYGUARD comes through the group.

BODYGUARD #1
Something you want here...?

NESS
My friend was killed today.

BODYGUARD #1
(playing to the group)
I don't care...!

Ness punches him in the face and the stomach. Bodyguard falls to the floor.

NESS
Now you do...

Ness starts screaming at Capone.

(CONTINUED)
COME ON... COME OUT HERE!!!!
COME OUT HERE, CAPONE, YOU WANT TO FIGHT, FIGHT HERE...!!! What are you, 'fraid to come out behind your men...?

Capone's bodyguards look to him for instructions.

NESS
(continuing)
Are you afraid to stand up for yourself...? You threaten my family, you kill...

Capone is being restrained by his bodyguards.

CAPONE
You wanna do it now... you wanna go to the mat now...?

NESS
You guinea sonofabitch, I'm --

CAPONE
And fuck your family...

Ness' hand starts to go for his gun.

Malone has come up behind Ness and is restraining him.

MALONE
(sotto)
Elliot, not that way!

Beat. Ness thinks. He slowly lowers his gun. Malone takes his arm. The two back toward the entrance to the hotel.

CAPONE
(recovering himself)
You fuck. You got nothing. You're nothing but talk and a badge.

(CONTINUED)
190  CONTINUED:

Malone escorts Ness back out through the doors of the Lexington. Capone screams after him.

CAPONE
(continuing)
I put all my chips on the one number, and it's you! You're here because you got nothin'! You're beat! You got nothin', you got nothin' in court, you don't got the bookkeeper, you got nothin'!!! NOthin'!!! IF YOU WERE A MAN YOU WOULD DONE IT NOW: YOU HAVEN'T GOT A THING!

191  INT. NESS' HOME - STUDY - DAY

Malone and Stone sitting in the study. Ness is on the phone. He's finishing a conversation with the D.A.

NESS
I understand -

Ness, dejected, hangs up the phone and looks up at Malone and Stone.

NESS
The D.A.'s going to drop the case.
(beat)
He says he can't be unprotected, and...


MALONE
What is it that the guy says...?

NESS
He says he won't make a fool out of himself, and he won't go into court without a witness, so tomorrow morning, he is going to announce...

MALONE
He's going to give up?

(Continued)
He will not go into court without a witness.

Malone picks up the ledgers.

MALONE
We have Wallace's notes, we have the ledger.

The TELEPHONE RINGS.

NESS
There, there, there, I think there is a time you have to cut your losses, when you're...
(picks up phone. Into phone)
Hello. Hello. Yes.
(pause)
No, he didn't have a family. How is everything there.
(pause)
Uh-huh. Uh-huh. I will.
(pause. Sighs)
You give her my love.

He hangs up. Stone picks up the ledger.

STONE
We have: a ledger, listing payoffs to Chicago City Officials, and payments to: Al Capone, Frank Nitti, etcetera.

NESS
I think that's enough for today.
(beat)
We'll meet tomorrow.

Beat. Stone gets up.

STONE
But if we don't...

NESS
Thank you. We'll meet tomorrow.

(continued)
Beat.

STONE
Yes, sir. I'm going to stick around.

Stone leaves the room.

MALONE
Is that it...

NESS
I'm sorry...

MALONE
You heard me -- My question is: 'are we done?'

NESS
Yes. I think we're done.

MALONE
You're sayin' that we sat down in a game that was above our head?

NESS
It does appear so. It would appear so to Mr. Wallace.

MALONE
Well, he's dead...

(beat)
And the D.A.'s going to drop the case.

NESS
He won't go into court without a live witness. He won't go into court without the bookkeeper.

NESS picks up the sheet of paper.
MALONE
What did you wife want?

NESS
She wanted to know if I was alright.

MALONE
It's nice to be married... eh...?

NESS
She's sitting in bed... and she's looking over paint charts for the kitchen.
(pause; sigh)
Some part of the world still cares what color the kitchen is.

Ness sighs, gets up, grinds out his cigarette.

NESS
(continuing)
Well, sir...

He starts to rise.

NESS
(continuing)
We have fought and lost.

MALONE
Not yet... I have one last card. You go back and stall the D.A.

NESS
Stall him. Stall him with what?

MALONE
Just do it, Elliot. I think I know how to find this guy.
Mike and Lieutenant Alderson playing pool as some of the Flying Squad watch.

MALONE
Cross-the-side, one time...
He shoots, he sinks the shot.

MIKE
(continuing)
... Two ball, down.
Malone walks up to Mike and whispers to him.

MALONE
Hello, Mike... you got a minute...?

Mike shoots and misses. He turns around, sees Malone.

MIKE
Yeah. I got one now.

(Continued)
ALDERSON
Nine ball, straight in...
He shoots, sinks the shot.

MIKE
(half-jocularly)
This is a club for 'cops',
whaddaya doing in a club for 'cops'...
Malone pulls him toward a door. Malone motions him,
again, to come along.

MALONE
Let's step outside.
Malone motions him, again, to come along.

MIKE
(continuing; playing the room)
I got nothing to say to you...
He shrugs, follows Malone out into the alley.

EXT. POLICE HEADQUARTERS/ALLEY - DAY

MIKE
(dropping his "tone")
What?

MALONE
I just need one more piece of information.

MIKE
... One more piece of...? I just risked my life for you.

MALONE
I need to find that bookkeeper.

MIKE
(incredulous, shakes his head)
Are you crazy, Bo...
(MORE)

(CONTINUED)
CONTINUED:

MIKE (CONT'D)

(in a whisper)

... I warned you to get out of town ... if they knew it was me I'm dead...

He starts to move away from Malone. Malone stops him.

MALONE

I need to find that bookkeeper.

MIKE

You're fuckin' nuts, man, an' I tried to save your life... You owe me...

He starts past Malone again. Malone stops him.

MALONE

My people have been killed.

MIKE

Your people? We're your people, Jimmy.

MALONE

You're my people? You run with dagos. Mike? Mike. THEY RUINED THIS TOWN, MIKE! For the last ten years, Mike, I can't eat my food, the shit that's goin' on, and I say I'm a cop...

MIKE

Hey, bullshit, live in this 'charade,' with your soft colthes, and a 'federal stooge...'. What's he gonna do... clean up this town... ?

MALONE

(pushes him)

You keep your mouth off it. I need to know where this guy is. And now, or I'm going to rat you out, for all the shit that I know you've done in your life. I'm going to turn you over.

(Continued)
MIKE
This is a dead man talking to me.

MALONE
Is it?

Mike grabs Malone's coat and brings it down over his shoulders, pinning his arms down to his side. Mike first punches Malone in the stomach, then in the face, sending him down. Mike turns to walk away and Malone gets up and throws a punch to his back. Malone then spins Mike around and punches him in the stomach. As Mike doubles over, Malone throws his knee into his face sending him to the ground. Mike staggers to his feet, using a trash can to steady himself, which he then swings like a baseball bat into Malone's stomach. As Malone doubles over, Mike kicks him in the face sending him to the ground. As Malone starts to get up on one knee, Mike bends over and mutters something to Malone - as if he's beaten him. Malone, then grabs Mike's tie and throws three fast punches to his face, and then pins him up against the wall. Malone uses Mike's tie like a slip knot choking him.

MALONE
(continuing)
...Let's cut the wooling, pal.
You tell me or you are going to the hospital or the morgue.
You think I'm bluffing, you stand up again.

HOLD.

INT. STAIRWAY - D.A.'S BUILDING - DAY

NESS and the D.A.

NESS
Because you're going to fight this thing out.

DISTRICT ATTORNEY
Yes, but, again, on what basis?

(he checks his watch)
I have thirty minutes to get in the evening papers, and call off the...

NESS
Don't tell me, sir, don't tell me about 'making a fool of yourself.' I have men out there who are risking something more than that. And I'm told that we have a lead, and we are following that lead at risk to more than our...
INT. NESS' HOUSE/BACK PORCH - DAY -

The desk. PHONE RINGING. No one there. RINGS several times. Stone comes by, picks up the phone.

MALONE (V.O.)

Give me Ness.

STONE

He's not here.

EXT. STREET/PHONE BOOTH - DAY -

Malone, talking into the phone.

MALONE

Where is he?

STONE (V.O.)

I don't know. What's going on?

MALONE

Tell him I have important news about Payne. Tell him to meet me at home as soon as he can get there.

Hangs up. Tries calling Ness at home. Gets no answer.

EXT. LEXINGTON HOTEL - DAY -

Several Reporters and Photographers, standing outside the marquee. A large limousine glides to the curb, several TOUGH GUYS get out, followed by Frank Nitti. The Reporters advance toward Nitti, the Bodyguards push them back.

REPORTER #3

Frank, Frank...

NITTI

You boys know the rules...

(CONTINUED)
He looks over his shoulder, he looks back, motions the Bodyguards to push the Reporters back. They do so. Another limousine arrives, more bodyguards get out, followed by Al Capone. The Reporters call to him, "Al... Al..."

NITTI (continuing)
I said get back.
(to Bodyguards)
Get them back...

REPORTER #3 (calling)
Al... what about this court case...?

Capone, walking into the hotel, stops, looks back at the Reporters.

Beat. To Bodyguards.

CAPONE
Let 'em through...

Nitti and the Bodyguards look to Al to reconsider.

CAPONE (continuing)
I said let 'em through.


CAPONE (continuing; suddenly furious)
I'll tell you something: someone messes with me, I'm going to mess with him. Someone steals from me, I'm going to say 'you stole,' not talk to him for 'spitting on the sidewalk.' Do you understand? Now: I have done nothing to hurt these people, but they're angered at me, so what do they do? To 'doctor up' some 'play,' some 'income tax,' for which they have no case... to annoy me -- To speak to me like 'men'? No. To harass a peaceful man. I pray to God, that if I had a grievance, I would have more self-respect.

Beat. Capone smiles.

(CONTINUED)
I'll tell you one more thing:
When you got an all-out prize-fight, you wait until the fight
is over, one guy is left standing.
'N' that's how you know who won.

Capone nods, goes into the hotel.
INT. RACE TRACK SECURITY OFFICE - DAY

Ness and the Security Chief and Stone watching the crowd in the grandstand through binoculars.

RACE TRACK ANNOUNCER (V.O.)
... results of the third race are now official, the winner, 'Crying Time,' paid...

The PHONE RINGS, the Security Chief goes to the phone, Ness looks on. The Security Chief nods at Ness.

INT. TICKET TAKER'S BOOTH - DAY - ANGLE

The Ticket Taker talking on the phone, the picture of Payne above him. The Ticket Taker inclines his head toward the outside of the stadium.

POV - ANGLE

Walter Payne, nervous, looking around, standing outside of the stadium, looks at his watch, looks at the stadium.

INT. THE TICKET BOOTH - ANGLE

The man hanging up the phone, looking around nervously.

ANGLE

Ness and Stone and the Security Chief coming up behind the booth. The Ticket Taker turns to them, nods toward the outside. Ness looks on.

POV - ANGLE

Payne, still undecided, outside the stadium.

ANGLE

Ness and Stone and the Security Chief, behind the Ticket Booth, conferring.

SECURITY CHIEF
He came this far he's got to come in.

NESS
Why doesn't he have a bodyguard?

(CONTINUED)
CONTINUED:

STONE
(suggesting)
He slipped his leash. The Capone boys don't know he's here.

RACE TRACK ANNOUNCER (V.O.)
Three minutes to Post Time. The Fourth Race in Three Minutes...

SECURITY CHIEF
If he wants to bet he's got to come in now...

NESS
(nods)
I think that we just caught a break. I'm going to take him before he gets in the stadium.

SECURITY CHIEF
(starts to remonstrate)
We should...

NESS
I said right now. Come on.

Ness starts out of the stadium.

EXT. STADIUM
Walter Payne, glancing nervously at his watch, Ness and Stone and the Security Guard start to come out through the turnstile, and fan out into the deserted parking lot.

RACE TRACK ANNOUNCER (V.O.)
Three minutes to Post Time, three minutes to Post. Remember our Quinella Betting... (etc.)

ANGLE
Walter Payne checks his watch again, looks down at his Racing Form, puts it in his suit coat pocket, starts across the stretch of concrete toward the turnstile. An oil delivery truck comes into the area, and starts for the side of the stadium slowly.

ANGLE
Down at the end of the parking lot, a car driving furiously toward the stadium.
INT. ANGLE

It is Malone driving the car, he looks toward the stadium. SEES:

POV - ANGLE

Ness et cetera, advancing on Payne.

ANGLE

The oil delivery truck, CAMERA PANS AROUND TO SHOW the back of the truck. SEVERAL MEN with automatic weapons clinging to the back of the truck. The truck stops by the side of the stadium, the men get down and stand along the back of the truck.

ANGLE

Malone in his car.

ANGLE POV

The man hiding behind the oil truck, Ness, etc., in the B.G.

ANGLE

Malone crashes his car into the oil truck, diving out at the last moment. The truck BURSTS INTO FLAMES.

ANGLE

Malone, torn and bleeding, approaches Ness, yells:

MALONE

It's a trap, it's a trap, get clear!!!

Malone turns and FIRES as the Capone men come around the flames of the oil truck. The GUN BATTLE ERUPTS, leaving the bookkeeper standing in the middle. One of the mob men tries to drag the Bookkeeper to cover. He is shot down. Stone and Ness sprint to the side of the stadium, CAMERA follows them as they try to flank the oil truck. They jump over a turnstile, run through the lobby of the stadium, and back out another turnstile. CAMERA follows as they come out behind the oil truck, where two of the mob men, faced away from them, are FIRING AUTOMATIC WEAPONS.

(CONTINUED)
CONTINUED:

STONE

Surrender!

Ness knocks him to the ground, as the two men turn on him, Ness FIRES and drops both of them.

Beat. Silence.

Ness helps Stone to his feet. They advance on the two fallen men who are, indeed, dead. Ness walks to the end of the oil truck. He calls to Malone.

NESS
We’re coming around.

MALONE (O.S.)
Come around...

ANGLE

The front of the oil truck. Ness and Stone coming around the truck. Malone in the f.g. the Bookkeeper between them.

NESS
(to Malone)
Let’s get him to safety...

Malone and Stone holster their guns.

STONE

Mr. Payne...?

ANGLE

Payne, who has been standing in the middle of the battle. He takes a submachine gun from under his arm, pulls the bolt on the submachine gun and starts to level it at Stone and Malone.

ANGLE

Ness takes aim, his GUN CLICKS on an empty chamber. He draws another pistol from the small of his back, and FIRES, killing Payne.

ANGLE

Malone, the dead Payne, Ness and Stone. Beat. They advance on the fallen body. They pause above the body. They turn the body over.
241 ANGLE

The fallen Walter Payne.

242 ANGLE

The three Untouchables standing above the body. The men look at each other. Malone bends down to the body.

243 ANGLE

Malone kneeling by the body of Payne. Beat. Reaches for Payne's moustache, pulls it off. It is an imposter.

244 ANGLE

Malone stands.

Beat.

NESS

Well.
(pause)
Well.
(pause)
And now we are back where we started, aren't we?

MALONE

(beat)
I have a lead. You go back and you stall the D.A., I think I know how we can find this guy.

STONE

(beat)
I stopped fighting too soon.

NESS

Mr. Stone, yes, you did.
(beat)
If you get into it, you do not stop until one of you's dead.

MALONE

I didn't know you carried a second gun.

NESS

You never need it, 'til you need it badly. Here endeth the lesson.

Malone and Ness exchange a look. Malone puts his arm around Ness. They start back to Ness' car.
INT. ELEVATOR - D.A.'S BUILDING - DAY

Ness and the D.A.

NESS
Because you're going to fight this thing out.

DISTRICT ATTORNEY
Yes, but, again, on what basis?
(he checks his watch)
I have thirty minutes to get in the evening papers, and call off the...

NESS
Don't tell me, sir, don't tell me about 'making a fool of yourself,' I have men out there who are risking something more than that. And I'm told that we have a lead, and we are following that lead at risk to more than our 'standing.' Don't stop now...

INT. POLICE HEADQUARTERS/READYROOM - DAY

Mike and Lieutenant Alderson playing pool as some of the Flying Squad watch.

ANGLE
Malone steps through a doorway.

MIKE
Cross-the-side, one time...

He shoots, he sinks the shot.

MIKE
(continuing)
... Two ball, down.

Malone walks up to Mike, who is waiting to shoot. Malone whispers to him.

MALONE
Hello, Mike... you got a minute... ?

Mike, the Policeman, turns around, sees Malone. Beat.

MALONE
(continuing)
... You got a minute... ?

(CONTINUED)
CONTINUED:
The shooter shoots again.

ALDERSON
Nine ball, straight in...

He shoots, sinks the shot.

MIKE
(to Malone)
Yeah.

Malone pulls him toward a door.

MALONE
Let's step outside.

MIKE
(half-jocularly)
This is a club, for 'cops,' whaddaya doing in a bar for 'cops'...?

Malone motions him, again, to come along.

MIKE
(continuing; playing the room)
I got nothing to say to you...

He shrugs, follows Malone out into the alley.

EXT. POLICE HEADQUARTERS/ALLEY - DAY

MIKE
(dropping his "tone")
What?

MALONE
I just need one more piece of information.

MIKE
... One more piece of...? I just risked my life for you.

MALONE
I need to find that bookkeeper.

MIKE
(incredulous, shakes his head)
Are you crazy, Bo...
(MORE)

(CONTINUED)
MIKE (CONT'D)
(in a whisper)
... I warned you away from the track... if they knew it was me
I'm dead...

He starts to move away from Malone. Malone stops him.

MALONE
I need to find that bookkeeper.

MIKE
You're fuckin' nuts, man, an' I tried to save your life... You owe me...

He starts past Malone again. Malone stops him.

MALONE
My people have been killed.

MIKE
Your people? We're your people, Jimmy.

MALONE
You're my people? You run with dags, and then you're my people? Mike? Mike. THEY RUINED THIS TOWN, MIKE!
(takes out his badge)
You see this badge? This was my father's badge, this is my badge. For the last ten YEARS, Mike, I can't eat my food, the shit that's goin' on, and I say I'm a cop...

MIKE
Hey, bullshit, live in this 'charade,' with your soft clothes, and a 'federal stooge... What's he gonna do... clean up this town...?

MALONE
(pushes him)
You keep your mouth off it. With the shit you've done in your time. Here's my appeal to you. I need a guy. I need to know where this guy is. And now, you find him, and you tell me, or 'for old time's sake' I'm going to rat you out.

(MORE)

(CONTINUED)
MALONE (CONT'D)

For all the shit that I
know you've done in your life.
I am going to turn you over...

MIKE
This is a dead man talking to me,
Jimmy.

He takes a step to go past Malone.

MALONE

Is it... ?

Malone stops him. Mike throws a punch at Malone. Malone goes down, gets up, a fistfight ensues. After a while both turn and, bleeding, face each other. Malone still blocks Mike's way. Mike starts toward him. Malone kicks him down again.

MALONE
(continuing)

... Let's cut the woofing, pal.
You tell me what you know, or you are going to the hospital. You think I'm bluffing, you stand up again.

HOLD.

INT. POLICE HEADQUARTERS/NESS' OFFICE - NIGHT

The desk. PHONE RINGING. No one there. RINGS several times. NESS' CLERK comes by, picks up the phone.

NESS' CLERK
Hello? I'm sorry, Mr. Ness is not here... I don't know.

INT. MALONE'S HOUSE - NIGHT

Malone, talking into the phone.

MALONE
Tell him Malone called, tell him I have some important news about the 'bookkeeper,' and to contact me at home. At my home... Yes. Tell him to get over here. I'll meet him here. Thank you.

Hangs up. Tries calling Ness at home. Gets no answer.
INT. MALONE'S HOUSE - NIGHT

Malone is seated at a table drawing something on the back of a police folder while he rests his bruised jaw on an ice pack. He turns the folder over and places his rosary and money on top of it. There is a half-inch of whisky in the bottom of a water glass. He drains the whisky, picks up the glass and starts out of the room. CAMERA FOLLOWS him into the kitchen. In the kitchen, he takes a half-empty bottle of scotch off the side-board near the sink, and pours himself a stiff drink.

ANGLE

The front door opening.

POV - INTRUDER - ANGLE

Moving through the living room. Malone, dressed in a towel, drinking in the kitchen. The POV MOVES closer to the kitchen.

ANGLE - KITCHEN

Malone puts down his glass, starts back to the bath. Rounding the corner, he confronts the intruder who is a small Italian man carrying a long stiletto (Bowtie driver). Malone picks up a china table lamp, smashes it, rips it out of the wall. He and the Italian circle. He maneuvers the man back toward the open front door. As he does so, he comes close to the gramophone. His hand raises the lid of the gramophone.

ANGLE INS

THE SAWSLED-OFF SHOTGUN, his hand closing on it.
MALONE

Isn't that just like a wop --

--- bring a knife to a gunfight.

He produces the shotgun. The Italian, who is in the doorway, starts to back out of the door. Malone walks steadily after him carrying the shotgun.

MALONE

EXT. MALONE'S HOUSE/BACK DOOR - NIGHT

Malone coming out of the door. On the stairs is Nitti holding a submachine gun, which is trained on Malone.

ANGLE - CLOSEUP

The submachine gun is raised.

ANGLE - CLOSEUP

Malone's face turns toward the gun, his eyes grow wide.

INT./EXT. MALONE'S HOUSE - NIGHT

Ness and Stone drive up, quickly. They leave the car in front of Malone's house and start up the stairs. Ness stops Stone.

ANGLE POV

The door to Malone's house, open.

INT. MALONE'S HOUSE - NIGHT

Ness and Stone draw their guns, start up the stairs. CAMERA FOLLOWS. They warily enter the house. Stone indicates to Ness that they glance down.

ANGLE POV

A TRAIL OF BLOOD.
CAMERA FOLLOWS Ness and Stone as they advance into the bedroom.

STONE
(in ITALIAN)
Holy Mother of God. What have they done to you -- ?

INT. MALONE'S HOUSE - LIVINGROOM - NIGHT
Ness hurrying in, Malone dying, bathed in blood. Ness sinks to his knees and cradles his head.
V.O. Stone on the phone, screaming for an ambulance.

MALONE is trying to speak, but cannot. He points toward the bedside table he has been crawling towards. Ness looks toward the bedside table with the carbon key, a rosary, and some money lying on top of his police folder. Ness picks up the rosary and hands it to Malone. Malone shakes his head. They lift him to the level of the tables. He feebly picks up the folder.

The three men, Malone holding the folder, trying to communicate to Ness. Stone crying.

MALONE
(points at the diagram)
'The Bookkeeper.'

NESS
(softly, looking at the dying Malone)
It's alright... it's alright...

A car speeding down the street.
271 INT. NESS' CAR/ EXTER. MALONE'S STREET - DAWN

Ness and Stone. Ness driving. Stone looks down at the train schedule in his hand.

272 ANGLE POV

The schedule, the entry circled reads: "Departs Northwestern Station 6:04."

273 ANGLE

Stone looking up.

NESS

What time is it...?

Stone looking at his watch.

STONE

We'll never make it!

NESS

What's the next stop?

274- OMITTED

284
279 ANGLE

The invalid and the group, TIGHT, from in front. Two
porters helping the man in the wheelchair onto the train.

280 ANGLE - TIGHT CLOSEUP

The invalid (Walter Payne, the bookkeeper). Violet
leans her face next to him.

VIOLET

Don't worry, everything is going
to be all right.

PAN UP to a large clock in station.

281 EXT. 22ND STREET BRIDGE - DAY

A large tugboat is passing under the open bridge. The
car with Ness and Stone speed up onto the bridge and over
the other side before the two halves of the bridge have
met, passing through smoke from the tugboat stack.

282 INT. TRAIN STATION - DAY

The Brakeman at the end of the train looks down at his
watch, signals ahead to the Conductor. The train starts
to pull out of the station.

283 INT. TRAIN/PAYNE'S COMPARTMENT - DAY

Payne and three bodyguards, one of them the Priest, Violet,
looking out of the window of the train.

284 EXT. 22ND STREET BRIDGE - DAY

The car with Stone and Ness.
NESS

The importance of this man cannot be overstressed. We must take him alive.

STONE

Yes sir.
INT. TRAIN/PAYNE'S COMPARTMENT - DAY

Payne and the bodyguards. One of them hands Payne some sheets of paper.

BODYGUARD
The big fellow needs these sheets finished before we get to Florida.

Payne looks up.

EXT. SUBURBAN STATION/INT. NESS' CAR - DAY

Ness speeding through a small residential community, over a bridge, makes a screaming turn, CAMERA FOLLOWS. As they turn we see the train approaching. They race down the hill toward the station.

STONE
This isn't the stop.

NESS
Oh yeah?

OMITTED

INT. TRAIN/PAYNE'S COMPARTMENT - DAY

Payne working on his bookkeeping, the bodyguards looking out of the window.
INT. TRAIN/ENGINEER’S CAB - DAY

The Engineer looks ahead, disturbed.

EXT. SUBURBAN STATION/ENGINEER’S POV - DAY

The station, and beyond it. WE SEE Ness drive the car on the tracks.

INT. TRAIN/ENGINEER’S CAB - DAY

The Engineer slams on the breaks to stop the train and blows his WHISTLE.

INT. TRAIN/PAYNE’S COMPARTMENT - DAY

The train WHISTLE BLOWING, the bodyguards look alerted. One checks his watch, nods his head as if to say, "It's alright."

EXT. SUBURBAN STATION/TRACK - DAY

Ness and Stone jump out of the car as the train plows into it. Ness motions to Stone to swing up onto the train at the start of the passenger cars. Stone does so. Ness runs down the length of the train and swings up onto the end of the passenger cars.

INT. TRAIN/ DINING CAR - DAY

Stone flashing his badge to the Conductor, who points him down the car.

INT. TRAIN/OBSERVATION CAR - DAY

Ness, his gun drawn, at the end of the cars, working his way down the observation car, past rows of seated people who turn to look at him.

INT. TRAIN/PASSENGER CAR - DAY

Stone, proceeding through the passenger car, gun drawn, the one or two riders in the car looking up at him.

INT. TRAIN/COMPARTMENT CAR - PAYNE’S COMPARTMENT - DAY

One of the bodyguards rises, goes over and pulls down the shade, starts to step out into the corridor.
302  INT. TRAIN/OBSERVATION/COMPARTMENT CAR - DAY
Ness, finished scanning the first car, goes into the compartment car, FOLLOWED by the CAMERA.

302A  INT. TRAIN/COMPARTMENT CAR - DAY
As Ness passes into the first-class compartment car, the door to one of the compartments opens and the bodyguard #1 looks out. He glances casually to his right, sees Ness, and FIRES two shots from a shotgun, hitting a BLACK WAITER with a tray who walks into the line of fire.

303  INT. TRAIN/COMPARTMENT CAR - DAY
Ness falls back through the door, and is now between the two cars. The train has stopped.

304  INT. TRAIN/COMPARTMENT CAR - PAYNE'S COMPARTMENT - NIGHT
The bodyguard in the corridor is shouting back "Get him out..." The Priest bodyguard passes a submachine gun to the man in the corridor.

305  INT. TRAIN/COMPARTMENT CAR - DAY
The bodyguard takes the SUBMACHINE GUN and starts SPRAYING the door in the direction Ness has gone. Under cover of this fire the Priest, the other bodyguard, and Payne move out of the corridor in the other direction.

306  INT. TRAIN/COMPARTMENT CAR - DAY
Stone, who has ducked into another compartment breathing heavily. Revolver in his hand. Reaches into his coat pocket and takes out another small revolver, checks the loads. Peeks out through the door.

307  ANGLE
Stone hears a NOISE around him, turns back to see a young newlywed couple in bed. Stone holds his finger to his lips. He peeks out.

308  ANGLE POV
Payne and the bodyguards proceeding up the aisle. They move past Stone. Stone rolls out into the corridor.
The corridor. Stone, two guns in his hands. Payne and the two bodyguards beyond him.

STONE
Federal officers...

The bodyguards turn and FIRE on him. He RETURNS their FIRE. Bodyguard #2 falls through a window, dead. The Priest and Payne run up the aisle.

Ness, between the cars, sees something to his left.

Payne and the bodyguard run into the train station.

Ness moves to run after them, a HAIL OF GUNFIRE comes through the door.

The bodyguard with the submachine gun watching the door behind which Ness is hiding.

Ness. Thinking. He lowers himself to the floor and opens the door and is greeted by more GUNFIRE. Beat. he takes off his hat. He opens the door again; raises his hat above the platform.

The hat comes up, the gunman sprays it. With the submachine gun. The man starts to move to the hat. Ness SHOOTS the man dead through the hat.

Stone standing by the door. Ness runs up to him, nods inside to indicate "They're both inside." Beat. They both go through the door into the waiting room.
317 - INT. SUBURBAN STATION - DAY

The Priest bodyguard has Payne around the neck, and he has a gun to his head.

BODYGUARD
I'm coming out with the Bookkeeper and the bookkeeper and I are driving away. Or else he dies. He dies and you got nothing. You got five seconds to make up your mind.

318 TIGHT - NESS AND STONE

Ness, out of the corner of his eye, gives Stone a questioning look. Stone, without looking back, nods imperceptibly.

319 ANGLE

The two men, facing the bodyguard and Payne.

BODYGUARD
I am not kidding you. ONE!

Stone raises his gun and FIRES, and the bodyguard's head disappears in a shower of blood.

320 ANGLE

Payne, Ness and Stone.

HOLD
Ness walks down to Payne, who is visibly shaken. Beat.
He looks down.

321 ANGLE - POV

Payne is holding a small revolver on Ness.

322 ANGLE - PAYNE AND NESS

PAYNE
- (softly)
I... I...

(CONTINUED)
NESS
Mr. Payne, as of this instant, you will consider yourself in Federal custody. We have a lot of work to do, as you are going to testify in trial for us. I'm going to save our questions 'til we get to my office.

(beat)
Mister Payne: I think you're doing the right thing. I think you're much safer with us than with Capone. Mister Payne? But we will protect you from them. And see that you come safe to trial.

Beat.

NESS
(continuing)
Mister Payne?... and so it's over for today.

He matter-of-factly holds out his hand for Payne's gun. Payne hands it to him. Ness takes Payne by the arm and starts to lead him out the door.

NESS
(continuing)
I don't think the handcuffs are necessary... do you... ?

Stone is alone in the waiting room. Ness hands Payne to him and points that Stone is to take Payne outside. Stone does so, leaving Ness alone. Ness is starting to shake. He holds up Payne's revolver.

POV - ANGLE
THE REVOLVER, still cocked. Ness lowers the hammer and lays it on a bench. He sits down.

ANGLE
Ness, shaking, tries to light a cigarette. He cannot. He buries his head in his hands.

OMITTED

INT. COURTROOM - DAY - ANGLE INS
The ledger being handed up to the Judge.
The D.A. handing the ledger to the Judge. Payne on the witness stand.

D.A.

... The two coded entries in this ledger represent cash disbursements to all levels of city officials, members of the police and to Al Capone.

PAYNE

That is correct.

The D.A. looks over his showroom.

Capone, his lawyer, Nitti seated next to Capone. Capone impassive. Violet Lake sitting in the first row.

D.A. (O.S.)

Excuse me?

The D.A. looking back at Payne.

PAYNE

I said that is correct.

D.A.

And you will decipher these coded entries for us.

I will.

D.A.

You were in charge of disbursements for Mister Capone.

PAYNE

I was.

D.A.

And you personally distributed monies, vast, undeclared monies to Capone.

PAYNE

Yes. I did.

(CONTINUED)
329 CONTINUED:

D.A.
And would you tell us the amounts...?

PAYNE
In a, uh, over a three year period
I personally disbursed monies to
Mr. Capone in excess of one and
one-third million dollars.

D.A.
Thank you.

CAMERA FOLLOWS D.A. across courtroom to prosecution
bench. Ness is seated at the prosecution bench. D.A.
sits next to him.

D.A.
(continuing; to
Ness, sotto)
I don't understand it... What
does Capone have? We're nailing
his coffin on him, and he's
smiling.

The D.A. looks around at Capone.

330 ANGLE - POV

A smiling Capone, Nitti, seated next to him, studying
a sheet of paper.

D.A. (V.O.)
What does Capone have in
reserve...?

Nitti folds the piece of paper and puts it in his lapel
pocket, revealing the flash of a revolver in a shoulder
holster.

331 ANGLE - NESS AND D.A.

NESS
That man is wearing a gun in
court...!

332 ANGLE

Ness, leaving the room.
The courtroom, the spectators and the court entering. Ness walks over to the Bailiff. The two approach Nitti.

BAILIFF
(to Nitti)
Could we speak to you a minute, please...?

Nitti looks to the Defense Attorney, who signals it is alright. He rises and walks out into the hall with Ness and the Bailiff.

INT. COURTHOUSE/HALLWAY - DAY

The three come out of a side door of the court into an empty corridor.

BAILIFF
(to Nitti)
Get up against it...

NITTI
(resisting)
Hey, who the hell...

Ness takes the gun.

BAILIFF
Okay. Empty all your pockets... on the table here...all of it.

The Bailiff throws him against the wall and frisks him.

NITTI
(continuing)
... I've got a license for it.
I'm not under indictment here...

Nitti starts emptying his pockets on a table in the hallway, matchbooks, change, etc. He finds his license and holds it up.
335  ANGLE INS

It is the same courtesy card we saw in the opening (Bombing) sequence. ("To whom it may concern, please extend to the bearer," etc.)

336  ANGLE

Ness and the Bailiff and Nitti. The Bailiff reading the card. The Bailiff nods, shrugs.

BAILIFF

Give him his gun back.

Nitti starts putting his possessions back in his pockets. Ness sighs deeply.
336 CONTINUED: TAKES OUT A CIGARETTE, PATS HIMSELF DOWN FOR A MATCH, CANNOT FIND ONE. REACHES DOWN WHERE NITTI'S POSSESSIONS ARE ON THE TABLE, PICKS UP A MATCHBOOK, LIFTS IT, TEARS OUT A MATCH, LIGHTS HIS CIGARETTE. BEAT. NESS STARES TRANSFIXED AT THE INSIDE OF THE MATCHBOOK.

337 POV - ANGLE

The inside of the matchbook, scrawled in pencil, "1634 Racine."

338 ANGLE

NESS holding the matchbook. Looks at NITTI who is still putting his possessions back in his pockets. NESS

Sixteen Thirty-Four Racine. You know, I had a friend who used to live there...

Beats. NITTI turns, with a smart comment on his lips, then he realizes what NESS has said. He bolts toward the stairs towards the roof with NESS in pursuit, shoots the Bailiff and runs toward the roof. NESS fires, breaking a wind

339 EXT. ROOF OF THE COURTHOUSE - DAY

NESS coming out of the fire door, the vista of Chicago and the lake beyond is seen from the roof of the courthouse. A SHOT is FIRED at NESS.

340 ANGLE

NITTI FIRING at NESS. NESS returns the FIRE. The chase takes the two men around the dome of the courthouse. There is arrayed various tools of a crew which is repairing the dome. NITTI FIRES on NESS again. He finds his gun is empty, throws it down, casts about for a means of escape. NESS FIRES at him again. NITTI looks down over the edge of the roof.

341 POV - ANGLE

A balcony fifty feet beneath him.

342 ANGLE

NITTI looks down over the edge. Looks up. SEES NESS advancing on him.
Ness, advancing slowly, getting ready for the kill.

Nitti looks down at his feet.

A block and tackle and hundreds of feet of rope, left by the roofers.

Nitti hooks the tackle into the scaffolding, plays out the line over the side of the building.

Ness advancing, Nitti tests his weight on the tackle, and starts down the rope over the edge of the roof.

Ness raises his pistol, takes careful aim, pulls the trigger. The gun is empty. Ness pats himself down for spare magazines. Finds none.

Nitti going down the rope. The rope is much too short to reach down to the next setback in the building. Beat. Nitti realizes this. He starts to shinny up the rope.

Ness on top of the building, looking down.

Nitti going up the rope. Nitti transfers himself from the rope to the ledge below Ness. As he does so, he loses his grip.

Ness looking down.
353 ANGLE

Nitti trying to hold on for his life on the bridge. He looks up at Ness.

354 ANGLE

Ness looking down.

355 ANGLE - CLOSEUP

Nitti's hands slipping.

356 ANGLE - CLOSEUP

Nitti silently pleading for his life.

357 ANGLE

Ness standing above Nitti. HOLD.

358 ANGLE

Nitti's hands about to slip.

359 ANGLE

Ness reaches down and hoists Nitti up on the roof. Ness strips Nitti's jacket off him, pats him down for weapons, thrusts him toward the door leading down to the court. CAMERA FOLLOWS them across the roof toward the door leading down to the court. Ness thrusts Nitti toward the door.

NESS
They're going to burn you, Buddy, and I'm going to come and see you burn, you sonofabitch. You killed my friend.

NITTI
(softly; viciously)
He died like a pig.

Ness puts his hand on Nitti's shoulder. Nitti is still adjusting his tie.

NESS
What did you say?

(CONTINUED)
I said your friend died screaming like an Irish Pig. Think about that when I beat the rap.

Nitti starts to walk forward. Ness screams, grabs Nitti by the collar and belt and runs him to the edge of the building and throws him off. Ness is still screaming.

ANGLE

Nitti falling to his death, through the roof of a parked car below in the alley, Ness standing above him.

HOLD.

INT. COURTHOUSE CORRIDOR - DAY

The Bailiff, standing where we last saw him. Stone standing next to him. Ness comes back down the corridor. Stone is holding Nitti's coat. Draws a folded piece of paper out of the coat.

STONE

I think you'd better see this.

- Beat. Ness is still in another world.

STONE

(continuing)

You'd better see this.

Ness takes the sheet of paper.

ANGLE INS

THE SHEET OF PAPER. It is the same jury list which we have seen before. Next to each juror's name is an amount. $5,000.00, $1,500.00... etc...

ANGLE

Ness looking at the list.

NESS

What is it?

STONE

It's the jury list. They've been bribed.
INT. COURTROOM - DAY

The trial is in session. Ness enters, slides next to the District Attorney, pulls the list out of his lapel pocket and shows it to the District Attorney.

ANGLE INS

THE PROSECUTION DESK, THE JURY LIST. Ness slides the other jury list, bearing the amount of the bribes, next to it.

ANGLE


DISTRICT ATTORNEY

Your Honor, excuse me. May I approach the bench?

The District Attorney picks up the list, walks toward the bench.

INT. JUDGE'S CHAMBERS - DAY - INS

THE TWO LISTS, the jury list and the list with the amounts of the bribes.

ANGLE

The Judge holding the lists, sitting in his chair. The District Attorney standing before the desk. Ness standing back by the door.

Beat.

The Judge looks up from the list.

JUDGE

This constitutes no evidence, it has no provenance, and I'm not about to...

NESS

Your Honor. The truth of the case is that the man Capone is a killer and he will go free.

(MORE)

(CONTINUED)
NESS (CONT'D)
There is only one way to deal with such men and that is hunt them down. I have... I have forsworn myself, I have... broken every law that I swore to defend, I have become what I beheld, and I am content that I have done right. Now: THAT MAN MUST BE STOPPED and you must...

JUDGE
I think I'll be the judge of what I 'must' do, Mr. Ness...

NESS
(to Prosecutor, et al)
Would you excuse us?

All leave save Ness and the Judge.

INT. THE COURTROOM - DAY - INS

THE GAVEL BANGING.

ANGLE

The courtroom. The Judge banging the gavel, Ness, etc., in their assigned seats.

JUDGE
Bailiff.

BAILIFF
Yes, sir?

JUDGE
I want you to go next door to Judge Hoffman's Court, where they have just begun to hear a divorce action. I want you to bring that jury here, and take this jury to his Court.

The Prosecutor leans over to Ness.

ANGLE

Ness and the Prosecutor.

(CONTINUED)
PROSECUTOR
What did you tell him?

NESS
I told him his name was in the ledger, too.

JUDGE (O.S.)
Bailiff: are those instructions clear???

PROSECUTOR
But his name isn't in the ledger.

NESS
The Evil Flee where no man Pursueth.

JUDGE (O.S.)
Bailiff? I want you to switch the juries.

ANGLE

The courtroom. The Bailiff goes to the jury box. The jury starts filing out. Capone gets to his feet.

CAPONE
Hey: Wait a second!!

Capone's Counsel tries to hush him.

CAPONE
(continuing)
Wait a second. What is this???
Is this 'the Law'?? What's going on here...?

DEFENSE COUNSEL
I think that we have...

CAPONE
I don't care what you think, do something here, what am I... DO something...

The Defense Attorneys try to bring Capone under control.

DEFENSE ATTORNEY
... Your Honor...?
The courtroom. Capone fuming, his lawyer standing.

DEFENSE ATTORNEY
Your Honor. We would like to withdraw our plea of Not Guilty, and enter a plea of Guilty.

There is pandemonium in the courtroom. Reporters rushing out. One rushes down to Capone and pops a picture. The Judge BANGS THE GAVEL for order. He BANGS AGAIN AND AGAIN.

The Prosecution table. Ness stands, picks up his brief-case, adjusts his tie, starts out of the court. CAMERA FOLLOWS. Ness moves past the Prosecution table. He leans over to Capone.

NESS
(nods)
Never stop fighting 'til the fight is done. Here endeth the lesson.

Ness continues out of the courtroom, as Capone raves.

INT. POLICE HEADQUARTERS/NESS' OFFICE - DAY

SEVERAL SHEETS OF PAPER STACKED ON A DESK. A HAND places on them the newspaper cartoon of Ness as a "crusader cop." CAMERA PULLS BACK a bit to SEE HANDS cutting out the front page of a newspaper. The banner headline is "Capone, sentenced to eleven years, begins prison term today."

Ness, at his desk in shirtsleeves and vest, his shoulder harness showing, assembling his artifacts. He finishes cutting out the front page. Adds it to the stack of papers, which he places in a file.

He takes out of his desk a photograph of himself, Wallace, Stone and Malone, dressed as trappers, standing under the wing of the Ford tri-motor airplane. He adds that to the file.
Ness at his desk.

NESS
(very softly, to himself)
So much violence.

Beat.

He takes out of his desk the medallion and key on the chain that belonged to Malone.

Ness holds up the medallion for a moment, puts it in the pocket of his vest. He takes off his shoulder holster, takes out the pistol, drops the holster into his briefcase, unloads the pistol, drops that into the briefcase. WE HEAR a KNOCK on the OFFICE DOOR and the office door opens. Ness turns.


NESS
... Cleaning up a little...

Beat. Stone nods.

Ness puts on his suit coat. He puts the file he had been assembling into his briefcase. He takes the photo of himself and his family and puts that in his briefcase.

Beat.

STONE
Goodbye, sir.

NESS
Goodbye, George.

They shake hands. Ness starts out the door, turns back, reaches in his pocket, takes out the medallion and chain, hands it to Stone.

THE MEDALLION
STONE
He would have wanted you to have it.

NESS
He would have wanted a cop to have it, and I'm going home.

Beat.

Stone takes the medallion and chain. Beat.

STONE
Thank you.

NESS
Thank you. Goodbye.

Ness smiles.

STONE
Goodbye.

Ness presses Stone's hand around the medallion.

383 EXT. POLICE HEADQUARTERS - DAY
Ness walking out of Police Headquarters.
On the sidewalk is the Reporter who followed Ness to the raid at the warehouse. The Reporter opens his note pad.

SCOOP
Any comment for the record...

Ness shakes his head.

SCOOP
(continuing)
'The man who put Al Capone on the Spot.'

NESS
... oh... I just happened to be there when the wheel went around.

Ness starts to move past him. The Reporter gestures -- "Just one more question..."

(CONTINUED)

NESS

I think I'll have a drink.

Ness moves past the Reporter down the street.

SCENE TO COME:

384 INT. JAIL CELL - DAY

Capone speaking to reporter while getting his hair cut by barber.

SCREEN FADES TO BLACK AS TITLE CARD APPEARS.

On ____________, 1933, the amendment repealed prohibition. But the organized crime and disrespect for law which prohibition spawned are with us to this day.

FADE OUT.

THE END